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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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1	BSO	1889-1890
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3	BSO	1891-1892
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5	BSO Kneisel Quartet	1892-1893
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92	European Tour	1956-1957
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99	Tanglewood	1959
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109	BSO	
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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REEL 33

Volumes 59-60

BSO
1936-1937
to
Pops, Tanglewood
1936-1937

PM-MGP 13″x18″
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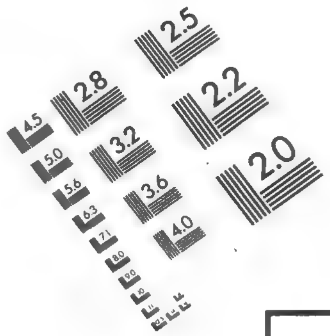
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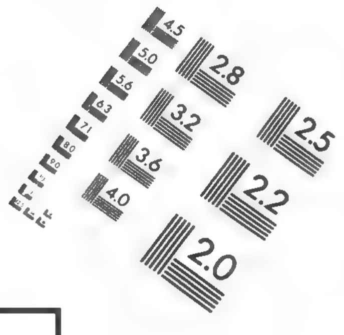
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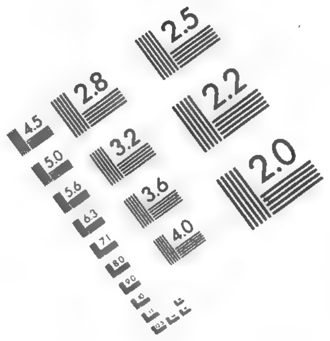
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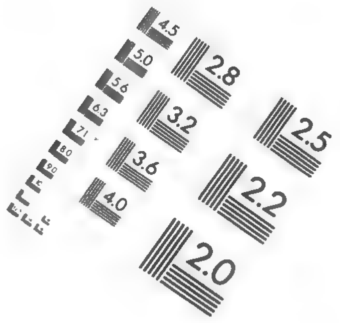
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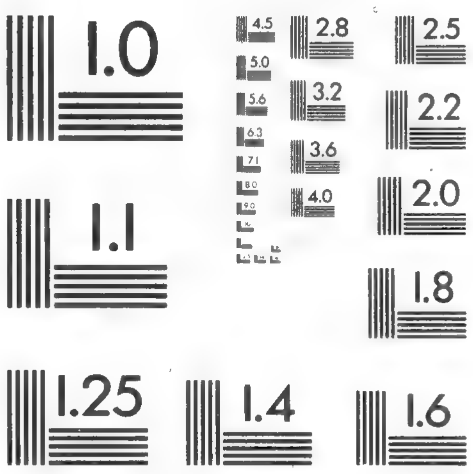
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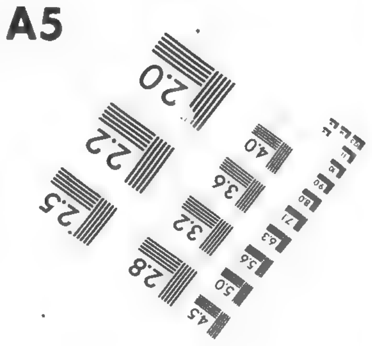
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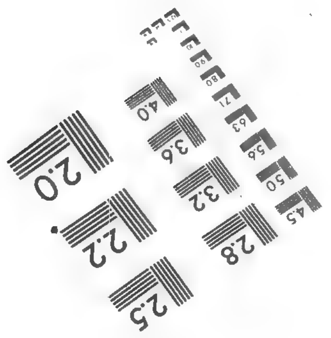
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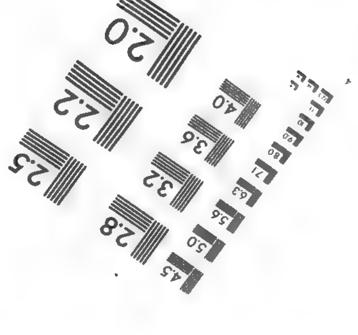
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PRECISION℠ RESOLUTION TARGETS

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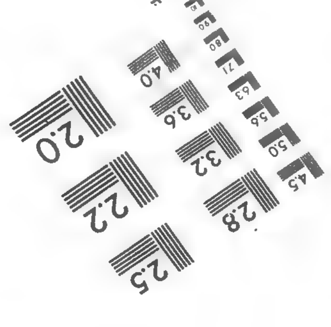
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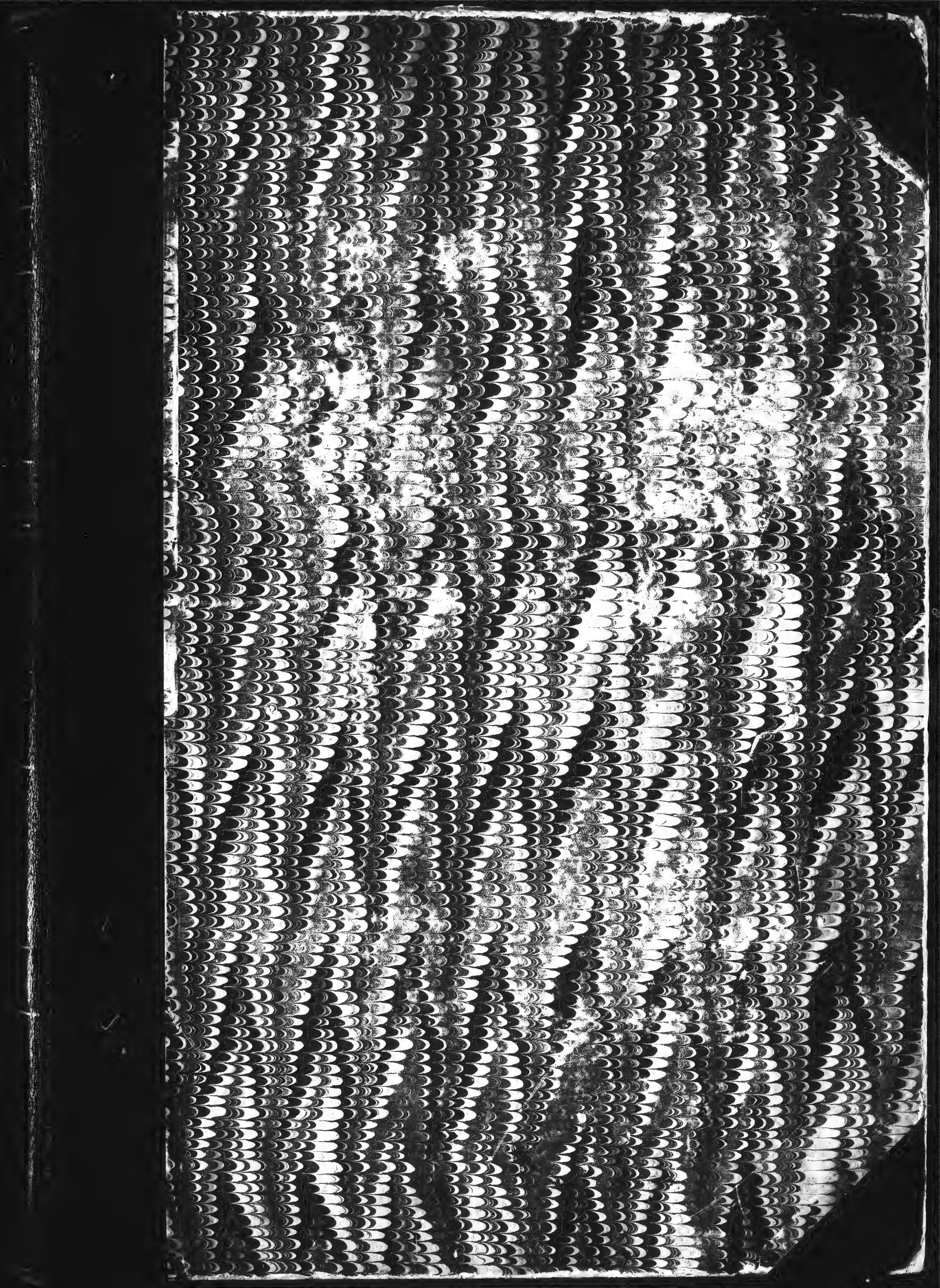
MULTIPLE EXPOSURES
DUE TO
COLOR VARIATIONS
AND OVERLAPPING
MATERIAL

VOLUME 59

BSO

1936 - 1937



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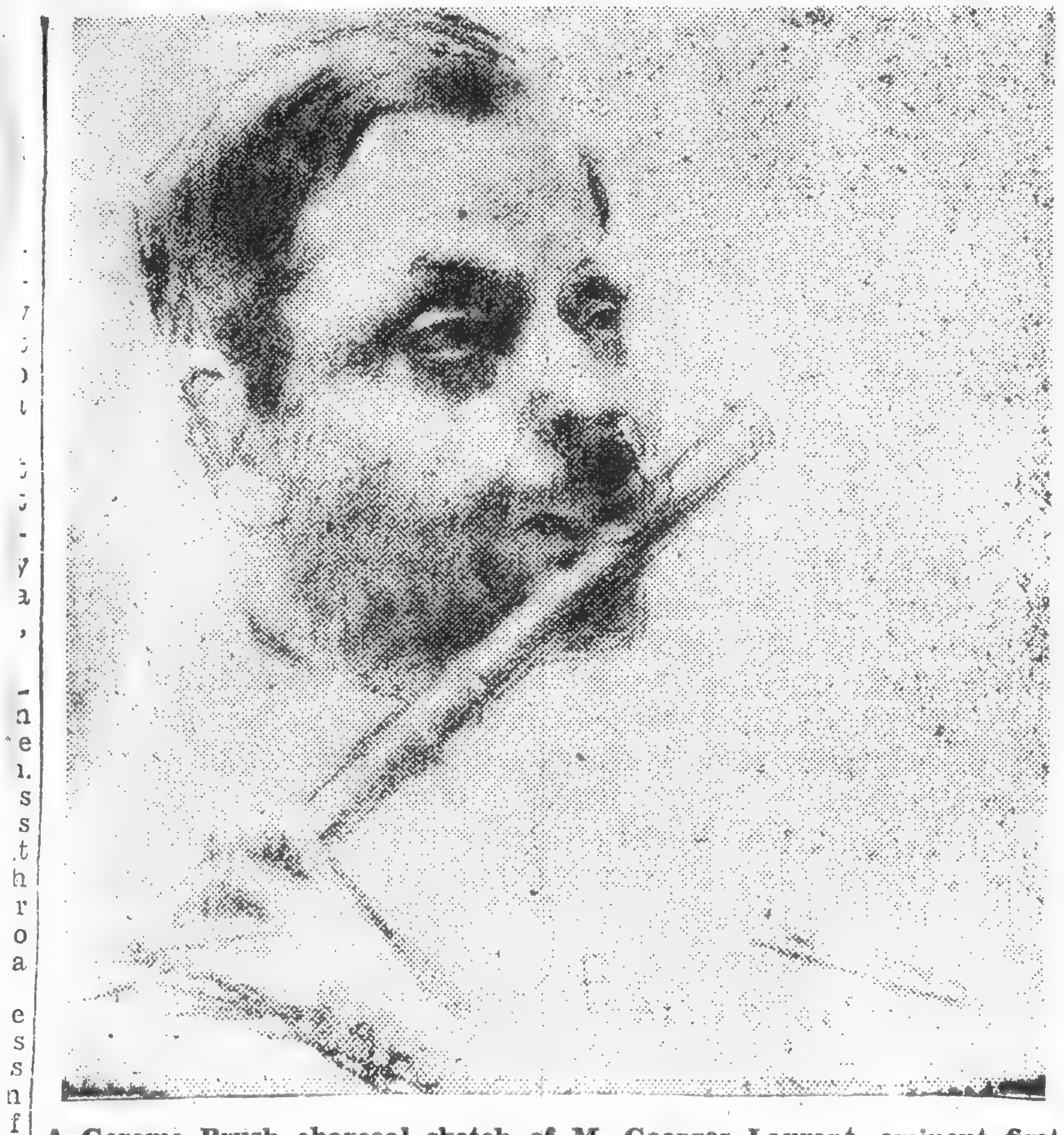


A Gerome Brush charcoal sketch of M. Georges Laurent, eminent first flute of the Boston Symphony orchestra. This is still another example of Mr. Brush's interesting work and comes from the recently published volume of his drawings of the entire orchestra. The work is described in detail in an article elsewhere on the page.

The Boston Symphony's Plans; Sketches by Gerome Brush

By ALEXANDER W. WILLIAMS

Now that the plans of the Boston Symphony orchestra have been announced in rather more detail than usual there is perhaps no excuse for journalistic comment. We have only to sit and wait for a little less than three weeks for the season to begin in real earnest. And this year, what with the Berkshire festival in August and the Harvard concerts this past week, there is not the same suddenness of the Symphony's beginning again. Still there are a few things that can be pointed out, without mentioning the music to be played, where discussion could be carried on interminably.

The most interesting activity that has preceded the season has been the publication of Gerome Brush's portrait book of the entire personnel of the Boston Symphony. Mr. Brush has carried out the pictorial side of this enterprise with great skill and ingenuity. Last week we produced the portrait of Dr. Koussevitzky, and this week we offer another example of Mr. Brush's work in the portrait of the great and popular first flute of the orchestra, M. Georges Laurent. We are not qualified to criticize Mr. Brush's talent as an artist, but can only report that the drawings seem to us remarkably alive and are deft studies of character. The book may be bought at Symphony Hall (price $1.50).

FACTS AND PERSONALITIES

Although the pictures are the best part of the book, they are not the only part. Mr. Brush has accompanied each drawing with a few facts of each musician's career and comments of his own. There is also an introduction by Edward Weeks of the Atlantic Monthly. Some of these short biographies are well done, but it may be said as a general rule that there are too few facts and too much whimsy. Some of them are irritating for what they leave out and for the manner of saying it, the oblique approach and a rather arch style.

It is all very well to be informal, which Mr. Brush seems to have striven for in his writing; but it is a nuisance to find the breezy note so persistently sounded. For example, the text beside Mr. Stanislaus' portrait begins: "Blow me down, here comes Stanislaus from Kidderminster!" That is Mr. Brush's way of announcing the fact that Mr. Stanislaus is an Englishman by birth. This book should be a record as well as an entertainment for the passing hour. After all the purchaser of the book is obviously interested in the Boston Symphony to begin with and does not need to have the facts so stimulated as to be often obscure. It is a pity too that Mr. Battles' picture with his flute was not done, for this familiar figure in the orchestra, though technically retired, did play last season during Mr. Amerena's long illness. For a pictorial record far better than mere photographs Mr. Brush's book should be owned by every friend of the Symphony.

PHILADELPHIA AND BOSTON

The announcement from the Philadelphia orchestra has come to hand and makes a very interesting comparison with the prospectus of the Boston Symphony. The former organization has always gone in rather heavily for the star system. Thus it is not surprising to find the emphasis placed on the soloists of whom there are to be 14 in a 28-week season. Mr. Stokowski is evidently considered enough of a star to conduct his six pair of concerts without the added attraction of a soloist; and the amiable "King of Jazz," Mr. Paul Whiteman, is also billed alone. But Mr. Ormandy only gets seven pair of concerts to himself. Most of the time he must share the limelight.

In Boston only eight soloists are listed in a 24-week season. (We do not count the soloists for such works as Mahler's "Song of the Earth" and Debussy's "St. Sebastian," for there the emphasis is on the work and not on the soloist.) Mr. Mitropoulos is again the guest conductor in January, and for the rest Dr. Koussevitzky, assisted at times by Mr. Burgin, is in charge. There is something very gratifying about this attitude of not depending on soloists to lure the public, even though the billboard outside Symphony Hall momentarily belies it.

The star system can only work harm in the long run, and the management at Symphony Hall are wise to give it a cold shoulder in general policy. To be sure they occasionally embrace it when an occasion serves. Consistency, "the hobgoblin of little minds," would be inhuman in this connection. But it is sensible to keep before one the ideal of symphonic concerts. A steady, loyal public is what any manager wants; and such a public can only be built up and maintained on the basis of a regular symphonic repertoire without immoderate attention to the concerto. There are many people in the audiences of the Boston Symphony orchestra and of any other orchestra who do not like soloists at too many concerts and who feel that the most satisfactory concerts of their experience are those when the orchestra—and it alone—was playing. It is the height of folly to ignore these people as reactionaries or eccentrics, because they are the core of a musical public or at least a symphonic public. In Philadelphia this year they appear to be in for a gay life which they may not want.

NEW HAVEN, CONN.
REGISTER

SEP 20 1936

BOSTON SYMPHONY

Gerome Brush has now done a remarkable volume of charcoal drawings of the members of the Boston Symphony Orchestra. One hundred and nine strong they adorn the pages, each man in characteristic pose with his musical mate, be it violin, tuba or the mighty double-bass. A terse biographical sketch accompanies each. This also is by Mr. Brush.

Clarence Knudson, he notes "is taken for a Yankee with the far-seeing look of a seafaring race in his blue eyes." How well Brush has brought out that aspect; the chin on violin.

BOSTON ,MASS.
MORNING GLOBE

SEP

SYMPHONY PLAYER SKETCHES IN CHARCOAL GO ON DISPLAY

The 109 drawings of the members of the Boston Symphony Orchestra, by Gerome Brush, are being shown in Symphony Hall. The drawings are in charcoal and were made by the noted artist at the conclusion of the season last Spring.

Each musician of the orchestra is shown playing his particular instrument. The pictures have recently been published in book form. The exhibition is in the Huntington-av lobby, and is on public view.

BOSTON ,MASS.
HERALD

EXHIBIT OPENS TODAY AT SYMPHONY HALL

The 109 drawings of the members of the Boston symphony orchestra, by Gerome Brush, will be shown for the first time in Boston in Symphony Hall this morning and will remain on view there. The drawings are in charcoal and were made by the noted artist at the conclusion of the season last spring. Each musician of the orchestra is shown playing his particular instrument. The pictures have recently been published in book form. The exhibition is in the Huntington avenue lobby, and is on public view.

ST. PAUL, MINN.
PIONEER-PRESS

Recording N

ew Records

Extremely gracious romantic music, beautifully done by the Boston Symphony orchestra under Koussevitzky, is "The Enchanted Lake," by Liadow, whose research nto Russian folk lore, years ago nspired him to translation of cerain legends, this among them, into musical terms. This, also from Victor, should be very popular.—F. B.

Among recent popular record releases are the following:

BRUNSWICK
Knock, Knock, Who's There?
You Don't Love Right.
Hal Kemp and his Orchestra..
South Sea Island Magis.
It Ain't Right
Artie Shaw and his Orchestra.
Say "Si, Si."
Hot Tamales
Antobal's Cubans.

VICTOR.
The Curse of an Aching Heart
I Just Made Up With That Old Girl of Mine
"Fats" Waller and his Rhythm.
Sweet Hawaiian Moonlight
You're Still Mine in My Dreams
Eddy Duchin and his Orchestra.
Out Where the Blue Begins
Organ Grinder's Swing
Jolly Coburn and his Orchestra.
Poor Little Angeline
He Was a Gentleman's Gentleman
Roy Fox and his Orchestra.

HERALD TRIBUN

Sept 10/36

Boston to Hear Its Symphony Again Oct. 9

Plans Are Announced for Orchestra's 56th Season, 13th Under Koussevitzky

Mitropoulos Will Return

Beethoven Violin Concerto Soloist Will Be Heifetz

The Boston Symphony Orchestra, in a preliminary announcement arriving yesterday, outlined some of the principal features of its fifty-sixth season, which begins at Symphony Hall, Boston, on Friday afternoon, October 9. This will be the thirteenth season under Serge Koussevitzky's conductorship. Dimitri Mitropoulos, Athenian conductor, will return as guest leader in mid-season for two weeks.

The Beethoven repertoire will include the second, fourth and fifth symphonies and the violin concerto with Jascha Heifetz as the soloist. Brahm's third and fourth symphonies will be played and there will be more than the usual quota of Mozart symphonies. In addition to symphonies by Haydn, Schubert, Mendelssohn, Tchaikovsky, Sibelius and others. Revivals are announced of Liszt's "Faust" symphony, Mahler's fifth symphony and his "Das Lied von der Erde," in which Maria Ranzow and Paul Althouse will be the contralto and tenor soloists, and Bruckner's eighth symphony.

Myra Hess will be the soloist in Schumann's piano concerto and, in observance of the seventy-fifth anniversary of MacDowell's birth, his second piano concerto, in D minor, will be played by Howard Goding. Olga Averino will be the soprano soloist in Debussy's "Le Martye de St. Sebastien." Dvcrak will be represented by the cello and violin concertos, with Gregor Piatigorsky and Ruth Posselt as the respective soloists.

An American novelty will be a recently completed violin concerto by Roger Sessions, which Albert Spalding is studying for its world premiere with the Boston Symphony. A symphony by the Russian composer, Shaporin, which attracted much attention abroad, will have its first American hearing. Among other recent scores to be played are Rachmaninoff's rhapsody for piano and orchestra on a Paganini theme and Serge Prokofieff's third piano concertos, with the composers as soloists. Bach's St. Matthew Passion will be played at an extra concert on Good Friday.

The programs for the Boston Symphony's usual ten concerts here during the coming season at Carnegie Hall have not yet been announced.

NEWPORT, R. I.
NEWS

MITROPOLOUS AGAIN TO LEAD SYMPHONY

BOSTON, Sept. 11 (AP)—The Boston Symphony Orchestra announced that Dimitri Mitropolous, Greek symphonic conductor, who led the Boston Orchestra last year, will conduct here again this season. Mitropoulos was the first of his nationality ever to conduct a major orchestra on this continent.

CHICAGO, ILL.
NEWS

Recorded Music

Two Tone-Poems

* * *

The Boston Symphony, presided over by the indomitable Serge Koussevitzky, is listed with a one-record release. This is Liadow's "The Enchanted Lake," a score capable of transporting the hearer to the realm of unreality and of which the celebrated director gives a most sympathetic reading.

RECORD

Brunswick Me

SEP 3 - 1936

ORCHESTRA PROGRAM WELL RECEIVED

About 400 people enjoyed the testimonial concert to Professor Charles C. Hutchins which was given by the orchestral society last Thursday evening in Memorial Hall. The concert closed a summer music course of four weeks in Brunswick. Charles L. Deane of the Boston Symphony Orchestra was conductor, and the soloist was Miss Fabiola Caron.

The program was carefully chosen, and was well balanced. The orchestra was well received in all numbers, and the ensemble work was especially worthy of mention. Charles A. Warren of this town had charge of the group for the first two weeks of the session, after which Mr. Deane supervised the work.

One of the features of the evening was the solos by Miss Fabiola Caron, well known soprano of Brunswick. She even bettered her high standard of vocal work on Thursday's appearance. She scored a hit, and her rendition of the difficult Caro Nome from Rigoletto by Verdi was one of the high spots of the evening.

Playing in the orchestra Thursday evening were:

First violins—Mrs. Lucy Racine concert mistress, Rodney Peterson, Doris Holbrook, Eleanor Frost, Mrs. Adam Walsh, Eloie Richards, Ernest Cederfeldt. Second violins—Louis Marstaller, Frank Marstaller, Lelia Marstaller, Mrs. Agnes Coombs, Dorothy Keene, Virginia Emerson. Violas—Mrs. Charles A. Warren, Mrs. Dorothy Bollinger, Marjorie Barrows. Cellos—Dorothy Pratt, John C. Gatchell, Roland Sawyer.

Bass—Frederic M. Jackson. Horn—Arthur Warren. Flute—Madeline Caron. Clarinets—Mary Loring, Jack Winchell. Trumpets—Robert Pletts, Harry G. Shulman. Trombones—Dr. E. P. Ackley, L. F. Curtis, Alberto Warren. Tympani—Robert Warren. Piano—Lucille Morin.

RUTLAND, VT.
HERALD

SEP

Boston Symphony To Be Conducted By Mitropoulos

BOSTON, Sept. 9 (AP).—Dimitri Mitropoulos, Greek symphonic conductor who achieved notable success here last year as guest conductor of the Boston symphony, will lead the famous Hub orchestra again for two weeks during the coming season, the orchestra announced tonight.

Mitropoulos, the first of his nationality ever to conduct a major orchestra on this continent, will appear also with the Minneapolis symphony, during his visit to this country this winter.

The Boston orchestra's season will open on Friday afternoon, October 9, with Dr. Serge Koussevitzky directing for his 13th season. The personnel of the orchestra will be practically the same, although, the announcement says, there may be "a replacement or two."

Among the new compositions to be presented during the season will be Rachmaninov's rhapsody for piano and orchestra; the recently completed violin concerto by Roger Sessions, American composer, and a symphony by Yuri Shaporin, Soviet Russian composer, which will have its first American performance.

Soloists will include Jascha Jeifetz, Paul Althouse, Yra Hess, Gregor Piatigorsky, and Albert Spalding.

The inclusion of the symphony by Shaporin, Boston music critics agreed today, indicates that there will continue to be no censorship at symphony hall so far as the music of Soviet Russia is concerned.

Dr. Koussevitzky himself has said that "the solution of artistic problems must not be affected by political considerations."

LOWELL, MASS.
Sept. 10 **SUN** '36

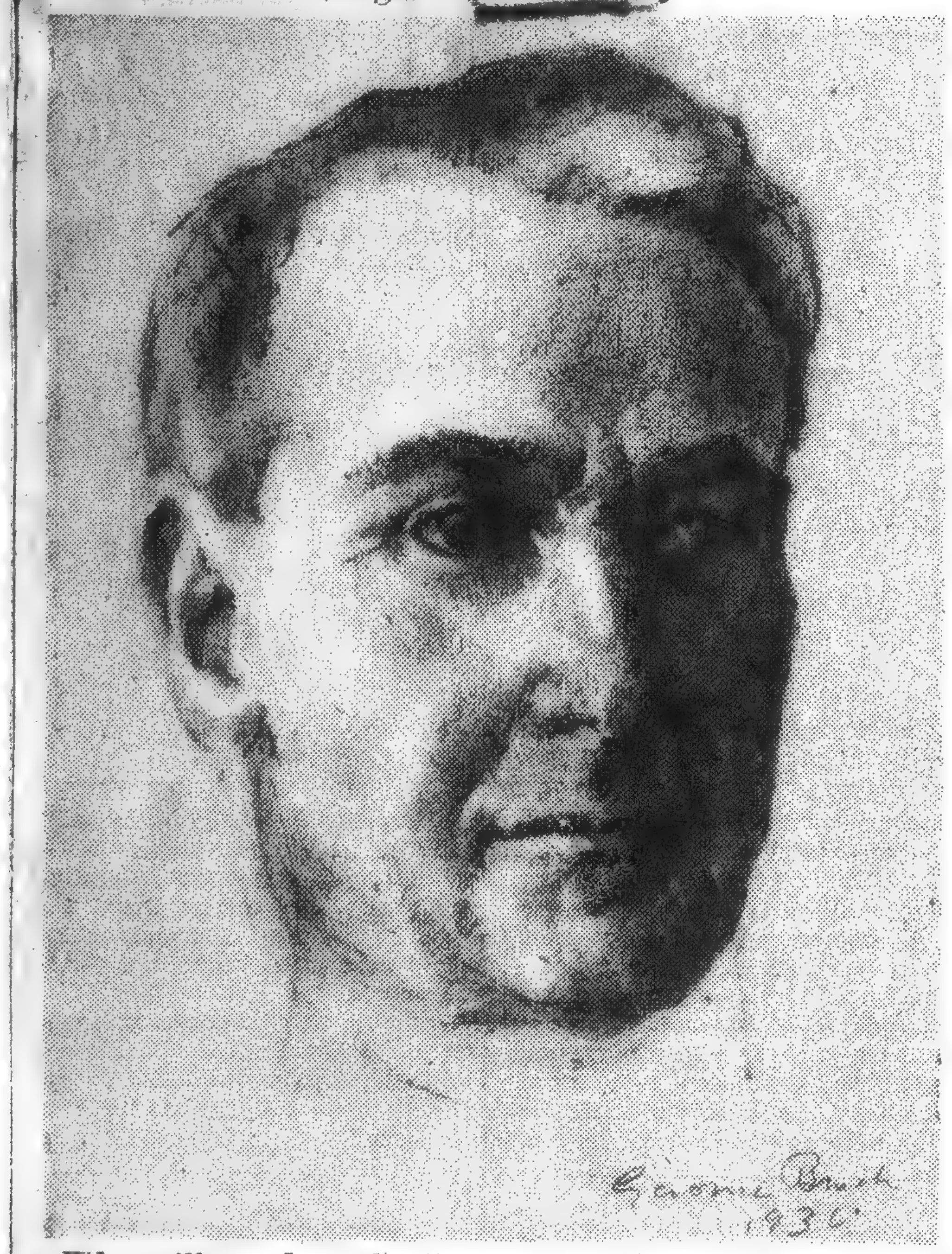
TO LEAD SYMPHONY

BOSTON, Sept. 10 (AP)—The Boston Symphony orchestra announced that Dimitri Mitropolous, Greek symphonic conductor, who led the Boston orchestra last year, will conduct here again this season. Mitropoulos was the first of his nationality ever to conduct a major orchestra on this continent.

9

NEW YORK, N. Y.
HERALD-TRIBUNE
Sept. 13/36

Serge Koussevitzky



Who will conduct the Boston Symphony Orchestra in three concerts during the Harvard Tercentenary Celebration in Cambridge this week. The drawing is from the recently published book of Gerome Brush's portraits of the members of the orchestra

RECENT RECORDS

By JEROME D. BOHM

ANOTHER recording of the "Forellen" quintet of Schubert, this time with Artur Schnabel as the pianist and Messrs. Onnou, Prevost and Maas, of the Pro Arte Quartet, and Alfred Hobday as the string players, is Victor's most recent chamber-music contribution. The movement from which the quintet derives its title is the fourth, based on the song, "Die Forelle," at the suggestion of Schubert's friend, Paumgartner, the amateur cellist and guild official of Steyr, an Austrian town in which the composer tarried during the summer of 1819. As a reward for his advice, Paumgartner was presented with the manuscript of the quintet. This work, the most consistently joyous of Schubert's major creations, brought him but poor pecuniary compensation, for Schott & Son, its publishers, balked at paying the 60 florins asked by the composer, holding it "a too extravagant price" and valued its worth at but 25 florins, about $12. The fourth movement was conceived with such rapidity that Schubert immediately wrote out the string parts and only penned the full score after the first performance, at which he himself had played the piano part, memorized in the process of composition.

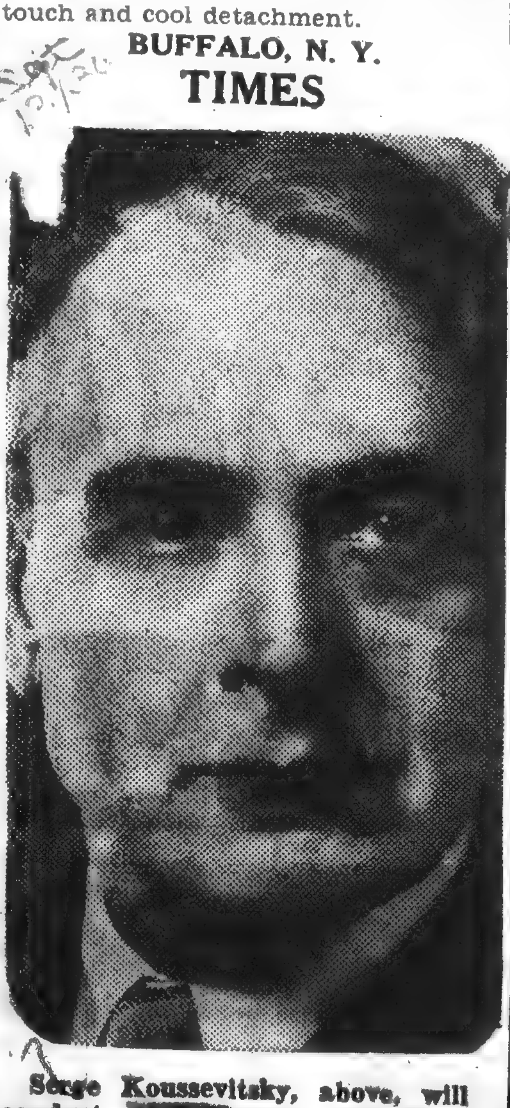
This recording approaches perfection both from the mechanical as well as the interpretative aspects. Mr. Schnabel is one of the most experienced and authoritative of ensemble players and the tonal qualities of his performance are as fine as those in his recent transference to the disks of the second piano concerto of Brahms.

Of Victor's other newly released album, the fourth in the Sibelius Society's series, containing the symphonic poems, "Night-Ride and Sunrise," Op. 55, and "The Oceantides," Op. 73, it is less easy to speak with enthusiasm. Neither work reveals the Finnish master at his best, nor for that matter, even at his second best. Apart from the individual coloring of the instrumentation, these are the products of feeble inspiration. It is remarkable that "Night-Ride and Sunrise" has, to my knowledge, so far escaped the ministrations of the Hollywood music arrangers, who would find it incomparable material to illustrate one of those mad pursuits so frequently encountered in the "movies." The recording by the B. B. C. Orchestra, under Adrian Boult, is wholly admirable.

Beyond reproach, too, are both performance and reproduction of Liadoff's soothingly suave tone poem, "The Enchanted Lake," by the Boston Symphony Orchestra under Serge Koussevitzky's direction. Abbreviated versions of the scherzi from Bruckner's first and second symphonies, unknown here in the concert hall, should please the Bruckner Society. They are played by the Berlin State Opera Orchestra under the competent leadership of Fritz Zaun. Beethoven and Schubert are the sources of these two movements, although both already bear the stamp of the composer's personality.

Rosalyn Tureck gives capable performances of the fugues in F minor and C sharp minor from the first book of Bach's Well Tempered Clavichord and in F major from the second book; wrongly listed as being a part of the Well Tempered Clavichord along with the latter is the first two part invention in C major. These disks also hold the gavotte and musette and gigue from the English suite in G minor, and examples of theme augmentation and inversion and a stretto from various Bach fugues, which should be of value to lecturers on music appreciation. Rachmaninoff is revealed from the least compelling angles, both as composer and pianist, in a disk which brings his Serenade on one side and a scherzo by Borodin on the other. Both pieces are set forth with hard, brittle touch and cool detachment.

Sept 12/36
BUFFALO, N. Y.
TIMES



Serge Koussevitzky, above, will conduct the Boston Symphony Orchestra in a concert Dec. 8 in Elmwood Music Hall.

NEW YORK, N. Y.
HERALD-TRIBUNE

Harvard Ready For Full Week Of Pageantry

Sept 13/36

Roosevelt to Talk Friday at Alumni Gathering on School's 300th Birthday

Masefield to Read Poem

62 Visiting Scholars Will Receive Honorary Degrees

By Joseph Barnes
A Staff Correspondent

CAMBRIDGE, Mass., Sept. 12.—With academic panoply unique in American history the Harvard Yard will be the setting this week for Harvard University's 300th birthday. On Friday President Roosevelt and the greatest assemblage of foreign scholars ever to gather in the United States will celebrate three centuries of higher education in America. Throughout the week returning alumni, already filtering into Cambridge, will honor the grant by the General Court of Massachusetts Bay on October 28, 1636, of 400 pounds "toward a schoale or colledge."

Although 15,000 persons are expected to witness the tercentenary exercises in the Yard on Friday, which will be broadcast over national radio networks, the program will be kept rigidly within the academic university tradition. Its symbols and its ceremony will be those of Abelard or St. Thomas Aquinas, and the President of the United States will speak later in the day, at a meeting of the Harvard Alumni Association, only as Franklin D. Roosevelt of the class of '04.

Sixty-two Scholars To Be Honored.

The climax of the tercentenary celebration, which was officially begun a year ago, will follow closely the conference on arts and sciences with which Harvard has tried during the last fortnight to complete an inventory of the goods of modern scholarship. Sixty-two of the distinguished scholars from nearly all the countries of the world who have shared in this scientific stock-taking will receive honorary degrees at the tercentenary exercises.

The program will be held on the eastern side of the Yard, where a platform already has been built against the portico of the new memorial church, and several acres of seats have been set up where villagers yarded their cattle at night when the college was first founded. The procession of academic dignitaries, wearing turbans, gowns trimmed with furs and golden crowns of Byzantine universities will move to the platform from the steps of Widener Library, present repository of the 400 volumes with which John Harvard, consumptive son of a London butcher, endowed the young college two years after it was started.

Graduate Schools Plan Meetings

Three of Harvard's graduate schools will hold tercentenary celebrations of their own at the beginning of the week. The medical school tomorrow will open a two-day program of symposiums and demonstrations on medicine. The dental school has scheduled a session for Tuesday, and the graduate school of business administration, which does not yet measure its age in decades, will hold sessions for the alumni on Wednesday and Thursday. Paul Reyanud, former Finance Minister of France, will speak as a special dinner Wednesday night of the business school alumni.

The tercentenary celebration itself will get under way on Wednesday, with an official reception in Sanders Theater of the 551 accredited delegates from other universities and learned societies. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will lead the first of three special tercentenary concerts arranged for Wednesday, Thursday and Friday.

Thursday morning will be devoted to a meeting of the Associated Harvard Clubs. James B. Conant, president, and Professor Samuel Eliot Morison, historian of the tercentenary, will report to this meeting on the package of alumni letters recently found in Widener archives, which was sealed by President Josiah Quincy in 1836 with instructions that it should not be opened for a hundred years.

Water Pageant to Be Included

Professor Bronislaw Malinowski, London University anthropologist, will be the orator, and Robert S. Hillyer the poet at a meeting of the Harvard chapter of Phi Beta Kappa scheduled for Thursday evening. Herman Hagedorn will also read an ode to Harvard during the day's ceremonies. The 1936 Harvard football team will go through an exhibition drill, and at 9 in the evening the banks of the Charles River, down which Harvard's first students came in flat boats with grain and fruit to pay for their tuition, will be floodlighted for a spectacular water pageant, with torchlights and fireworks, of Harvard's history.

The tercentenary exercises, with the awarding of honorary degrees, a Latin oration, and an address from the Commonwealth of Massachusetts which in Colonial days eked out the payments in kind of the students, will fill the program Friday morning. John Masefield, poet laureate of England, will read a poem written for Harvard. In the afternoon the Harvard Alumni Association will hold its own tercentenary meeting, at which President Roosevelt is to speak.

Sept. 10/36
SPRINGFIELD, MASS.
REPUBLICAN

MITROPOULOS TO CONDUCT

Again will lead Boston Symphony in coming season.

Boston, Sept. 9 — (AP) — Dimitri Mitropoulos, Greek symphonic conductor, successful here last year as guest conductor of the Boston Symphony, will lead the famous hub musicians again for two weeks during the coming season, the orchestra announced tonight.

Mitropoulos, the first of his nationality ever to conduct a major orchestra on this continent, will appear also with the Minneapolis symphony.

NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 13 1936

The achievements of all these leaders will be celebrated in Cambridge this week in the presence of the foremost scholars of the world, and the largest gathering of Harvard alumni ever to assemble in one spot.

Tercentenary week opens tonight with an organ recital in Harvard's new Memorial Church by Professor A. T. Davison and other guest organists. Tomorrow there will be a concert of chamber music composed by Harvard graduates, and the tercentenary session of the medical school. On Tuesday there will be another concert and the celebration of the dental school.

The historical observance of the tercentenary opens Wednesday, when there will be a reception for delegates from other colleges and learned societies and a welcome by Harvard students of undergraduates from other institutions. That night there will be the first of three concerts by the Boston Symphony Orchestra led by Serge Koussevitzky.

Thanksgiving Thursday

Thursday's program includes a special service of "thanksgiving and remembrance" in the Memorial Church, which will be followed by a meeting of alumni in the tercentenary theater, built for the occasion in the Harvard Yard. Dr. James Bryant Conant, university president, is expected to outline his policies and plans. The rest of the day will be devoted to reunions of alumni and a students' torchlight procession at night. Robert Frost, '01, will read an ode to the alumni, and John Masefield, poet laureate of England, will deliver an ode to Harvard at the formal ceremonies which climax the tercentenary celebration Friday morning.

There Charles Francis Adams, former Secretary of the Navy, as chief marshal, will lead a procession of alumni into the theater to the accompaniment of the college orchestra and a chorus of 200 voices. There will be a Latin oration by Professor Edward K. Rand, a formal recital of the history of Harvard by Dr. Samuel Eliot Morison, and the tercentenary oration by Dr. Conant. Then honorary degrees will be awarded to distinguished scholars.

That afternoon the alumni will meet in The Yard where Abbott Lawrence Lowell, president-emeritus, will take office as president of the day. Dr. Conant then will move "adjournment until 2036."

COLUMBIA, S. C.
STATE

SEP 13 193

REALM OF MUSIC

New York, Sept. 12—(AP)—Symphony concerts are no longer being bought by the "pig in the poke" method. At least not in the East.

It used to be that subscribers to the hundreds of orchestral seasons throughout the country were expected to approach the box office, money in hand, sometime in the summer. They paid their money, received their tickets, and went home hoping that Conductor X would prepare decent programs for a change.

Now many of the major orchestras are not only listeing their conductors, but telling in advance the soloists to be expected, the special events planned and as definitely as possible the music to be played.

Partly, it is explained by orchestra managers, this is being done in an effort to attract patronage. Partly it is done in a spirit of fairness. And partly it is done because more and more the emphasis is being laid on the music itself rather than upon the prima donna who does the conducting.

The New York Philharmonic-Symphony society led off with an announcement, which listed in fair detail the music to be expected from its three guest conductors, and sketching in a general outline for John Barbirolli and Arthur Rodzinski, the two "regular" conductors.

The Philadelphia orchestra said little about the actual music to be programmed, but it did list in detail the soloists to be heard, a most impressive list indeed. Later some of the music was announced.

But the Boston symphony has gone farther than any up to date. Up in Boston Serge Koussevitzky has chosen and announced nearly all the major numbers to be played, and in the case of the soloists has even published what work each will be heard in.

This extends even to the standard repetroire. And as usual, Doctor Koussevitzky has dug up a few new things. One is a violin concerto by Roger Sessions, which Albert Spalding will play for the first time, another is a symphony by one Shaporin.

THIS CLIPPING FROM
GREENSBORO, N. C.
NEWS

SEP 13 1936

MUSIC LOVERS GIVEN DETAILED PROGRAMS

"Pig In Poke" Policy Is No Longer In Vogue With Symphony Orchestras.

PATRONS GIVEN "BREAK"

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Sept 12/36
NEW YORK, N. Y.
TIMES

The Boston Symphony Orchestra, which opens its fifty-sixth season at Symphony all, Boston, Friday, Oct. 9, under Serge Koussevitzky, will offer, among its novelties this season, a recently completed violin concerto by Roger Sessions, which will be given its world première with Albert Spalding as soloist. A symphony by the Russian composer Shaporin is another work to be accorded a first American hearing. Recent scores scheduled include Rachmaninoff's rhapsody for piano and orchestra on a Paganini theme and Serge Prokofieff's third piano concerto, with the composers as soloists.

NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 13 1936

SUMMER MUSIC AND FESTIVAL FANCIES

By FRANCIS D. PERKINS

WITH the approach of mid-September, the summer music season can be regarded as closed, although the indefatigable Federal Music Project is continuing outdoor activities until the end of the month. But, so far as events for which admission is charged, the summer musical history of 1936 in this country has been told. The tale is encouraging, showing an increase both in the extent and the artistic importance of American musical activities during the warm period which, not so long ago, marked the calmest part of the doldrums so far as music here was concerned.

In New York the Stadium Concerts closed a season which seemed to leave this historic series with more auspicious future prospects than it has enjoyed in several years, while operetta at Jones Beach and Randall's Island was added to the city's amenities as a summer resort. Elsewhere on the Eastern seaboard, the Philadelphian concerts at Robin Hood Dell closed their seventh season, and the Water Gate series in Washington, threatened at the start when the local musicians' union and the National Symphony Orchestra Association could not arrive at an agreement, was ultimately carried through by the musicians themselves. The Berkshire Symphonic Festival, in the hills of western Massachusetts, gained notably in prestige by the presence of the Boston Symphony as a unit under its regular conductor, and also was financially successful, doing something more than enabling both economic ends to meet.

* * *

The Increasing Extent of Summer Music

WEST of the Appalachians, one could cite the symphony concerts at the Great Lakes Exposition in Cleveland, the "Zoo" opera series in Cincinnati, the long-established municipal operetta series and some symphony concerts in St. Louis, a new concert series by the Chicago Symphony Orchestra at Ravinia Park and, on the Pacific Coast, besides the Hollywood Bowl concerts and various concerts in San Francisco, a new summer series in Portland, Ore. But this is not a catalogue, and an attempt to supply one would probably, while inadvertently, overlook several other significant local seasons.

Most of these summer musical activities, it can be noted, take place outdoors, and most of them are mainly devoted to orchestral concerts. The opportunity to hear symphony concerts here and in some other American cities during the summer is quite possibly not duplicated in western or central continental Europe—London, of course, has its long-established Promenade Concerts from August to October.

But, during the last few weeks, those of us whose friends have been attenting various European festivals, especially those at Salzburg, Bayreuth and Glyndebourne, may have felt some twinges of envy while listening to their accounts of matters of exceptional interest or artistic delectation in these events.

* * *

Major Factors in Foreign Festivals

OUR thoughts might have assumed this somewhat verdant hue as we heard about the glories of "Die Meistersinger," "Fidelio" and "Falstaff" at the Salzburg festival, or about Bruno Walter's Mozart interpretations and his revival of Hugo Wolf's "Der Corregidor." Another source of slightly jealous reflections might have been the laudable new settings in the Bayreuth production of "Lohengrin" and the exceptional vitality and power of this representation as a whole. Still another source might have been the notable opportunity afforded British music-lovers to witness Mozart productions of the highest quality in Mr. John Chrystie's festival at Glyndebourne, Sussex. And, while realizing that there are certain experiences of exceptional musical value which still are obtainable only by crossing the ocean, we may be led to wonder both what are the factors contributing to the appeal of festivals such as these, and how many of them might, at least in theory, be realized here.

Of course, a major factor in the prestige of the Salzburg festival was Mr. Toscanini himself and, beyond the evanescent imaginings of a pipe dream there is no prospect on the horizon of his return here either for a regular or a festival series. But other factors which we would probably expect to find in a festival such as that at Salzburg or at Bayreuth are a musical tradition associated with the place itself, an unusual concentration of exceptionally equipped interpretative artists—not that this is invariably the case—with an orchestra and conductors of the first rank, and opportunity to hear the operas more intensively prepared than they are likely to be in the course of a regular repertoire season.

In the case of Salzburg, we might also look for the chance of hearing operas which, while of marked musical value, we are unlikely to hear in our regular opera-going at home. But another important factor supplied by the audience itself, is the heightened appreciative capacity of the holiday mood or, more fundamentally, the consideration that many while not all, of those who attend such a festival do so primarily on account of the music. This is the major interest and focus of the day, and the members of the audience can devote more time and more concentrated attention to it under these circumstances than they could at home, where musical activities must compete with the exactions of the day's regular duties.

* * *

Two Different Purposes

IT MIGHT be said that the major European operatic festivals and, to varying extents, choral or symphonic festivals here cater to music-lovers gathered under exceptional circumstances, while our regular American summer activities fill a different, while equally valuable mission in serving a mainly resident musical public pursuing its regular activities. At the Lewisohn Stadium or Robin Hood Dell, for instance, the typical audience which the managements have in mind is probably composed mainly of permanent or temporary New Yorkers or Philadelphians rather than of musical pilgrims coming from variously distant points for a specialized musical purpose, and the repertoire is organized with this point in view.

Series such as these have not by any means reached the limits of their development, especially if it should prove possible at some future time to supplement private donations with some form of official support. But, as a complement to the established urban seasons, there is still room for more festivals in the sense of the term summarized above, in which performances of a specialized character can be offered with unusually thorough preparation for audiences whose activities are, for the time being, focused and oriented upon these performances.

Such an atmosphere, indeed, is not absent from existing American festivals. One can find it, among others, in the Bach festivals at Bethlehem, and it could be noticed in this summer's Berkshire festival, held in a region which already acquired a musical tradition of its own through the chamber music programs sponsored by Mrs. Elizabeth Sprague Coolidge.

* * *

Something Still Lacking

BUT we have so far lacked much opportunity to hear opera in America under festival conditions, as contrasted with the inevitable limitations of a metropolitan repertoire season observing an intensive schedule and having to consider the varied tastes and attentive capacity of its audiences. One might imagine a Wagner festival with the best participants obtainable, in which all the later music-dramas could be given in full before hearers who would find none of them a note too long. Or imagination might compass a Mozart festival of corresponding artistic standards, or a one not specializing in any particular composer but offering both carefully studied familiar works and others which many of us would like to hear but which, lacking an assured general appeal, are unlikely to be presented in a regular subscription series.

As a time for such a festival, further imagining might suggest September when there would be relatively few chances for conflict with established musical activities here and abroad, and when, for this reason, more of the world's best artists would be available. The opportunity for thoroughly concentrated attention and enjoyment, with the minimum risk of mundane distractions and preoccupations, might perhaps be best realized outside the largest cities, while in places not too inaccessible from them. Of course, the difficulty here would probably be the question of an adequate theater, and the necessary beginnings would undoubtedly be costly. Still, the success and prestige gained by the Glyndebourne festival suggest that something like this might be possible here, although this far and probably for some time to come only in theory.

NEW YORK, N. Y.
Sept. 13/36 **TIMES**

NEWLY RECORDED MUSIC

By COMPTON PAKENHAM

IN its original issue the violin concerto in D—played by Jascha Heifetz with the London Philharmonic Orchestra and released domestically in Victor Album M-309—was part of the Sibelius Society's fourth volume. The remainder of that set is now listed here and Album M-311 contains two tone poems—"Night Ride and Sunrise" (Op. 55) and "The Oceanides" (Op. 73)—played by the British Broadcasting Corporation's orchestra, under Adrian Boult.

Though a comparison of publication dates shows that these apparently are about five years apart, in conception the gap between them is about three times wider. The former was commenced about the same time as the violin concerto, circa 1901, while the latter was composed to the commission of Carl Stoeckel for the twenty-eighth annual festival of the Litchfield County (Conn.) Choral Union and was first performed on that occasion under the direction of Sibelius himself in 1914.

Behind "Night Ride and Sunrise" there was apparently no definite narrative, and the listener does not require more than the title as a guide. Throbbing with the astounding energy that characterizes Sibelius, it carries one away at the first hearing. But, unlike too many works that manage to do that, its effect increases rather than diminishes with further hearing, as does one's admiration of the composer. Taken for themselves, the material and method are nothing out of the way; the themes are not extraordinary and others have overworked mere iteration. Here, however, it almost seems an original device, thanks to the resourcefulness the composer displays in the treatment of detail.

According to Homer, Oceanus was the father of all things created, even the gods. Of daughters he had 3,000—the Oceanides. Glorifying them, Sibelius has achieved something entirely different from anything else he has done, and certainly no other has approached, unless, as is frequently claimed, it is Debussy. For those who quarrel with the use of the word "color" applied to music, here, surely, in this lively, shifting canvas is complete conviction.

* * *

A fresh set of Wagner's "Faust Overture" has been badly needed for some time, for the Coates and Fried records have more than their age against them. In Columbia Album X-36 is a highly satisfactory recorded performance by the London Philharmonic Orchestra, under Sir Thomas Beecham. Supremely confident in his own abilities, driven to despair by his Paris experiences, possessed of the cursed-wanderer idea eventually to result in "The Flying Dutchman," and set thinking by a performance of Beethoven's Ninth symphony (the overture also is in the key of D minor), Wagner set himself to work out a "Faust" symphony.

As motto for the first movement he selected some lines from Goethe drama that matched the morbidity of his own mood, the passage concluding:

> "And so existence is a load at best.
> I loathe my life, and long to be at
> rest."

He had an opportunity to present this fragment at a Paris concert, but instead, considering it would be too German and philosophical for his audience, chose his "Columbus Overture." The symphony was never realized, if it was ever seriously projected. Fifteen years later he returned to revise what he had done, and as an overture it remains the last of Wagner's compositions purely for full orchestra.

Beecham handles the overture with power and broadly, while the usual excellent recording he receives is, if anything, bettered. On the fourth side of the set is yet another prelude to the third act of "Lohengrin." The same qualities are to be found here, but one cannot forget that this is a filler side and that only a few weeks back the superb Philharmonic-Symphony (Toscanini) recording was released.

On a single disk (Victor 14078) the Boston Symphony Orchestra, under Koussevitzky, supplies what is evidently the first electrically recorded version of Liadow's "Enchanted Lake." The second of the composer's three symphonic poems is the least known by reason of its not having been used for the ballet. It is something stemming more obviously from the second act of "Siegfried" than the Fauré Ballade, mentioned last week, which has been definitely attributed to that influence. A placid and serene pastorale, working logically to a climax, beautifully orchestrated and played with clarity and dignity, this makes a singularly attractive loose record.

* * *

Speaking of programs and sources of inspiration, it would be difficult for any one to guess that Grétry's "La Rosiere Republicaine"—to be found on Columbia Nos. 17067/8-D by the Grand Orchestra Philharmonic of Paris, under Selmar Meyrowitz—deals with the passions of the French Revolution. A ballet suite composed in celebration of that event, its score has only just been found after being misplaced over a century ago. Rather staid and stodgy to our ears, it is played and recorded with beautiful clarity. Much has reached our ears of the recent gramophone work of Meyrowitz and his orchestra, and it is to be hoped that these two ten-inch disks are only the first to be repressed here.

SAN JOSE, CALIF.
MERCURY-HERALD

SEP 13 1936

Permission has been granted by Doubleday, Doran and Company for transcribing into Braille, "Philip Hale's Boston Symphony Orchestra Notes," edited by John N. Burk. The story, "The Smart Aleck," from Local Color by Irvin S. Cobb, will also be transcribed for the use of the blind.

Music Season Looms Richly

By Ruth Marsters
Music Editor

THAT the 1936-37 music season in Boston will be an exceptionally important and interesting one becomes increasingly apparent through perusal of the lists of bookings that have been pouring in of late from the several concert managements of the city.

The season is officially opened, of course, with the first pair of Boston Symphony concerts on October 9 and 10 for which Conductor Dr. Serge Koussevitzky has designated a program which includes Haydn's Symphony in B flat No. 102—the ninth of the London series—Debussy's "Le Mer," and Beethoven's Fifth Symphony in C minor.

(The notable list of soloists engaged for performance with the orchestra during the coming season, as well as a resume of the works to be *heard was published in these columns last week.)*

* * *

OTHER EVENTS to take place in Symphony *Hall during October are recitals by Fritz Kreisler and Roland Hayes*—Kreisler to open his American tour with an appearance here on Sunday afternoon, October 19, the great Negro tenor to be heard on *the* Sunday following.

From the offices of Aaron Richmond a brilliant list of attractions is issued.

Col. de Basil's Monte Carlo Ballet Russe will return for a five day engagement at the Boston Opera House beginning Tuesday evening, November 24, immediately following its New York opening at the Metropolitan Opera House.

Among the new ballets to be produced in Boston for the first time are Leonide Massine's "Symphonie Fantastique" based upon the Berlioz symphony of that name, and "Pavillon," a creation of David Lichine upon music of Borodine.

Revivals from the Diaghilev repertoire to be presented here are "Cimarosian" (choreography by Massine) and "L'Apres Midi d'un Faune" the famous work of Vaslav Nijinsky upon the music of Debussy. In the last-named work the original Bakst settings and costumes will be used.

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HUNTINGTON, W. VA.
ADVERTISER

SEP 13 1936

MUSIC LOVERS PROGRAMS

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The New York Philharmonic-Symphony society led off with an announcement which listed in fair detail the music to be expected from the three guest conductors, and sketching in a general outline for John Barbirolli and Arthur Rodzinski, the two "regular" conductors.

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Sept 13 36

MUSIC

THE WEEK'S

CRITICAL REPORTING

Reviewers in Smaller Cities Confronted By Special Questions and Needs

By OLIN DOWNES

NOW and again this department receives woeful letters from those who report musical activities in small cities. Frequently the writers show that they are serious, well informed, enthusiastic for their work, but they find little that is important to write about. Sometimes they are discouraged because of the resentment they meet when they express themselves with independence.

If the local orchestra is not adjudged the equal of the New York Philharmonic-Symphony, if the local pianist is not acclaimed as at the least an incipient Paderewski and the fiddler who performed at Mrs. Jones's is mentioned as less than a Kreisler, harsh things are said of the critic. Not that this kind of reaction is wholly unknown in the big cities. But the career of the music critic in a minor community may be very hard and discouraging. Local influences, financial or social, and neighborhood rivalries of sorts can make trouble, when a reviewer would be unassailable if he wrote on a large paper in a great city. Moreover, the man who writes about music in a small place is likely to be a youngster. A position which demands exceptional balance, tact and experience to carry the thing off must be filled by a fledging. It can be hard lines for that young man, as also for his readers!

* * *

There are, on the other hand, things to be said in explanation of a small community's attitude toward music criticism and the special problems that confront the local chronicler. Here he must pursue his objectives under conditions which often call for an exceptional degree of judgment, tact and courage.

Sometimes, of course, it is hard to get into the head of a sophomore a just definition of tact and courage. These are qualities needed in writing for a newspaper. But in what does their exercise consist? Wherever it is situated, or whatever its power, a newspaper aspires to a constructive influence in its community. To be constructive involves being fearless, but to be fearless it is not necessary to fail to grasp realities and act upon them. The question is admirably discussed by an editorial in the present issue of Musical America. The title of the piece is "Common Sense in Music Reviewing in the Secondary Cities." The newspaper reviewer in the small city has his work cut out for him. "He may find it difficult so to adjust his outlook as to be fair to musical enterprises which, on the basis of his broader experience, he knows leave much to be desired." But "if he tries to write in a city of 100,000 as he would expect to write in a city of 1,000,000, he may be made to feel—and justly so—that he is merely vaunting his own knowledge and opinions at the expense of musical movements in the community."

* * *

It may be said in general that it is the beginner who is most impatient and resentful of the limitations of his environment. And his first proceeding, in order to show his independence and courage, will of course be to flay without mercy. To shade an opinion by ever so little, to stimulate by an optimistic if not tolerant tone the public enthusiasm for a deserving if not perfectly conducted musical enterprise, would be for him nothing short of cowardly compromise. For it is amazing how belligerent people who are not sure of themselves must be. And there is no remedy for it but experience.

What experience? Best of all, we believe, for the practical education of the music critic, would be a course in common or dog reporting under a wholly unsympathetic and realistic city editor. This is calculated to instill some sense of proportion, to teach the applicant to put down facts simply and accurately, in a manner utterly free of personal bias, and to be humanly aware of the life about him. Yes! That's the thing: to be kicked around the block quite a number of times in the course of the exercise of a reporter's professional duty! It is the surest and quickest road to common sense and orientation. Then it is possible to size up news as well as critical values, to learn to see one's self and one's subject in relation to the boundless panorama of human life and thought. The commentator with that training learns not to waste his strength, try his reader's patience, and soothe his self-esteem by lengthy denunciation of some minor and helpless aspirant. He does not wander from his theme, or neglect main issues. If he strikes, he takes an opponent worth going for, and he aims to win, and that for a useful and not a vainglorious purpose.

* * *

A great deal more might be said about this phase of a critic's work, and the self-approbation that some arbiters of taste find in venting innuendo or sarcasm upon a helpless and more or less incompetent practitioner—or one doomed to be inaccurately estimated as such. Granting that the facts of the review, as regards the imperfect executant or interpreter, are correct, what then? There are some things to be remembered. The moral issue, among others, has importance.

Tactically, the writer has the advantage of the performer. He has the last word. The musician who feels himself unjustly "roasted" may venture to reply by a letter for publication. He may have his letter published, and, if his reviewer has space and plays fair, get some personal satisfaction and justification from that. In general, he has made a bad matter worse by calling attention to it at all, and if the reviewer should be so petty as to harbor resentment at his talking back, the musician has made an enemy. Of course, a reviewer with any decent conceptions of his position will take pains never to abuse it.

* * *

A reviewer must remember what it means to serve an art, even if the servant be without exceptional capacity. A violinist who plays his part of a Brahms sonata with clean technique and the understanding of a musician has already done a fine thing. A pianist who so much as strikes the notes of a late Beethoven sonata in a competent manner has earned the right to respect and to considerate treatment. He should not be subjected to the sneer or the amusing witticism. If the performance has marked defects, but also shows sincerity and artistic purpose, and especially if the performer is young, it deserves discriminating encouragement. What is never desired is the writer who flaunts himself in the presence of a Mozart or a Beethoven. These things hold true in any place, in any city.

But if a sense of proportion is indispensable in a metropolis, how much the greater is the need of balanced opinion in the small city? "One important distinction," continues our editorial writer, "needs to be borne in mind in comparing the task of a newspaper reviewer in a secondary community with that of his contemporary in a metropolis. Civic issues enter strongly into the one, and almost not at all into the other. In the great cities, it is more or less understood that if one musical institution goes under, another will take its place. In lesser communities the need for the fostering of projects that can be maintained only with difficulty presents a very different situation. Continual harping on the deficiencies of a local orchestra, for instance—or on the weaknesses of its conductor—is as likely to be as destructive in the smaller city as it may be constructive in the larger one. All too easily the public may decide that a venture calling for so much fault-finding is not worth the support asked for it. Then, instead of an improvement, there may be a collapse, with the painful necessity of a new and more rudimentary beginning.

* * *

"Common sense comes into the picture here as well as in details of writing. The reviewer dealing with local institutions simply cannot expect to apply the same standards yardstick that would be applied to the few outstanding organizations of their kind. He must know that a local orchestra cannot survive the tests that in the musical capitals are applied to the virtuoso best. But if common sense argues against the rigid applications of standards that do not fit, it also argues against false praise. The skilled reporter learns that there are ways of writing interestingly about events, without concocting puffs or eternally intruding his personal dissatisfactions on the reader. Conductors, soloists, every type of performer, need to reconcile themselves to a kind of sensible reporting in which there is more of description and less of laudation or blame. The reviewer writes about them, not for them. For the community it is music that counts, not the fortunes of either the performer or the reviewer. The perspective must remain that of the community, much as the individual may strive to enlarge it or better it according to his own lights and convictions."

To the beginner anxious to prove his mettle another consideration might occur. It is the reasonable and fair-intentioned commentator, who has done what he could to merit the confidence of his readers, who, when the time comes to strike at an artistic nuisance, is likely to be able to accomplish most in the useful directions of improvement or extermination.

DALLAS; TEX.
NEWS

SEP 13 1936

Shifting Tides Bring New Deal For Music Fans

Used to Buy Tickets and Hope; Now They Get Advance Dope

BY JOHN SELBY.

NEW YORK, Sept. 12 (AP).—Symphony concerts are no longer being bought by the pig in the poke method. At least not in the East.

It used to be that subscribers to the hundreds of orchestral seasons throughout the country were expected to approach the box office money in hand, sometime in the summer. They paid their money, received their tickets and went home hoping that Conductor X would prepare decent programs for a change.

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PROVIDENCE, R. I.
JOURNAL

SEP 13 1936

HARVARD JUBILEE NEARS ITS CLIMAX

College "Yard" Is Transformed Into Open Air Theatre for Three-Day Fete.

10,000 ALUMNI EXPECTED

62 Famous Scholars to Get Degrees; Roosevelt to Speak; Students Plan for Parade

Cambridge, Mass., Sept. 12.—(AP)—Harvard University, scene for the past two weeks of conferences between great scholars of the world, turns next week toward the fanfare and ceremony that will climax its tercentenary observance.

In the historic college "yard" now transformed into a spacious open air theatre for the festivities, more than 10,000 alumni will gather for three days beginning Sept. 16 to honor Harvard upon its 300th anniversary.

Delegates from universities and learned societies throughout the world, 62 distinguished scholars who are to receive honorary degrees, President Roosevelt, and dignitaries representing the State and nation will take part in the three-day ceremonies.

Less formal than the dignified exercises within the locked gates of the yard will be the spectacular public events of Thursday night. Two barges, one carrying the college band and the other laden with fireworks, will move up the Charles River between brightly illuminated shores.

Torch-Light Parade

After a fireworks display opposite the new houses and the business school, undergraduates in a torch-light parade will swing through Cambridge streets to the yard as they did 100 years ago in Harvard's bicentennial.

Tercentenary Week, bringing to an end a summer of observances, opens tomorrow night with an organ recital in Harvard's Memorial Church by Dr. Archibald Davison. Monday and Tuesday are given over to observances by the medical, dental and business schools, at which eminent authorities in the various fields will speak.

More than 550 delegates from other universities will be tendered a reception Wednesday afternoon as the last act of the Tercentenary begins. Undergraduates will welcome student delegates from 31 American and European colleges. That evening the Harvard Club of Boston will be host to the Council of Associated Harvard Clubs, and the Boston Symphony Orchestra will present the first of three concerts especially arranged for Harvard's Tercentenary by Dr. Serge Koussevitzky.

To Read 1836 Letters

Thursday is to be Alumni Day, when a capacity throng of graduates will assemble in the theatre behind historic University Hall—on the site, incidentally, of the 18th century college piggery — to hear President James B. Conant report on the contents of a package of letters, sealed by President Josiah Quincy in 1836 and held in the university vaults through the intervening century.

Dr. Thomas Shirley Hale, Master of Emmanuel—John Harvard's college at Cambridge University, England—will be guest speaker.

A formal but colorful procession of the faculty, visiting scholars, delegates and alumni will usher in the final phase of Harvard's 300th anniversary celebration on Friday morning. Honorary degrees will be conferred upon the 62 distinguished scholars. President Conant will deliver the tercentenary oration on "The university tradition in America—yesterday and tomorrow." Speakers will include the Governor of Massachusetts, and Prof. Samuel Eliot Morison.

Roosevelt to Speak

Friday afternoon the alumni will meet once again to hear President Roosevelt, a member of the class of 1904, address them. A Lawrence Lowell, President Emeritus of the university, will take the chair. The 1936 exercises will then come to an end when President Conant makes a motion, as did his predecessor in the bi-centennial, that the meeting "adjourn to 2036."

Numerous class reunions, dinners and meetings will accompany the formal observance. The more important events will be broadcast.

FORT WORTH, TEXAS
Morning Star-Telegram

Symphony Program System Is Changed

9-13-36

BY JOHN SELBY.

NEW YORK, Sept. 12 (AP).—Symphony concerts are no longer being sought by the "pig in the poke" method. At least not in the East.

It used to be that subscribers to the hundreds of orchestral seasons throughout the country were expected to approach the box office money in hand, some time in the Summer. They paid their money, received their tickets, and went home hoping that Conductor X would prepare decent programs for a change.

Now many of the leading orchestras are not only listing their conductors, but telling in advance the soloists to be expected, the special events planned, and as definitely as possible the music to be played.

Music Emphasized.

Partly, it is explained by orchestra managers, this is being done in an effort to attract patronage. Partly, it is done in a spirit of fairness. And partly it is done because more and more the emphasis is being laid on the music itself rather than upon the prima donna who does the conducting.

The New York Philharmonic-Symphony Society led off with an announcement which listed in fair detail the music to be expected from its three guest conductors, and sketching in a general outline for John Birbirolli and Arthur Rodrinski, the two "regular" conductors.

The Philadelphia orchestra said little about the actual music to be programmed, but it did list in detail the soloists to be heard, a most impressive list indeed. Later some of the music was announced.

Boston Goes Farther.

But the Boston Symphony has gone farther than any up to date. Up in Boston Serge Koussevitzky has chosen and announced nearly all the major numbers to be played, and in the case of the soloists has even published what work each will be heard in.

This extends even to the standard repertoire. And as usual, Dr. Koussevitzky has dug up a few new things. One is a violin concerto by Roger Sessions, which Albert Spalding will play for the first time. Another is a symphony by one Shaporin.

DURHAM, N. C.
SUN

SYMPHONIES GIVING PROGRAM PREVIEWS

12

New York Philharmonic Leads New Policy—Boston Orchestra Goes Farthest

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BALTIMORE, MD.
MORNING SUN

Tercentenary Week To End Harvard's Gala Celebration

More Than 10.000 Alumni To Gather For Three-Day Event, Beginning Wednesday— Franklin Roosevelt, '04, To Speak Friday

[*By the Associated Press*]

Cambridge. Mass., Sept. 12—Harvard University, the scene the last two weeks of conferences between great scholars of the world, turns next week toward the fanfare and ceremony that will be the climax of its tercentenary observance.

In the historic college Yard, now transformed into a spacious open-air theater for the festivities, more than 10,000 alumni will gather for three days, beginning Wednesday, to honor Harvard upon its three hundredth anniversary.

Delegates from universities and learned societies throughout the world, sixty-two distinguished scholars who are to receive honorary degrees, President Roosevelt and dignitaries representing the state and nation will take part in the three-day ceremonies.

Public Events Thursday

Less formal than the dignified exercises within the locked gates of the Yard will be the spectacular public events of Thursday night. Two barges, one carrying the college band and the other laden with fireworks, will move up the Charles river between brightly illuminated shores. After a fireworks display opposite the new houses and the business school, undergraduates in a torchlight parade will swing through Cambridge streets to the Yard as they did a hundred years ago in Harvard's bicentennial.

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COLUMBUS, O.
DISPATCH

Subscribers Know All About Season's Plans

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BALTIMORE, MD.
MORNING SUN

SEP 1 3 1936

The Bill Of Fare For The Symphonies

Koussevitzky Announces Nearly All The Major Numbers For The Entire Season, Including Even Soloists And What They Will Play

By JOHN SELBY

NEW YORK (AP).

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BOSTON'S PLANS

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DETROIT, MICH.
NEWS

No 'Pig in Po for Easte

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TOLEDO, O.
TIMES

Symphony Co Wares in Po

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Fairness Shown

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NEW YORK, N. Y.
TIMES

SEP 1 3 1936

HARVARD ENTERS 'BIRTHDAY' WEEK

Fifteen Thousand Will Share in Great Three-Day Celebration of 300th Year.

FRIDAY WILL CLIMAX FETE

Thursday Has Been Designated as 'Alumni Day'—Concert a Feature on Wednesday.

Special to THE NEW YORK TIMES.

CAMBRIDGE, Mass., Sept. 12.—Next week Harvard University celebrates that day in the Autumn of 1636 when the General Court of Massachusetts Bay Colony, which had entered the wilderness only a few years before, voted, as the last item of the day's business, that:

"The court agreed to give 400 pounds toward a schoale or college, whereof 200 pounds to bee paid the next yeare and 200 pounds when the worke is finished."

It was the first step in the establishment of higher education in the young colony, and that, rather than the start of classes or the first commencement, is being celebrated.

Accordingly, on Friday the greatest academic gathering in American history will mark the observance of the 300th anniversary of Harvard's founding.

About 15,000 people will participate—550 delegates from universities and learned societies here and abroad, the President of the United States, the Governor of Massachusetts, some 10,000 alumni, 2,500 undergraduates, and members and former members of the faculty and governing boards.

Although Friday will be the climax of a whole Summer's program of special events, the first two of the three "tercentenary days" will be crowded with ceremonial gatherings and celebrations by special groups.

Thursday has been designated Alumni Day. Wednesday's chief events will consist of receptions to delegates, and in the evening the first of three tercentenary concerts by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky.

Three of the graduate schools are having special gatherings during the tercentenary week. Tomorrow and Tuesday the Medical School will hold a tercentenary session, with symposia, lectures and demonstrations, concluding with a reunion meeting and dinner Tuesday evening.

The Dental School will have a one-day tercentenary session on Tuesday, with morning and afternoon symposia and a banquet and reunion in the evening. The Business School alumni will hold their tercentenary session Wednesday afternoon and evening and Thursday afternoon.

The tercentenary days themselves will bring together all the elements of present day Harvard, the historical background, the relations with city, State and nation, the exchange of knowledge among universities, the progress of learning generally, the contributions of alumni and undergraduates. In all of these things the major emphasis will be on the function of the university today.

In addition to its regular schedule of twenty-four pairs of Friday afternoon and Saturday evening concerts, six Monday evenings and the same number of Tuesday matinees, the Boston Symphony Orchestra will give this season its usual series of eight concerts in Sanders Theater, Cambridge, five in Carnegie Hall, New York, and five in the Academy of Music in Brooklyn. Besides the Harvard concerts the Orchestra will visit the following university cities: Hanover, New Haven, Northampton, Ann Arbor and New Brunswick (Rutgers). There will be five concerts by the Orchestra in the Metropolitan Theater, Providence, and single concerts in Rochester, Buffalo, Detroit, Toledo, Pittsburgh, Philadelphia, Springfield, Worcester and Hartford.

BROOKLYN, N. Y.
EAGLE

SEP 14 1936

Ossip Gabrilowitsch, Noted Conductor, Dies

Detroit Symphony Head Succumbs to Long Illness — Was Son-in-Law of Mark Twain

CAREER ENDS

Ossip Gabrilowitsch

Detroit, Sept. 14 (AP)—Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra since 1918, died today after a long illness. He was 58.

Gabrilowitsch had been ill since the Spring of 1935 when he collapsed after giving a piano recital in New York city. He underwent two operations at Henry Ford Hospital in 1935 in an attempt to relieve the stomach disorder which had caused his illness.

He had been on a leave of absence from the Detroit Symphony since the start of his illness.

Gabrilowitsch is survived by his wife, Clara Clemens Gabrilowitsch, Mark Twain's daughter, whom he married in 1909, and a daughter, Nina.

An internationally famous pianist and orchestra director for 40 years, Gabrilowitsch made his debut at the age of 18 in the European musical centers. He was born in St. Petersburg (now Leningrad), Feb. 7, 1878.

Caused Dynamiting of Church

The mild-mannered Ossip Gabrilowitsch, who was said to conduct with a sedative air, once caused a church to be dynamited. That occurred back in 1920, a year after he had first gone to Detroit to conduct its symphony orchestra. The music committee of that mid-Western city desired to renew the contract with the Russian pianist but he solemnly shook his shaggy head and said he couldn't conduct again under the same conditions.

During the entire first year, the Detroit Symphony Orchestra gave concerts in an armory, a bare, barren place that gave its sensitive conductor a bad case of jitters. He would have to have the right kind of a concert hall, if he were to conduct the symphony for another year. The music committee threw up its hands and said such a thing would be impossible. The gentle Gabrilowitsch agreed it would be and went solemnly off to New York.

Hardly had the pianist-conductor left the room than the committee realized its error. A quarter of a million dollars was raised in 15 minutes and word was sent to Gabrilowitsch that he must come back at all costs. This was in April and in order to have the concert hall ready for the October music season, a church had to be dynamited to make room for the building. There was no time to wreck the church in the usual way.

Met Wife in Vienna

Gabrilowitsch's marriage to Mark Twain's daughter, also a musician and writer, is one of the beautiful romances of the music world. They met in 1899, when they were studying in Vienna, according to an interview given by Mark Twain at the time of their marriage in 1909. To save all embarrassment for the happy couple, the humorist prepared the following interview, given at his country home at West Redding, Conn., the day of the ceremony:

"Clara and Gabrilowitsch were pupils together under Leschetzky in Vienna, 10 years ago. We have known him intimately ever since. It's not new, the engagement. It was made and dissolved twice six years ago. Recovering from a serious surgical operation, two or three months were passed by him here in the house, and a week or 10 days ago the engagement was renewed. The wedding had to be sudden, for Gabrilowitsch's European season is about to begin. The pair will sail in a fortnight from now. The first engagement will be in Germany. They have taken a house in Berlin."

Gabrilowitsch was known throughout Europe as a brilliant pianist. When the German Dr. Karl Muck resigned from the Boston Symphony Orchestra during the war Gabrilowitsch mentioned as a possible successor. He was the first celebrated piano virtuoso since Lizst to take up conducting on orchestra as a regular job. When he went to Detroit to conduct, he gave up all serious ideas of composing, saying:

"One can do two jobs, but not three."

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD

Symphonies List Conductors, Season's Artists

Major Orchestras Give General Outline of Principal Numbers to Be Played

New York, Sept. 14 (AP).—Symphony concerts are no longer being brought by the "pig in the poke" method. At least not in the East.

It used to be that subscribers to the hundreds of orchestral seasons throughout the country were expected to approach the box office, money in hand, sometime in the summer. They paid their money, received their tickets, and went home hoping that Conductor X would prepare decent programs for a change.

Now many of the major orchestras are not only listing their conductors, but telling in advance the soloists to be expected, the special events planned, and as definitely as possible the music to be played.

Partly, it is explained by orchestra managers, this is being done in an effort to attract patronage. Partly it is done in a spirit of fairness. And partly it is done because more and more the emphasis is being laid on the music itself rather than upon the prima donna who does the conducting.

The New York Philharmonic-Symphony Society led off with an announcement which listed in fair detail the music to be expected from its three guest conductors, and sketching in a general outline for John Barbirolli and Arthur Rodzinski, the two "regular" conductors.

The Philadelphia Orchestra said little about the actual music to be programmed, but it did list in detail the soloists to be heard, a most impressive list, indeed. Later some of the music was announced.

But the Boston Symphony has gone farther than any up to date. Up in Boston Serge Koussevitzky has chosen and announced nearly all the major numbers to be played, and in the case of the soloists has even published what work each will be heard in.

This extends even to the standard repertoire. And as usual, Dr. Koussevitzky has dug up a few new things. One is a violin concerto by Roger Sessions, which Albert Spalding will play for the first time; another is a symphony by one Shaporin.

NEW YORK, N. Y.
TIMES

SEP 14 1936

Students to Participate in Harvard Rites As Hosts to Delegates at Tercentenary

By JAMES MacDONALD
Special to THE NEW YORK TIMES.

CAMBRIDGE, Mass., Sept. 13.—About 2,000 Harvard undergraduates are expected to return to Cambridge tomorrow, two weeks before the opening of college, to prepare to act as hosts to fifty-four student delegates to the institution's celebration of the 300th anniversary of its founding and to begin their own program in connection with the tercentenary.

Tomorrow also will mark the beginning of a two-day session at the Harvard Medical School, with symposia on the various branches of medicine.

A gala round of festivities has been planned for the student delegates, representing twenty-seven American institutions of learning, as well as Oxford, Cambridge, the Sorbonne and Bologna. While they are here they will live with their student-hosts in the undergraduate houses.

The visitors will be welcomed officially on Wednesday afternoon at ceremonies closing with the presentation of insignia to the guests, who will be "called up" in order according to the age of the institutions they represent.

Thursday has been designated undergraduate day. In contrast to the profundities of last week, when scholars of the world wrestled with the problems of man and his universe, the students will celebrate with lunches, dinners and other amenities.

The Harvard eleven will give an exhibition football practice at Soldiers Field in the afternoon. A torchlight parade from the Charles River to Harvard Yard in the evening will be followed by a "pop" concert and dancing in Memorial Hall.

On Friday, the final day of the Harvard celebration, the student delegates will participate in the climactic celebration in the Yard, which will include the awarding of sixty-two honorary degrees to noted scholars and scientists who attended the Tercentenary Conference of Arts and Sciences.

The Medical School session will comprise clinics, demonstrations and exhibits dealing with anatomy, bacteriology, biological chemistry, comparative pathology, dermatology, gynecology, medicine, neurology and psychiatry.

At tomorrow's symposium on "Nutrition and the Deficiency Diseases" the chairman will be Dr. George R. Minot, one of the three Nobel Prize winners for the discovery of the use of liver in combating pernicious anemia.

The symposia on Tuesday will be "The Nervous System, Central and Sympathetic," "The Infectious Diseases" and "The Endocrine Glands."

The Harvard Dental School will hold a symposium Tuesday and Wednesday. On Tuesday evening Dr. Earnest A. Hooton, Professor of Anthropology, will lecture on "Man as the Director of Human Evolution."

An elaborate program of chamber, orchestral and choral music has been planned for the week in token of Harvard's long connections with the study of music and its many contributions to musicology. This program includes concerts by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, on Wednesday, Thursday and Friday evenings.

NEW YORK, N. Y.
HERALD-TRIBUNE

Sept. 14 36

Students Back Early to Assist Harvard's Fete

Returning to Meet Foreign Delegates; Hold Undergraduate Day Thursday

Medical Clinics Today

Laborers Work on Sunday to Get the Yard Ready

By Joseph Barnes
A Staff Correspondent

CAMBRIDGE, Mass., Sept. 13.—A large portion of the undergraduate student body will arrive at Harvard tomorrow, two weeks in advance of the college's opening, to participate in a student program in connection with the tercentenary celebration. They will be hosts to the delegates from twenty-seven American and European universities who are guests of Harvard. A program of festivities and entertainment has been arranged for these guests, who will live with the students in the undergraduate houses.

Formal welcome will be extended to the student guests Wednesday. The program will include presentation of insignia to the guests. The students will receive badges in the order of the ages of the universities they represent.

Student Day Thursday

On Thursday, undergraduate day, the students will hold lunches, dinners and other events. In the afternoon the Harvard eleven will give an exhibition of football practice. In the evening a torchlight procession will be held, from the Charles River to Harvard Yard. There will be a popular concert and dancing in Memorial Hall.

Many musical programs have been planned for the week, including chamber, orchestral and choral events. The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitsky, will give concerts on Wednesday, Thursday and Friday evenings.

The visiting scholars, delegates from other universities, early comers among the alumni and the early arrivals among the students who thronged the Yard today saw something which would have been considered sacrilegious when Harvard was founded 300 years ago. Scores of workmen were erecting ornamental pillars and flagpoles, with surmounted gold lions, giving a gala appearance to the Yard. Such manual work on Sunday would have been considered profaning the Sabbath when Harvard was founded.

Clinics Are Planned

The Medical School will open its tercentenary sessions tomorrow. There will be clinics, demonstrations and exhibits dealing with anatomy, bacteriology, biological chemistry, comparative pathology, dermatology, gynecology, medicine, neurology and psychiatry. A symposium on "Nutrition and Deficiency Diseases" will be held tomorrow, with Dr. George R. Minot as chairman. Dr. Minot was one of the three scientists who received the Nobel Prize for discovery of the use of liver extract in the treatment of pernicious anemia. On Tuesday symposiums will be held on "The Nervous System, Central and Sympathetic," "The Infectious Diseases" and "The Endocrine Glands."

The Harvard Dental School will hold symposiums Tuesday and Wednesday. Dr. Ernest A. Hooton, professor of anthropology, will lecture Tuesday evening on "Man as the Director of Human Evolution."

NEW YORK, N. Y.
TIMES

MUSIC NOTES

The Boston Symphony Orchestra will present programs this evening, tomorrow afternoon and Friday evening in Boston and Cambridge in connection with the Harvard Tercentenary observance.

MT. VERNON, N. Y.
ARGUS

Boston Symphony Orchestra T Present Program Tonight

Noted Musical Ensemble Under Direction of Dr. Serge Koussevitzky To Interpret Johannes Brahm's 'Academic Festival Overture'

Three special concerts by the Boston Symphony Orchestra in celebration of Harvard University's Tercentenary at Symphony Hall, Boston, tonight and Thursday and Friday will be brought to the United States' coast-to-coast radio audience exclusively over WJZ.

For the first of this series, to be heard tonight from 9 to 10 o'clock, Dr. Serge Koussevitzky has selected Johannes Brahms' "Academic Festival Overture."

SAN FRANCISCO, CAL.
CHRONICLE

SEP 17 1936

Review Given Of Harvard Broadcast

By ALFRED FRANKENSTEIN

This story is a tentative beginning. It is the first of a series of occasional reviews to be devoted to the more important radio broadcasts in the musical field. These reviews are attempted in the belief that there are a few—a very few—radio programs of such intrinsic musical worth and general appeal as to demand attention from a newspaper department that aims to cover all the more significant events in its own particular territory. If the concerts of the New York Philharmonic Orchestra are matters of intense interest to thousands of listeners in San Francisco, the San Francisco press cannot well ignore them.

BOSTON SERIES

Ordinarily one might wait until the winter broadcasting schedule was under way before embarking on such a venture, but it happens that yesterday afternoon the national air was agitated with sounds from Boston that had a great more than parochial importance. The Boston Symphony Orchestra opened a series of three concerts as part of the Harvard tercentenary celebration, according to music a rather spectacular place in a world observance.

As Randall Thompson pointed out in his slightly mike-shy address before the concert proper began, Harvard was the first American university to establish a chair of music. What he did not stress was the fact that this chair was established only 51 years ago, and that Harvard permitted John Knowles Paine to serve on its faculty for 13 years before dignifying his subject with the professorial status. The great school in Cambridge was celebrating its first half century when Bach was born, but the whole era of art by Bach was drawing to a close before an American university recognized music as a learned profession. Tremendous advances have been made since the days of Paine, and Harvard may justly make a noise about them, but the three hundredth anniversary of the first American university still finds music just beginning to make its way on the academic front.

BRAHMS OVERTIME

Koussevitzky began his program with that classic of mortar-boarded whoopee, the "Academic Festiva overture of Brahms. Then came t truly just observance of the aft noon, a pair of movements fror sinfonietta by Edward Burling Hill, who has been teaching c position at Harvard for many y and whose grandfather, as p dent of the university, eng Paine to inaugurate his work. And if the Harvard music department today leads the country, Hill is one of the men most responsible. For he has never taken refuge in academic dogmatism, has always regarded music as a growing and continuing art. This was amply reflected in the breadth, richness, life and full emotional power of the slow movement presented yesterday.

A magnificent performance of the second suite from Ravel's "Daphnis and Chloe" concluded the hour. A second concert in the series, with a program devoted to unspecified works of Bach, Haydn and Beethoven, comes through KGO at 12:30 today.

NEW BEDFORD, MASS.
STANDARD-TIMES

SEP 10 1936

GREEK TO CONDUCT

BOSTON, Sept. 10 (AP)—The Boston Symphony Orchestra announced that Dimitri Mitropoulos, Greek symbolic conductor, who led the Boston orchestra last year will conduct here again this season. Mitropoulos was the first of his nationality ever to conduct a major orchestra on this continent.

Sept 15/36 NEW YORK, N. Y.
TIMES

GABRILOWITSCH, 58, DEAD IN DETROIT

Famous Pianist Had Raised Symphony He Directed to Leading Rank in Nation.

MARK TWAIN'S SON-IN-LAW

Married Clara Clemens in 1909 —Had Headed Orchestra in Michigan for 18 Years.

Special to The New York Times.

DETROIT, Sept. 14.—Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra and rated among the half dozen greatest pianists of this generation, died at his home here. He was 58 years old.

With him were his wife, the former Clara Clemens, daughter of Mark Twain, and their daughter, Nina.

A public funeral at Orchestra Hall will be held here Wednesday, at which his orchestra will play. Then the pianist's body will be sent to Elmira, N. Y., to be buried in the Clemens family plot, near the body of the great humorist.

Mr. Gabrilowitsch became ill in March, 1935, and had not been able to conduct the orchestra since that time. In the interval he had undergone a series of operations in Henry Ford Hospital.

Came to America in 1900.

Both as a pianist and musical director—he disliked intensely the term conductor — Ossip Gabrilowitsch was a consummate artist. A Russian by birth, he came to the United States in 1900, made an instantaneous success and became an American citizen in 1921. Before he came across the Atlantic he had made a profound reputation in the great musical centers of Europe, chiefly, however, as a concert pianist.

It was not until 1917 that Mr. Gabrilowitsch began to conduct great symphony orchestras, and the following year he was appointed conductor of the Detroit Symphony Orchestra. How he built a small nucleus of musicians into one of the most important orchestras on this continent is a matter of recent record.

On the occasion of his twenty-fifth anniversary of American concerts he directed an orchestra in Carnegie Hall in Chopin and Schumann works, and a reviewer wrote:

"Mr. Gabrilowitsch has maintained inviolate his selfless devotion to his art, his sanity, his rare perceptions of beauty. There have been few who could command the attention and enthusiasm of the public by such genuine and simple means."

He was sure in his art, but seldom manifested temperament as did some of his contemporaries. On one occasion, however, he balked and resigned from the advisory board of the Schubert Centennial Committee because that body was offering a prize for the "completion" of Schubert's Unfinished Symphony.

"This, to me," he wrote to the committee, "seems like adding a pair of arms to the Venus of Milo. Such an undertaking is undignifed and inartistic. Moreover, it is entirely superfluous. I regret I cannot be associated with a musical escapade of this sort."

The project was abandoned shortly afterward.

Began Piano Study at 10.

Ossip Salomonovitch Gabrilowitsch was born at St. Petersburg on Feb. 7, 1878. When he was 10 years old, having a decided talent for the piano, he entered the Conservatory of Music there and was a pupil of Tolstoff, Liadoff and Glazunoff. When he was 16 he was graduated and won the coveted Rubinstein Prize.

Although it was generally considered that he was ripe for the concert stage, Mr. Gabrilowitsch himself seized eagerly the opportunity to study further under Leschetizky in Vienna. He studied theory and composition at the same time with Navratil.

Many years later Leschetizky was instrumental in introducing Gabrilowitsch to his future wife, Clara Clemens, the daughter of Samuel L. Clemens—Mark Twain. She was a pupil of the great teacher at the time, and was later to become a singer, actress and author of note. They were married in 1909.

Gabrilowitsch made his concert début in Berlin in 1896, with marked success. He appeared in many other cities, and came to New York in 1900 on his first visit. He had played in Germany, Austria, Russia, France and England, and for some years he lived in Munich.

Although his compositions were few, he wrote some songs, piano pieces and an elegy for 'cello and piano. He was acknowledged to be a fine interpreter of Chopin.

OSSIP GABRILOWITSCH

During the many years that Mr. Gabrilowitsch lived in the United States he endeared himself to the music-loving public, not only because of his mature art but perhaps also because of his unaffected and charming ways. During his earlier years in this country, he toured most of the principal cities here and in Canada.

Often a "Guest" Conductor.

He was a frequent guest conductor in New York, Philadelphia, Boston and elsewhere. In 1929 he created something of a furor in Berlin when he conducted Richard Strauss's "Don Juan."

When Arturo Toscanini refused to conduct "Giovinezza," the Fascist hymn, in Milan in 1931, Mr. Gabrilowitsch was one of his most ardent supporters, and he canceled an engagement at La Scala in protest.

Although he was a celebrated conductor, Mr. Gabrilowitsch was never really so happy as when he played the piano.

"There is a satisfaction in the piano to me," he said, "that the orchestra can never have, for all its magnificence. The intimacy, the immediate response. Then, too, I can change an interpretation at will, on the spur of the moment, without consulting anybody, without first having a rehearsal and saying to this man, 'Play it so this time' and to the other, 'Do it this way.' The piano responds instantly to your will; what you do is all yours."

TRIBUTES BY MUSICIANS

They and Music Lovers Join in Mourning Gabrilowitsch.

Musicians and music-lovers joined yesterday in paying tribute to Ossip Gabrilowitsch. Among the messages, including those from Serge Koussevitzky in Boston and Albert Spalding in Great Barrington, Mass., were:

SERGE KOUSSEVITZKY, Conductor of the Boston Symphony—America has lost a great artist. Gabrilowitsch was the truest exponent of the finest style of romantic and classic music. Personally I am deeply grieved at the loss of my old friend.

ALBERT SPALDING, violinist—I am deeply shocked and grieved by the great loss that the musical world has sustained in the death of Ossip Gabrilowitsch. He is an irreplaceable figure. No words of mine are needed as comment on him as an artist, for the memory of his playing lies enshrined in the heart of every music lover in our land. In addition to this he was a man of much wide culture and such a great heart that quite aside from his musical gifts he exerted a very wide influence. I have been a warm personal friend of his for many years and find it difficult to express my sorrow over his passing.

JOHN ERSKINE, President of the Juilliard School — He was a princely man and a noble artist. His friendship was one of the precious things in my life. Music in our country and everywhere has suffered a terrible loss.

ERNEST HUTCHESON of the Juilliard School—Ossip Gabrilowitsch ennobled his profession by a singular purity of idealism and a rare nobility and generosity of soul. His life was characterized by an unswerving devotion to music and a warm and compelling sympathy in all his human relationships and contacts. The world is poorer for the loss of a personality so radiant in beauty and strength. I grieve deeply at the passing of a dear friend and an outstanding musician.

SAN FRANCISCO, CAL.
NEWS Sept. 16/36

SYMPHONY WILL HONOR HARVARD

Tercentenary Concert Will Feature Choruses From Pair of Colleges

Gladys George, Arline Judge and Isabel Jewell to Be Heard in Preview of 'Valiant Is the Word for Carrie' During 'Hollywood Hotel' Tonight

A chorus of students from Harvard University and Radcliffe College will be heard with the Boston Symphony Orchestra under Dr. Serge Koussevitzky's direction during the third of three Harvard Tercentenary concerts from Symphony Hall, Boston, over a coast-to-coast network tonight.

The first part of the program will consist of three portions of Bach's B Minor Mass, the Et Incarnatus, Crucifixus and Cum Sancto Spiritu. Following this Dr. James B. Conant, president of Harvard University, will make a brief address. The combined student choruses will conclude the program with a singing of "Fair Harvard." (KGO: 6 p. m.).

THIS CLIPPING FROM
UTICA, N. Y.
DISPATCH

BLIND BUYING OF ORCHESTRA TICKETS ENDS

New York—(AP)—Symphony concerts are no longer being brought by the "pig in the poke" method. At least not in the East.

It used to be that subscribers to the hundreds of orchestral seasons throughout the country were expected to approach the box office, money in hand, sometime in the summer. They paid their money, received their tickets, and went home hoping that Conductor X would prepare decent programs for a change.

Now many of the major orchestras are not only listing their conductors, but telling in advance the soloists to be expected, the special events planned, and as definitely as possible the music to be played.

Partly, it is explained by orchestra managers, this is being done in an effort to attract patronage. Partly it is done in a spirit of fairness. And partly it is done because more and more the emphasis is being laid on the music itself rather than upon the primo donna who does the conducting.

The New York Philharmonic-Symphony Society led off with an announcement which listed in fair detail the music to be expected from its three guest conductors, and sketching in a general outline for John Barbirolli and Arthur Rodzinski, the two "regular" conductors.

The Philadelphia Orchestra said little about the actual music to be programmed, but it did list in detail the soloists to be heard, a most impressive list indeed. Later some of the music was announced.

But the Boston Symphony has gone farther than any up to date. Up in Boston Serge Koussevitzky has chosen and announced nearly all the major numbers to be played, and in the case of the soloists has even published what work each will be heard in.

This extends even to the standard repertoire. And as usual, Doctor Koussevitzky has dug up a few new things. One is a violin concerto by Roger Sessions, which Albert Spalding will play for the first time! another is a symphony by one Shaporin.

Sept. 16/36 SUN Hanover, Pa.

Dial TWISTS

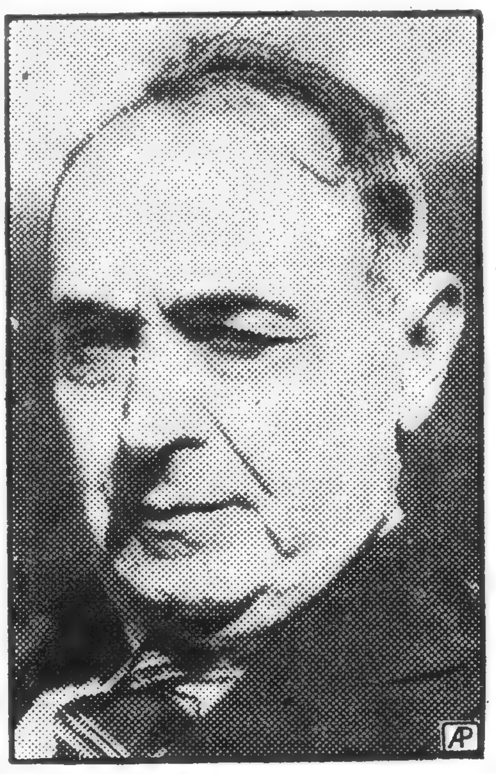
Broadcasts From Harvard

The Harvard Tercentenary Celebration at Cambridge, Mass., is the occasion of several interesting broadcasts this week. Exercises welcoming visitors were broadcast this afternoon. Dr. Serge Koussevitzky will conduct the first tercentenary concert by the Boston Symphony orchestra this evening from 8 to 9 o'clock in a WJZ broadcast from Symphony Hall, Boston. The program will include Academic Festival Overture, Op. 80, Brahms; Two Movements from Sinfonietta for String Orchestra, Op. 40, Hill, and Daphnis et Chloe, Second Suite; Lever du Aour, Pantomime and Danse General, By Ravel.

Six Harvard broadcasts are listed for the NBC networks tomorrow. From 8.30 to 9.15 a. m., over WJZ, the service of thanksgiving and remembrance at Memorial Church will be heard. A meeting of the Associated Harvard Clubs in Sanders Theater will be broadcast over WEAF at 11.30 a. m. The remaining four programs will be heard over WJZ. From 1.30 to 2.30 p. m., a luncheon given by the faculty of the university in honor of the delegates will be the occasion for a broadcast. The second tercentenary concert of the Boston Symphony, with Dr. Koussevitzky conducting, will be broadcast from 3 to 4 p. m., consisting of Suite No. 2 in B minor, for flute and strings, Bach; Symphony in G major, No. 88, Haydn, and Symphony in E flat, Mozart. Tencentenary orations by the Harvard chapter of Phi Beta Kappa are scheduled for 6.45 p. m. tomorrow, and a torchlight procession of undergraduates from the Charles River to Memorial Hall will be described from 8.30 to 9 p. m. Additional broadcasts will take place Friday.

HOLLYWOOD, CAL.
CITIZEN-NEWS

Noted Conductor



AP

DR. SERGE KOUSSEVITZKY, director of the Boston Symphony to be heard at 6.30 p. m. over KECA, left Russia, his birthplace, after the Revolution. When refused permission to depart because "Russia needs your music," he said, "If you do not give permission, I will retire from music and never play or conduct another note in Russia again, and the result will be the same." Dr. Koussevitzky was allowed to leave but he lost his fortune. He succeeded Pierre Monteux as conductor of the Boston Symphony in 1924.

SCHOOL & SOCIETY
Sept 19/36 LANCASTER, PA.

14

the present week. The [illegible] ceremonies opened on Wednesday afternoon with an official reception in Sanders Theater of five hundred and fifty-one accredited delegates from universities and learned societies. Thursday, the second of the tercentenary days, opened with a service of thanksgiving and remembrance in Memorial Church at 9:30 A.M.

Members of the governing boards, faculties, delegates and distinguished guests proceeded to seats on the stage of the Tercentenary Theater. President Conant made an address and the contents of the package sealed by President Josiah Quincy at the close of the celebration in 1836 was made known. There followed the reading of a ceremonial ode to Harvard, the unveiling of a bust of the late Le Baron Russell Briggs, and formal presentation of gifts to the university by the Harvard Alumni of China and the Harvard Club of Japan. The guest speaker was Dr. Thomas Shirley Hele, master of Emanuel College, Cambridge University, from which John Harvard was graduated.

The meeting was the first to be held in the Tercentenary Theater set up for this occasion between the Widener Library and the Memorial Church to seat about 15,000 people.

Dr. Bronislaw Malinowski, professor of anthropology at the University of London, was the orator and Robert S. Hillyer the poet on Thursday evening at a meeting of the Harvard chapter of Phi Beta Kappa. Hermann Hagedorn also read an ode to Harvard during the day's ceremonies.

On the final day, Friday, there were two events: the tercentenary exercises themselves in the morning and the tercentenary meeting of the Harvard Alumni Association in the afternoon.

The morning exercises included an address of welcome by Professor Edward Kennard Rand, Latin orator; a formal recital of the acts constituting the founding of Harvard College by the tercentenary historian, Professor Samuel Eliot Morison; an address from the Commonwealth of Massachusetts by Governor James M. Curley; the tercentenary oration by President James B. Conant, and the conferring of honorary degrees upon sixty-two distinguished scholars from many different countries who participated in the Tercentenary Conference of Arts and Sciences. In the afternoon President Roosevelt spoke before the Alumni Association of the university.

Concerts were given by the Boston Symphony Orchestra, conducted by Dr. Sergei Koussevitzky on Wednesday and Thursday and Friday. The 1936 Harvard football team went through an exhibition drill on Thursday and in the evening the banks of the Charles River were floodlighted for a water pageant.

Sept. 19/36 HUDSON, N. Y.
DAILY STAR

SUBCHAIRMEN OF THE B'KSHIRE SYMPHONIC FESTIVAL IN MEETING

An informal meeting of the subchairmen of the Berkshire Symphonic Festival, Inc., was held yesterday afternoon at the charming home of Mrs. Charles C. Griswold in Stockbridge, Mass., one of the trustees of the organization.

The meeting was presided over by Miss Gertrude Robinson Smith of Stockbridge and New York city, president of the Berkshire Symphonic Festival, Inc., subchairmen being present from Lee, Pittsfield, Stockbridge, Lenox, Mass., Hillsdale, Hudson and Chatham. Mrs. Alexander Bloch represented the Hillsdale section, Miss Ann Terrell, Chatham and surrounding territory, and Mrs. O. H Bradley and Gerald S. Bliss this section of Columbia county. Miss Robinson Smith spoke of the overwhelming success of this year's festival with its concerts by the Boston Symphony orchestra, Dr. Serge Koussevitsky, conductor, and stated that Dr. Koussetvitsky would be in Stockbridge within a few days when plans for next year's Festival would be discussed. Already many boxes have been taken for next year's concerts, and an appreciable sum of money from subscriptions is already on deposit.

Folowing the business meeting tea was served and a social hour enjoyed.

Sept. 15/36 NEW YORK, N. Y.
TIMES

GABRILOWITSCH, 58, DEAD IN DETROIT

Famous Pianist Had Raised Symphony He Directed to Leading Rank in Nation.

MARK TWAIN'S SON-IN-LAW

Married Clara Clemens in 1909 —Had Headed Orchestra in Michigan for 18 Years.

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With him were his wife, the former Clara Clemens, daughter of Mark Twain, and their daughter, Nina.

A public funeral at Orchestra Hall will be held here Wednesday, at which his orchestra will play. Then the pianist's body will be sent to Elmira, N. Y., to be buried in the Clemens family plot, near the body of the great humorist.

Mr. Gabrilowitsch became ill in March, 1935, and had not been able to conduct the orchestra since that time. In the interval he had undergone a series of operations in Henry Ford Hospital.

Came to America in 1900.

Both as a pianist and musical director—he disliked intensely the term conductor – Ossip Gabrilowitsch was a consummate artist. A Russian by birth, he came to the United States in 1900, made an instantaneous success and became an American citizen in 1921. Before he came across the Atlantic he had made a profound reputation in the great musical centers of Europe, chiefly, however, as a concert pianist.

It was not until 1917 that Mr. Gabrilowitsch began to conduct great symphony orchestras, and the following year he was appointed conductor of the Detroit Symphony Orchestra. How he built a small nucleus of musicians into one of the most important orchestras on this continent is a matter of recent record.

On the occasion of his twenty-fifth anniversary of American concerts he directed an orchestra in Carnegie Hall in Chopin and Schumann works, and a reviewer wrote:

"Mr. Gabrilowitsch has maintained inviolate his selfless devotion to his art, his sanity, his rare perceptions of beauty. There have been few who could command the attention and enthusiasm of the public by such genuine and simple means."

He was sure in his art, but seldom manifested temperament as did some of his contemporaries. On one occasion, however, he balked and resigned from the advisory board of the Schubert Centennial Committee because that body was offering a prize for the "completion" of Schubert's Unfinished Symphony.

"This, to me," he wrote to the committee, "seems like adding a pair of arms to the Venus of Milo. Such an undertaking is undignifed and inartistic. Moreover, it is entirely superfluous. I regret I cannot be associated with a musical escapade of this sort."

The project was abandoned shortly afterward.

Began Piano Study at 10.

Ossip Salomonovitch Gabrilowitsch was born at St. Petersburg on Feb. 7, 1878. When he was 10 years old, having a decided talent for the piano, he entered the Conservatory of Music there and was a pupil of Tolstoff, Liadoff and Glazunoff. When he was 16 he was graduated and won the coveted Rubinstein Prize.

Although it was generally considered that he was ripe for the concert stage, Mr. Gabrilowitsch himself seized eagerly the opportunity to study further under Leschetizky in Vienna. He studied theory and composition at the same time with Navratil.

Many years later Leschetizky was instrumental in introducing Gabrilowitsch to his future wife, Clara Clemens, the daughter of Samuel L. Clemens—Mark Twain. She was a pupil of the great teacher at the time, and was later to become a singer, actress and author of note. They were married in 1909.

Gabrilowitsch made his concert début in Berlin in 1896, with marked success. He appeared in many other cities, and came to New York in 1900 on his first visit. He had played in Germany, Austria, Russia, France and England, and for some years he lived in Munich.

Although his compositions were few, he wrote some songs, piano pieces and an elegy for 'cello and piano. He was acknowledged to be a fine interpreter of Chopin.

OSSIP GABRILOWITSCH

During the many years that Mr. Gabrilowitsch lived in the United States he endeared himself to the music-loving public, not only because of his mature art but perhaps also because of his unaffected and charming ways. During his earlier years in this country, he toured most of the principal cities here and in Canada.

Often a "Guest" Conductor.

He was a frequent guest conductor in New York, Philadelphia, Boston and elsewhere. In 1929 he created something of a furor in Berlin when he conducted Richard Strauss's "Don Juan."

When Arturo Toscanini refused to conduct "Giovinezza," the Fascist hymn, in Milan in 1931, Mr. Gabrilowitsch was one of his most ardent supporters, and he canceled an engagement at La Scala in protest.

Although he was a celebrated conductor, Mr. Gabrilowitsch was never really so happy as when he played the piano.

"There is a satisfaction in the piano to me," he said, "that the orchestra can never have, for all its magnificence. The intimacy, the immediate response. Then, too, I can change an interpretation at will, on the spur of the moment, without consulting anybody, without first having a rehearsal and saying to this man, 'Play it so this time' and to the other, 'Do it this way.' The piano responds instantly to your will; what you do is all yours."

TRIBUTES BY MUSICIANS

They and Music Lovers Join in Mourning Gabrilowitsch.

Musicians and music-lovers joined yesterday in paying tribute to Ossip Gabrilowitsch. Among the messages, including those from Serge Koussevitzky in Boston and Albert Spalding in Great Barrington, Mass., were:

SERGE KOUSSEVITZKY, Conductor of the Boston Symphony—America has lost a great artist. Gabrilowitsch was the truest exponent of the finest style of romantic and classic music. Personally I am deeply grieved at the loss of my old friend.

ALBERT SPALDING, violinist—I am deeply shocked and grieved by the great loss that the musical world has sustained in the death of Ossip Gabrilowitsch. He is an irreplaceable figure. No words of mine are needed as comment on him as an artist, for the memory of his playing lies enshrined in the heart of every music lover in our land. In addition to this he was a man of much wide culture and such a great heart that quite aside from his musical gifts he exerted a very wide influence. I have been a warm personal friend of his for many years and find it difficult to express my sorrow over his passing.

JOHN ERSKINE, President of the Juilliard School — He was a princely man and a noble artist. His friendship was one of the precious things in my life. Music in our country and everywhere has suffered a terrible loss.

ERNEST HUTCHESON of the Juilliard School—Ossip Gabrilowitsch ennobled his profession by a singular purity of idealism and a rare nobility and generosity of soul. His life was characterized by an unswerving devotion to music and a warm and compelling sympathy in all his human relationships and contacts. The world is poorer for the loss of a personality so radiant in beauty and strength. I grieve deeply at the passing of a dear friend and an outstanding musician.

SAN FRANCISCO, CAL.
NEWS Sept. 16/36

O EAS

Tercentenary Concert Will Feature Choruses From Pair of Colleges

Gladys George, Arline Judge and Isabel Jewell to Be Heard in Preview of 'Valiant Is the Word for Carrie' During 'Hollywood Hotel' Tonight

A chorus of students from Harvard University and Radcliffe College will be heard with the Boston Symphony Orchestra under Dr. Serge Koussevitzky's direction during the third of three Harvard Tercentenary concerts from Symphony Hall, Boston, over a coast-to-coast network tonight. The first part of the program will consist of three portions of Bach's B Minor Mass, the Et Incarnatus, Crucifixus and Cum Sancto Spiritu. Following this Dr. James B. Conant, president of Harvard University, will make a brief address. The combined student choruses will conclude the program with a singing of "Fair Harvard." (KGO: 6 p. m.).

THIS CLIPPING FROM
UTICA, N. Y.
DISPATCH

BLIND BUYING OF ORCHESTRA TICKETS ENDS

New York—(AP)—Symphony concerts are no longer being brought by the "pig in the poke" method. At least not in the East.

It used to be that subscribers to the hundreds of orchestral seasons throughout the country were expected to approach the box office, money in hand, sometime in the summer. They paid their money, received their tickets, and went home hoping that Conductor X would prepare decent programs for a change.

Now many of the major orchestras are not only listing their conductors, but telling in advance the soloists to be expected, the special events planned, and as definitely as possible the music to be played.

Partly, it is explained by orchestra managers, this is being done in an effort to attract patronage. Partly it is done in a spirit of fairness. And partly it is done because more and more the emphasis is being laid on the music itself rather than upon the primo donna who does the conducting.

The New York Philharmonic-Symphony Society led off with an announcement which listed in fair detail the music to be expected from its three guest conductors, and sketching in a general outline for John Barbirolli and Arthur Rodzinski, the two "regular" conductors.

The Philadelphia Orchestra said little about the actual music to be programmed, but it did list in detail the soloists to be heard, a most impressive list indeed. Later some of the music was announced.

But the Boston Symphony has gone farther than any up to date. Up in Boston Serge Koussevitzky has chosen and announced nearly all the major numbers to be played, and in the case of the soloists has even published what work each will be heard in.

This extends even to the standard repertoire. And as usual, Doctor Koussevitzky has dug up a few new things. One is a violin concerto by Roger Sessions, which Albert Spalding will play for the first time! another is a symphony by one Shaporin.

Sept. 16/36 SUN Hanover, Pa.

Dial TWISTS

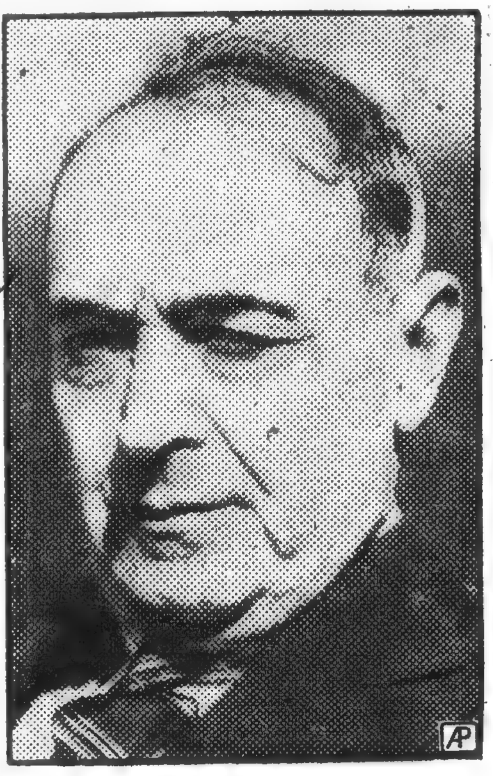
Broadcasts From Harvard

The Harvard Tercentenary Celebration at Cambridge, Mass., is the occasion of several interesting broadcasts this week. Exercises welcoming visitors were broadcast this afternoon. Dr. Serge Koussevitzky will conduct the first tercentenary concert by the Boston Symphony orchestra this evening from 8 to 9 o'clock in a WJZ broadcast from Symphony Hall, Boston. The program will include Academic Festival Overture, Op. 80, Brahms; Two Movements from Sinfonietta for String Orchestra, Op. 40, Hill, and Daphnis et Chloe, Second Suite; Lever du Aour, Pantomime and Danse General, By Ravel.

Six Harvard broadcasts are listed for the NBC networks tomorrow. From 8.30 to 9.15 a. m., over WJZ, the service of thanksgiving and remembrance at Memorial Church will be heard. A meeting of the Associated Harvard Clubs in Sanders Theater will be broadcast over WEAF at 11.30 a. m. The remaining four programs will be heard over WJZ. From 1.30 to 2.30 p. m., a luncheon given by the faculty of the university in honor of the delegates will be the occasion for a broadcast. The second tercentenary concert of the Boston Symphony, with Dr. Koussevitzky conducting, will be broadcast from 3 to 4 p. m., consisting of Suite No. 2 in B minor, for flute and strings, Bach; Symphony in G major, No. 88, Haydn, and Symphony in E flat, Mozart. Tencentenary orations by the Harvard chapter of Phi Beta Kappa are scheduled for 6.45 p. m. tomorrow, and a torchlight procession of undergraduates from the Charles River to Memorial Hall will be described from 8.30 to 9 p. m. Additional broadcasts will take place Friday.

Sept. 18/36 HOLLYWOOD, CAL.
CITIZEN-NEWS

Noted Conductor



DR. SERGE KOUSSEVITSKY, director of the Boston Symphony to be heard at 6.30 p. m. over KECA, left Russia, his birthplace, after the Revolution. When refused permission to depart because "Russia needs your music," he said, "If you do not give permission, I will retire from music and never play or conduct another note in Russia again, and the result will be the same." Dr. Koussevitsky was allowed to leave but he lost his fortune. He succeeded Pierre Monteux as conductor of the Boston Symphony in 1924.

SCHOOL & SOCIETY
Sept. 19/36 LANCASTER, PA.

THE HARVARD TERCENTENARY CELEBRATION

THE final exercises of the Harvard Tercentenary celebration have been in progress during the present week. The formal ceremonies opened on Wednesday afternoon with an official reception in Sanders Theater of five hundred and fifty-one accredited delegates from universities and learned societies. Thursday, the second of the tercentenary days, opened with a service of thanksgiving and remembrance in Memorial Church at 9: 30 A.M.

Members of the governing boards, faculties, delegates and distinguished guests proceeded to seats on the stage of the Tercentenary Theater. President Conant made an address and the contents of the package sealed by President Josiah Quincy at the close of the celebration in 1836 was made known. There followed the reading of a ceremonial ode to Harvard, the unveiling of a bust of the late Le Baron Russell Briggs, and formal presentation of gifts to the university by the Harvard Alumni of China and the Harvard Club of Japan. The guest speaker was Dr. Thomas Shirley Hele, master of Emanuel College, Cambridge University, from which John Harvard was graduated.

The meeting was the first to be held in the Tercentenary Theater set up for this occasion between the Widener Library and the Memorial Church to seat about 15,000 people.

Dr. Bronislaw Malinowski, professor of anthropology at the University of London, was the orator and Robert S. Hillyer the poet on Thursday evening at a meeting of the Harvard chapter of Phi Beta Kappa. Hermann Hagedorn also read an ode to Harvard during the day's ceremonies.

On the final day, Friday, there were two events: the tercentenary exercises themselves in the morning and the tercentenary meeting of the Harvard Alumni Association in the afternoon.

The morning exercises included an address of welcome by Professor Edward Kennard Rand, Latin orator; a formal recital of the acts constituting the founding of Harvard College by the tercentenary historian, Professor Samuel Eliot Morison; an address from the Commonwealth of Massachusetts by Governor James M. Curley; the tercentenary oration by President James B. Conant, and the conferring of honorary degrees upon sixty-two distinguished scholars from many different countries who participated in the Tercentenary Conference of Arts and Sciences. In the afternoon President Roosevelt spoke before the Alumni Association of the university.

Concerts were given by the Boston Symphony Orchestra, conducted by Dr. Sergei Koussevitzky on Wednesday and Thursday and Friday. The 1936 Harvard football team went through an exhibition drill on Thursday and in the evening the banks of the Charles River were floodlighted for a water pageant.

Sept. 19/36 HUDSON, N. Y.
DAILY STAR

SUBCHAIRMEN OF THE B'KSHIRE SYMPHONIC FESTIVAL IN MEETING

An informal meeting of the subchairmen of the Berkshire Symphonic Festival, Inc., was held yesterday afternoon at the charming home of Mrs. Charles C. Griswold in Stockbridge, Mass., one of the trustees of the organization.

The meeting was presided over by Miss Gertrude Robinson Smith of Stockbridge and New York city, president of the Berkshire Symphonic Festival, Inc., subchairmen being present from Lee, Pittsfield, Stockbridge, Lenox, Mass., Hillsdale, Hudson and Chatham. Mrs. Alexander Bloch represented the Hillsdale section, Miss Ann Terrell, Chatham and surrounding territory, and Mrs. O. H. Bradley and Gerald S. Bliss this section of Columbia county. Miss Robinson Smith spoke of the overwhelming success of this year's festival with its concerts by the Boston Symphony orchestra, Dr. Serge Koussevitsky, conductor, and stated that Dr. Koussevitsky would be in Stockbridge within a few days when plans for next year's Festival would be discussed. Already many boxes have been taken for next year's concerts, and an appreciable sum of money from subscriptions is already on deposit.

Folowing the business meeting tea was served and a social hour enjoyed.

15 WORCESTER, MASS Sept 18 36
TELEGRAM

Quotes 1836 Speaker

"Harvard men," the president said, "might well look backwards not only at Harvard's history but at three centuries of human activity—three centuries of sustained scholarly effort. If we can learn anything from such history it is surely that, in the past, patience and courage have won victories for the life of the spirit. Can we believe that in the future it will be otherwise?"

Although the president's report upon the contents of a package sealed for the tercentenary after the bi-centennial in 1833 revealed comparatively few letters of interest, the raising of the flag preserved from the century-dead festivities afforded an impressive spectacle. Quoting the words of the last speaker of the 1836 alumni meeting, who said of the flag "Our hope is that a century hence it will collect under its folds the alumni of Harvard. Over what a scene will it on that day display its blazonry! What a feeling of relationship will it establish between that age and the present!" Dr. Conant concluded:

"Gentlemen — The hope of one hundreds years ago has been fulfilled.

The ancient banner, created decades before Harvard adopted the crimson as its colege color, showed on its age-yellowed folds a Harvard seal in blue and gold.

Gifts to University

After three present students spoke on modern conditions of under-graduate life, Dr. Stephen Duggan, director of the Institute for International Education, addressed the gathering upon the development of British educational methods at Emmanuel College since the days when John Harvard was a student there.

Generous applause greeted Fred C. Sze of the Harvard Club of China, who presented the university with a marble Chinese dragon, 20 feet high; and Dr. Masaharu Anesaki, of the Harvard Club of Japan, who presented a ceremonial lantern.

President Conant was visibly moved as he accepted a bust of the late Dean Le Baron Russell Briggs, best loved Harvard teacher of the past century. The presentation was made by Professor Joseph H. Beale of the Harvard Law School.

Dr. Duggan offered a tribute to Harvard from non-Harvard men, accompanied by a check for five thousand dollars contributed by friends outside of the alumni body.

Concert Broadcast

Aerial bombs, detonating at periods of one minute, tonight marked the progress of ceremonial barges up the Charles River to the Anderson bridge near the boat houses and the stadium.

Lights gleamed along the shores and the towers of modern Harvard houses on the Cambridge side shone in the glare of floodlights.

Student marshals bore a plaster statue of John Harvard at the head of the torchlight of students which moved its flickering way toward the yard from the river. A pop concert and dance for students ended the festivities. During the late afternoon the Boston Symphony Orchestra played ~~in Sanders~~ Theater the second of a series of three Tercentenary concerts. This, with the chief Tercentenary exercises, was broadcast for the benefit of distant alumni.

Sept. 25/36 LAWRENCE, MASS.
TRIBUNE

BOSTON SYMPHONY HAS AN EXTENSIVE SEASON'S ITINERARY

The Boston Symphony orchestra will begin its 56th season in Symphony hall on Friday afternoon and Saturday evening, Oct. 9 and 10, the 13th season under the leadership of Dr. Serge Koussevitzky.

The season will consist as usual of 24 pairs of Friday afternoon and Saturday evening concerts, together with the two shorter series of six on Monday evenings, and on Tuesday afternoons; likewise eight in Sanders theatre, Cambridge.

The usual New York series will be given of five evening concerts and five Saturday afternoons in Carnegie hall, and five in the Academy of Music, Brooklyn. There will be five concerts in the Metropolitan theatre, Providence.

The orchestra will also visit the following cities: Rochester, Buffalo, Detroit, Ann Arbor, Toledo, Pittsburgh, Philadelphia, Springfield, Worcester, Hartford.

In addition to the concerts to be given in Cambridge, under the auspices of Harvard university, the orchestra will play at Hanover, N. H., (Dartmouth college); New Haven (Yale); Northampton (Smith), and New Brunswick (Rutgers university.)

DRAMATIC PAGE

L THI

Post Sept 20/36

News of the World of Music

Symphony Musicians in New Book

BY WARREN STOREY SMITH

IF certain members of the Macedonian phalanx had been in the habit of dropping their spears, Alexander would not have had to worry about new worlds to conquer. If each and every member of the Boston Symphony Orchestra were not an artist in his own right, master of his instrument, a responsible and responsive musician, that orchestra would not excite to the degree that it does, American navy and European admiration. Yet outside the leaders of the various choirs, who from time to time rate mention in the reviews, the individual men in the orchestra do not figure very conspicuously in the minds of the audiences, who are inclined to look upon the orchestra as a unit rather than as an assemblage of units.

Perhaps it is because we know them, but some of us are inclined to think that the players in the Symphony Orchestra amount to a little more as men and as individuals than do the rank and file of those who constitute the other great American bands. Now, thanks to Gerome Brush, so appropriately named, a gifted artist who wields the pen hardly less expressively than he does brush or crayon, each of the 109 men of the Boston Symphony Orchestra is limned for us in portrait, biographical sketch and word-picture in the volume lately issued by Symphony Hall. The title of this volume is simply "Boston Symphony Orchestra; Charcoal Drawings of Its Members With Biographical Sketches"; its price is the modest amount of $1.50; and it is inconceivable that any subscriber to any one of the four series of Symphony concerts will be willing to do without it.

It is but natural that the likenesses of these men should vary in fidelity. For the most part, the identity of each portrait would be quickly discerned even if each man were not depicted playing his own particular instrument—which in each case he is. Due to Mr. Brush's tact and resourcefulness as interviewer we learn from his book many interesting facts about these men. We learn what are their hobbies, their intellectual interests apart from their regular jobs. We learn that Heinrich Lorbeer of the horn octet is not only the oldest member of the orchestra, having served it for 45 years, but that at the age of 71 he is physically one of the strongest. We learn that these men have come to us from virtually every important country in Europe, and that a gratifying number of them were born in what Mr. Menchen has been pleased to call These States. . . . And, of course, there is a portrait of Dr. Koussevitzky to head a list which begins with five A's and ends with no less than four Z's.

* * * *

At the time of this writing an announcement, unofficial, has been received to the effect that, owing to technical obstacles, Paul Allen's opera, "Mam'selle Figaro," will not be heard from the WPA forces at the Opera House Tuesday evening, but that there will be a performance of the work later this season. For the moment d'Albert's "Die toten Augen," of which the present official translation is "Sightless," will stand unpartnered. A 20-minute-long prologue, which was to have been dropped, is now to be restored, presumably making nearly a full evening's entertainment although the opera itself runs in a single act. By consulting Irving Kolodin's "The Metropolitan Opera," reviewed in these columns not long ago, one learns that "Die toten Augen" was heard twice early in January, 1924, from the touring German Opera Company then playing in New York. Mr. Kolodin writes: d'Albert's well-contrived score was cordially received, but after a repetition on January 7, the enterprise was declared bankrupt and neither the opera nor the company was heard from again."

* * * *

Other operas of this week at the Boston Opera House will be "The Flying Dutchman" tomorrow evening, "Madame Butterly" Wednesday evening and Thursday afternoon, and "The Flying Dutchman" on Thursday evening.

* * * *

Other WPA activities of the week include concerts by the State Symphony Orchestra under Alexander Thiede at the Museum of Fine Arts this afternoon and at the Dorchester Manor, 800 Morton street, on Wednesday evening.

* * * *

From Symphony Hall comes word that the recital season will be inaugurated there on Sunday, Oct. 18 by Fritz Kreisler, and that Roland Hayes will sing there a week later.

Her. Sept. 20/36

Symphony Plans for Wide Itinerary; Further Plans

The Boston Symphony Orchestra will begin its 56th season in Symphony Hall, on Friday afternoon and Saturday evening, Oct. 9 and 10, the 13th season under the leadership of Dr. Serge Koussevitzky. The season will consist as usual of 24 pairs of Friday afternoon and Saturday evening concerts, together with the two shorter series of six on Monday evenings, and on Tuesday afternoons; likewise eight in Sanders Theater, Cambridge. The usual New York series will be given of five evening concerts and five Saturday afternoons in Carnegie Hall, and five in the Academy of Music, Brooklyn. There will also be five concerts in the Metropolitan Theatre, Providence. The orchestra will also visit the following cities: Rochester, Buffalo, Detroit, Ann Arbor, Toledo, Pittsburgh, Philadelphia, Springfield, Worcester, Hartford. In addition to the concerts to be given in Cambridge, under the auspices of Harvard University, the orchestra will play at Hanover, New Hampshire (Dartmouth College); New Haven (Yale); Northampton (Smith); New Brunswick (Rutgers University).

For the Friday and Saturday series, Dr. Koussevitzky plans an engrossing list of works, of which a few are announced at this time. Symphonies of Beethoven and Brahms will take an important place in the list, and more by Mozart will be heard. Bruckner's Eighth Symphony, and Mahler's Fifth; also the "Song of the Earth" by the same composer, and Liszt's "Faust" Symphony are specified. Soloists will include Jascha Heifetz, Myra Hess, Gregor Piatigorsky, Howard Goding, Ruth Posselt, Sergei Rachmaninoff, Albert Spalding, Serge Prokofieff, Paul Althouse, Olga Averino and Maria Ranzow.

New works will include a Soviet Symphony by Shaporin; a violin concerto by Roger Sessions; the Piano Rhapsody of Rachmaninoff, which the composer is to play. Prokofieff will appear with the orchestra in his own Third Piano Concerto. Dimitri Mitropoulos will be guest conductor for two weeks.

PITTSFIELD, MASS.
Sept. 22/36 EAGLE

OUSSEVITZKY DISCUSSES PLANS

Confers With Committee From Berkshire Symphonic Festival

Dr. Serge Koussevitzky, conductor and George E. Judd, manager of the Boston Symphony Orchestra were in Stockbridge yesterday to discuss plans next year with a special committee from the Berkshire Symphonic Festival. While in the Berkshires they were the guests of Miss Gertrude Robinson Smith, president of the Festival.

At the conference were Dr. Koussevitzky, Mr. Judd, Miss Robinson Smith, John C. Lynch, treasurer and George W. Edman clerk of the Festival.

The annual meeting of the Festival trustees is scheduled Oct. 13 and the annual meeting of the trustees of the Boston Symphony Orchestra is scheduled for tomorrow. Before plans can be settled proved by the two boards. Dr. definitely, they will have to be ap- Koussevitzky expressed himself as delighted with the response to the concerts given this year.

Harvard Tercentenary Concerts

Sept 22

By L. A. Sloper

MUSIC played an important part in the Harvard University Tercentenary Celebration. An organ recital by Prof. Archibald T. Davison and guest organists (Sept. 13) opened the Tercentenary Week. Three concerts of chamber music written by graduates of the university were given in Sanders Theater in Memorial Hall, Cambridge, Mass. Finally, the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky (LL.D., '29), presented three concerts, two in Symphony Hall, Boston, and one in Sanders Theater. The final concert of this series (Sept. 18), in which the orchestra was assisted by a large chorus made up of present and former members of the Harvard Glee Club and the Radcliffe Choral Society, was the concluding event of the celebration.

It was a tribute to the musical achievement of the university that three impressive programs could be arranged of chamber music written by Harvard graduates now living. The composers represented were Arthur Foote, Daniel Gregory Mason, Edward Burlingame Hill, Frederick S. Converse and John Alden Carpenter of the older generation, and William C. Heilman, Randall Thompson, Edward Ballantine and Walter Piston of the younger group. These three concerts were the gift of Mrs. Elizabeth Sprague Coolidge, munificent patroness of chamber music. The performers were the Boston String Quartet and J. M. Sanromá, pianist.

* * *

The participation of the Boston Symphony Orchestra in the celebration was felicitous in all respects. The results were in marked contrast to those of that other extracurricular adventure in Stockbridge, Mass., in August. On this later occasion virtually the full personnel of the orchestra, instead of only three-quarters of it, had been reassembled. Moreover, the concerts were given indoors—after all, symphonic music was written to be played within walls. None of the values, therefore, was missed, as many of them were missed at Stockbridge; although the sounds of motor vehicles, coming through the open windows of Sanders Theater, mingled oddly with the notes written by Bach, Haydn and Mozart. Conductor and orchestra were on their mettle for all these concerts, and inasmuch as the personnel has been for some years now almost unchanged, they played in mid-season form. The distinguished guests of the university for whom these concerts were given must surely have been profoundly impressed by the artistry of the Boston orchestra.

Dr. Koussevitzky opened the first of the concerts (Sept. 16) with the Brahms "Academic Festival" Overture. He then paid tribute to the Harvard music department by playing two movements of Professor Hill's Sinfonietta for strings. The other items were Ravel's Second Suite from "Daphnis et Chloé" and the Fifth Symphony of Beethoven, both magnificently performed.

* * *

The concert in Sanders Theater the following afternoon was in memory of Henry Lee Higginson, founder and for many years sole sustainer of the orchestra. Major Higginson was a lover of the classics, and the program was appropriately made up of Bach's Suite in B minor for flute and strings, and the symphonies by Hadyn in G major (B. & H. No. 13) and by Mozart in E flat (K. 543). Georges Laurent earned and was accorded an ovation for his flute playing.

The final concert was quite in the Koussevitzkyan festival tradition. It opened with the Harvard Hymn written by John Knowles Paine, first professor of music at Harvard, sung by the huge chorus under the direction of Professor Davison, its former conductor, with G. Wallace Woodworth, its present conductor, at the organ. Dr. Koussevitzky directed the Vivaldi-Siloti Concerto in D minor for orchestra with organ, the Brahms Variations on a Theme by Haydn, and choruses from the St. Matthew Passion and the B minor Mass of Bach and the German Requiem of Brahms. In all these, the orchestra and chorus performed superbly. For conclusion there was "Fair Harvard" in Dr. Koussevitzky's new arrangement for chorus and orchestra, spiced with new harmonies and contrapuntal play, and brought to a rousing climax. It was a crashing finale to the celebration, and was received in kind by the audience.

HARTFORD, CONN.
Sept 28/36 TIMES

BERKSHIRE MUSIC FESTIVAL PLANNED ON LARGER SCALE

Boston Symphony Series of Six Concerts in View for 1937

Special to The Hartford Times

Stockbridge, Mass.—Development of the Berkshire Symphonic Festival, so successful in 1936, into a festival that will make the Bershire as outstanding as the festival centers of Europe, is now being considered by the organization and a group of business men in the county.

Several representative business men of Berkshire met yesterday afternoon with Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, at her home in Stockbridge, to discuss the reactions to the 1936 Festival. If there is sufficient sentiment in favor of the Festival, it will be continued.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and George E. Judd, manager, were in the Berkshires earlier in the week and it was because of this visit that the conference was called yesterday.

Boston Symphony Concerts

The Boston Symphony Orchestra with Dr. Koussevitzky will come to Berkshire next year for six concerts instead of three as given this year as the beginning of the plan.

Six concerts constitute the first condition of their returning. The second condition is that, a shed be built to replace the tent. To meet these conditions, it is the consensus of the Festival executive committee, which coincides with that of Dr. Koussevitzky, that a permanent home must be found, and a long range plan adopted to achieve the aim of making Berkshire as outstanding in America as the great festival centers of Europe.

Urges Early Response

In a statement today Miss Smith urged that persons who intend to become patrons and members of the 1937 Festival do so at once.

She said: "In view of the possibilities of the future, obviously the decision of the Board of Trustees will depend largely on the response of members and patrons.

"We must give an answer to Dr. Serge Koussevitzky and the Boston Symphony Orchestra not later than Nov. 1.

"We are not asking members and patrons to commit themselves for six concerts—only three. Inquiries and memberships may be addressed to the Berkshire Symphonic Festival, Stockbridge, Mass."

SYMPHONY HALL—56th SEASON 1936-37
24 Friday Afts.—24 Saturday Eves. Opening Oct. 9-10

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, *Conductor*

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Sept. 20/36

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SEP 29 1936

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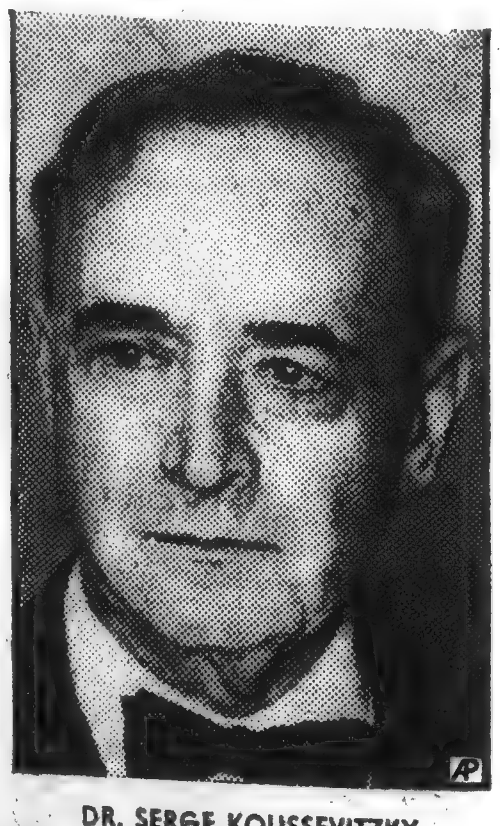
MONTPELIER, VT.
ARGUS

NOTED MUSICIAN



DR. SERGE KOUSSEVITZKY

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HARTFORD, CONN.
COURANT

SEP 28 1936

The Lively Arts

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CHATTANOOGA, TENN
TIMES

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NEW YORK, N. Y.
WORLD TELEGRAM

SEP 10 1936

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Sept 28

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Tercentenary Issue, HARVARD ALUMNI BULLETIN ADVERTISEMENTS Sept. 30/36

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Mention the Bulletin

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(17)

Athens Maestro Again to Lead Symphony Here

Sept 9

By Moses Smith

Dimitri Mitropoulos, the Athenian symphonic conductor who achieved great success on the occasion of his appearing with the Boston Symphony Orchestra last season, will again conduct a fortnight of concerts of that organization the coming season. The return engagement, which was first referred to as likely in the columns of the Transcript several months ago, when it became known that he would appear with the Minneapolis Orchestra this season, is made official in the prospectus for the season now about to be distributed by the management at Symphony Hall.

Dr. Serge Koussevitzky, resuming direction of his world-famous orchestra for the thirteenth season, will face a band of players almost unchanged. A single replacement or two may occur before the season officially begins on Friday afternoon, Oct. 9. But otherwise the orchestra will be the same superb aggregation of instrumentalists whom Bostonians heard last year, and substantially

Continued on Page 2—Column 5

will be accomplished.

Mitropoulos Again to Lead Symphony

Continued from Page One

the same as has functioned as a unit for almost ten years.

The prospectus lists the musical prospects for the season in unusual detail. The Second, Fourth and Fifth Symphonies of Beethoven are promised; the Third and Fourth of Brahms; "more than usual" from Mozart; and at least one each by Haydn, Schubert, Mendelssohn, Tchaikovsky and Sibelius.

Among the more exceptional works to be produced will be Liszt's "Faust" Symphony, Mahler's Fifth Symphony and "Song of the Earth," Bruckner's Eighth Symphony and Debussy's "Saint Sebastian." In addition, two works by the neglected Dvorak—the Violin and 'Cello Concertos—will be heard. Bach's "Passion According to Saint Matthew," which was notably received last year, will again be given at what is described as "an additional concert on Good Friday.

The new compositions to be presented will include Rachmaninov's Rhapsody for piano and orchestra which was passed by last year; the recently completed Violin Concerto by Roger Sessions, American composer—a work that has been promised several times in the past and will have its first performance here and a symphony by Yuri Shaporin in first American performance. Shaporin, it should be noted, is composer of Soviet Russia.

As in the past seasons several celebrated musicians will appear with the orchestra as soloists, although no attempt is made to minimize the importance of the orchestra itself a

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"soloist." Jascha Heifetz will play the Beethoven Violin Concerto. Maria Ranzow and Paul Althouse will sing in Mahler's "Song of the Earth." Myra Hess will play the Schumann Piano Concerto. Gregor Piatigorsky will play the Dvorak 'Cello Concerto. Rachmaninov and Prokofiev will be the soloists for their respective Rhapsody and Third Piano Concerto. Albert Spalding is now preparing the first performance of the Sessions Violin Concerto.

Three Bostonians are announced as soloists. Olga Averino, soprano, who has sung with the orchestra frequently in the past, will be heard in Debussy's "Saint Sebastian." Howard Goding will play the MacDowell Second Piano Concerto on the occasion of the seventy-fifth anniversary of the composer's birth. And Ruth Posselt, who was well received in appearances with the orchestra last year, both in the regular and the Pops seasons, will present the Dvorak Violin Concerto.

Critics

FIRST SYMPHONY CONCERT ON OCT. 9

Plans for Season Announced In Detail

Sept 10

Plans are announced by the Boston Symphony orchestra and Dr. Serge Koussevitzky in rather more detail than usual for the coming and 56th season. The 24 Friday afternoon and Saturday evening concerts, together with the two shorter subsidiary series, will take place just as usual. The first pair of concerts will be Oct. 9 and 10 and the last on April 30 and May 1.

A great many details about programs have been given out and these always constitute the most interesting part of the orchestra's activity. From the works of Beethoven the 2d, 4th and 5th Symphonies will be played and the Violin Concerto with Jascha Heifetz as soloist. The 3d and 4th Symphonies of Brahms and more than usual of the works of Mozart and Schumann will be offered. The latter's Piano Concerto will be played, with Myra Hess as soloist. There will be symphonies by Haydn, Schubert, Mendelssohn, Tchaikovsky, Sibelius and many others as well.

Some important scores will be revived: Liszt's "Faust" Symphony, Mahler's 5th Symphony and "Song of the Earth" (Maria Ranzow and Paul Althouse, soloists), Bruckner's 8th Symphony. Further MacDowell's 2d Piano Concerto (Howard Goding, soloist), Debussy's "Saint Sebastian" music (Olga Averino, soloist) and two works of Dvorak will be revived. Of Dvorak Gregor Piatigorsky will be the soloist in the 'Cello'Concerto, and Ruth Posselt will play the Violin Concerto.

Dimitri Mitropoulos, the Athenian conductor who made such a success here last winter, will again be the guest conductor for two weeks. Bach's "St. Matthew Passion" will be played again on Good Friday.

Newer scores will include the Rhapsody for Piano and Orchestra, with the composer, Sergei Rachmaninoff, taking the piano part. Prokofieff's 3d Piano Concerto will be played, also with the composer as soloist. A recently completed Violin Concerto by Roger Sessions will have its first performance with Albert Spalding as soloist. The Symphony by the Soviet composer, Shaporin, will have a first American hearing during the season. Altogether this announcement looks forward to a very interesting year of music. The box-office is now open and ready to give information about season tickets.

Judging from both the expressed plans and omissions of the prospectus, one may safely predict that the forthcoming season of the Boston Symphony Orchestra will continue in the path laid out by Dr. Koussevitzky in his latter years in Boston. Some of the more provocative music of our day will be passed by for one reason or another—principally, no doubt, because, in the opinion of the conductor, much of it has little but provocativeness to recommend it. Presumably the conductor will seek, as in the past, not to limit his choice to particular nationalities, periods or styles; but will attempt to range over the lengths and breadths of symphonic music for the benefit of the widest possible public and without sacrifice of artistic standards. In his twelve years in Boston he has made the Boston Symphony concerts in this respect—as in many others—probably the finest in the world.

The inclusion of the symphony of Shaporin, in the opinion of this writer, is a subject for congratulation. For, following the performances of the Shostakovitch First Symphony last year, it indicates that there is to be no censorship at Symphony Hall so far as the music of Soviet Russia is concerned. Dr. Koussevitzky obviously agrees with other eminent musicians that the solution of artistic problems must not be affected by political considerations.

There was some prospect, this writer learned, of bringing back for another visit Dr Adrian Boult, conductor of the London B. B. C. Orchestra, who came here a couple of seasons ago as guest. But the negotiations evidently fell through; and will probably be resumed for next season.

The plan and number of concerts will be unchanged from recent seasons. There will be two subscription series of twenty-four concerts on Friday afternoons and Saturday evenings. There will be supplementary series of half a dozen each on Monday evenings and Tuesday afternoons. The traffic in subscriptions is brisk, according to reliable report, and exceeds considerably that which was prevalent at this time of year last season.

Roger Huntington Sessions and His New Concerto for the Violin

Note on a Native Composer of Singular Self-Effacement; Other News of Music

Sept 10

By Moses Smith

One of the most interesting items of news contained in the new prospectus of the Boston Symphony Orchestra's concerts for the season is the projected first performance of the Violin Concerto by Roger Huntington Sessions, American composer. For several seasons the production of this work at a Boston Symphony concert has been in Dr. Koussevitzky's mind, to the point, on at least an occasion or two, of being mentioned in pre-seasonal announcements. For one reason or another the production was postponed—the orchestration was not quite complete, or the conductor had to change his plans, which led Mr. Sessions to delay completing his work, etc.

Evidently the latest announcement is to be taken seriously, since it also contained word that the violin part is being prepared by Albert Spalding (instead of Richard Burgin, to whom was originally delegated the task of presenting the first performance). The solo part, this writer has been informed, is of unusual difficulty, frequently departing from the traditional, orthodox type of violinism.

So far as a hasty survey may be relied upon, Mr. Sessions has been represented at the Boston Symphony concerts on only one occasion, in April, 1927, when his Symphony in E minor was given its first performances. This work made a strong impression on the present writer—strong enough to warrant its more frequent appearance in the symphonic repertory.

Without a trace of sensationalism, Mr. Sessions' music has a strong individualism. It is the product of a most sincere and almost equally severe musician, who is never guilty of a half-baked score. If a work of Sessions does not hit its mark in actual performance it is not because he has not employed every means he has at his command to present his musical thoughts clearly and cogently. More likely it is because the expression is so succinct that a single hearing can scarcely begin to do it justice. The present writer experienced a specific instance last winter on first hearing the stimulating suite of incidental music that Sessions wrote for the Russian play, "The Black Maskers."

According to David Ewens' "Composers of Today" (a reference work that is not always reliable), Sessions was born in Brooklyn on Dec. 28, 1896. He was graduated from Harvard in 1915. He studied music under the late Horatio Parker at Yale and subsequently under Ernest Bloch, who had a profound influence over his creative development. He spent several years in Europe, principally in Florence, on a Guggenheim fellowship.

His works are not many, but they are carefully wrought. Another reason for his small creative output is that he has had to spend much, if not most, of his time on the task of earning a livelihood. Many a contemporary composer is similarly handicapped, for the market value of their scores, in terms of money, is negligible.

PROVIDENCE, R. I.
JOURNAL

Sept 10/36

M ROPOULOS TO LEAD BOSTON SYMPHONY AGAIN

Greek Conductor Will Appear for Two Weeks During Season.

Boston, Sept. 9.—(AP)—Dimitri Mitropoulos, Greek symphonic conductor, successful here last year as guest conductor of the Boston Symphony, will lead the famous Hub musicians again for two weeks during the coming season, the orchestra announced tonight.

Mitropoulos, the first of his nationality ever to conduct a major orchestra on this continent, will appear also with the Minneapolis Symphony.

The Boston orchestra's season will open Friday, Oct. 9, with Dr. Serge Koussevitzky directing for his 13th season.

The orchestra will be practically the same, although, the announcement says, there may be "a replacemnt or two."

New compositions will be presented, among them a symphony by Yuri Shaporin, Soviet Russia composer, which will have its first American performance.

Soloists will include Jascha Heifetz, Paul Althouse, Myra Hess, Gregor Piatigorsky and Albert Spalding.

SYMPHONY'S SEASON WILL OPEN ON OCT 9

Prospectus Is Mailed Out to Subscribers

Sept. 10/36.

The Boston Symphony Orchestra will begin its 56th season Friday afternoon, Oct 9. Dr Serge Koussevitzky wil return for a 13th year as conductor. This announcement was made yesterday in a prospectus of the season which the orchestra is mailing to its subscribers.

Twenty-four pairs of concerts will be played, as customary, on Friday afternoons and Saturday evenings through the season, which will end with the Saturday concert of May 1, 1937. There will be the usual two series of supplementary concerts—six on Monday evenings, beginning Oct 19, and six on Tuesday afternoons, starting Nov 3.

Photo by US&US

SERGE KOUSSEVITZKY

Some highlights of the season, as outlined in the prospectus, will be revival of the Fifth Symphony and "The Song of the Earth" (Maria Ranzow, contralto, and Paul Althouse, tenor, soloists) by Gustav Mahler; the "Faust" Symphony of Liszt, the Bruckner Eighth Symphony, and the "St Sebastian" music of Debussy, to text by d'Annunzio, with Olga Averine as soprano soloist. Bach's "The Passion According to St Matthew," revived by the orchestra last Spring, will again be heard.

The list of new scores includes Sergei Rachmaninoff's Rhapsody for piano and orchestra, to be performed with the composer playing the piano part; the Symphony by Shaporin, the Soviet composer, which is new to America, and a Violin Concerto, recently completed, by the American composer, Roger Sessions. This will be given for the first time anywhere, with Albert Spalding the soloist.

Two scores by Dvorak will be brought back after a silence of several years, the Cello Concerto, to be played with the orchestra by Gregor Piatigorsky, and the Violin Concerto, the solo part of which will be taken by the young American musician, Ruth Posselt.

Myra Hess will return to be soloist in the Schumann Piano Concerto. At the concerts of Dec 18 and 19, Howard Goding will play the piano part of Edward MacDowell's Second Piano Concerto, in observance of the 75th anniversary of MacDowell's birth. He was born in New York, Dec 18, 1861. Serge Prokofieff, the modern Russian composer, will be soloist in his own Third Piano Concerto.

In the "standard" repertory, Dr Koussevitzky lists the Violin Concerto of Beethoven, with Jascha Heifetz as soloist, and that master's Second, Fourth and Fifth Symphonies; the Third and Fourth Symphonies by Brahms; symphonies by Haydn, Schubert, Mendelssohn, Tchaikovsky and Sibelius, and a larger representation than usual from the works of Mozart.

Dimitri Mitropoulos, the Greek conductor, who made such a successful first visit to Boston as guest conductor of the Boston Symphony last Winter, will come back for two weeks in mid-season.

It is most encouraging that the advance sale of tickets, at the present time, is said to represent a substantial increase over the sale at the same period last year.

By way of pre-season activity the Boston Symphony will present three concerts in connection with the Tercentenary celebration of Harvard University, in Symphony Hall Sept 16 and 18, and in Sanders Theatre, Cambridge, Sept 17, "in honor of the delegates of universities, colleges and learned societies and other distinguished guests."

TWO COMPANIES BID

Gl MUSIC AND

Sept 13

Boston Symphony Will Begin 56th Season Oct 9

The Boston Symphony Orchestra will begin its 56th season in Symphony Hall on Friday afternoon, Oct 9, the 13th year under the leadership of Dr Serge Koussevitzky. The season will consist as usual of 24 pairs of Friday afternoon and Saturday evening concerts, together with the two shorter series of six on Monday evenings and on Tuesday afternoons. The classical symphonies to be heard include the Second, Fourth and Fifth Symphonies of Beethoven, the Third and Fourth of Brahms, and more than usual of Mozart. Bruckner's Eighth Symphony will be played, and two by Mahler—the Fifth, and the "Song of the Earth," Maria Ranzow and Paul Althouse taking the voice parts in the latter score. Liszt's "Faust" Symphony will also be played.

Jascha Heifetz will appear as soloist in Beethoven's Violin Concerto; Myra Hess in Schumann's Piano Concerto; Howard Goding in MacDowell's Second Piano Concerto; Ruth Posselt in Dvorak's Violin Concerto; Gregor Piatigorsky in the same composer's Cello Concerto; Sergei Rachmaninoff in his Rhapsody for piano and orchestra, to be performed for the first time in Boston; Serge Prokofieff in his own Third Piano Concerto.

Albert Spalding will give first public performance of a new Violin Concerto by Roger Sessions. An unusual novelty will be the sensational Symphony of Shaporin, the Soviet composer, which has not yet been heard in America. Bach's "St Matthew Passion," notably revived last season, will be repeated on Good Friday.

Dimitri Mitropoulos, the Athenian conductor, will make another journey from Europe and preside over the orchestra again for two weeks in mid-season.

A special interest attaches to the new book, reproducing in lithograph a collection in charcoal by Gerome Brush of the 109 members of the orchestra. The book, said to be the first venture of its kind, was published this week-end.

The orchestra will this week offer three programs in connection with the Harvard University tercentenary celebration. The programs:

Wednesday evening in Symphny Hall. Brahms: "Academic Festival" Overture; E. B. Hill: slow movement and scherzo from String Sinfonietta; Ravel: "Daphnis and Chloe" Suite No. 2; Beethoven: Symphony No. 5.

Thursday evening, in Sanders Theatre, Cambridge. Bach: Suite No. 2, in B minor for flute and strings; Haydn: Symphony in G minor; No. 88; Mozart: Symphony in E-flat (K-543).

Friday evening, in Symphony Hall. J. K. Paine: "Harvard Hymn" (chorus and organ); Bach: Final chorus from "The Passion According to St Matthew"; Vivaldi: Concerto for Orchestra in D minor; Brahms: Chorus, "Behold, All Flesh," from "A German Requiem," Variations on a Theme By Haydn; Bach: Choruses from the B minor Mass (Et Incarnatus, Crucifixus, Cum Sancto Spiritu); "Fair Harvard" (in arrangement by Dr Koussevitzky for orchestra and chorus). The Harvard Glee Club and the Radcliffe Choral Society will assist.

HOLYOKE, MASS.
Transcript Telegram

The programs have been announced for the three concerts to be given by the Boston Symphony orchestra in connection with the Harvard University Tercentenary celebration. The first, to be given Sept. 16 in Symphony hall, will consist of the Brahms "Academic Festival" overture, two movements from Hill's "String Sinfonietta," Ravels "Daphnis and Chloe" (second suite) and Beethoven's Fifth Symphony.

The second concert will be devoted to 18th century music and will be given in Sanders theatre, Cambridge, Thursday afternoon, Sept. 17. The program will include Bach's suite in B minor, Haydn's Symphony in G major, No. 88, and Mozart's Symphony in E flat major.

The final concert is slated for Friday night, Sept. 18, in Symphony hall. The orchestra will appear jointly with the Harvard Glee club and the Radcliffe Choral society. The program will include Paine's "Harvard Hymn"; Bach's final chorus from the "St. Matthew Passion;" Vivaldi's concerto in D minor; "Behold, All Flesh," from the "German Requiem" of Brahms; the Brahms "Variations on a Theme by Haydn": three choruses from the Bach Mass in B minor; and "Fair Harvard," in an arrangement for orchestra and chorus by Dr. Serge Koussevitzky.

Next Tuesday officers for the next year's Berkshire Symphonic Festival will be elected. On Sept. 20 Dr. Serge Koussevitzky will go to the Berkshires to discuss next season's program. Although nothing has been decided as yet, there is talk of a possible fortnight of concerts, perhaps four a week. It is also known that Dr. Koussevitzky would like to present choral as well as orchestral works.

18

First Symphony on Oct. 9 Opens Season

Old and New Subscribers Will Gather When Koussevitzky Once More Raises Baton

Trans. Sept. 12/36

As daffodils and new straw hats are synonomous of spring, furs and the first fall of snow, of winter, so autumn leaves, both on the trees and crisply burning, and the Symphony Concerts herald the New England fall.

And New England is not an exaggerated term, for though music lovers from Boston and its environs do make up a large part of the audience, there are a great number of faithful subscribers, who year after year have trekked by train or automobile, and now perhaps, even by plane, gladly making a trip of several hours to hear the exquisite cadences that fall, week after week, from beneath Dr. Koussevitzky's baton.

They come from Providence, R. I., from Hartford, Conn., from Portland, Me., from Vermont, from many different locales in New Hampshire, and in Massachusetts itself, there are many who come up from Cape Cod, Stockbridge, Southbridge, Worcester, Springfield, and of course, from both the South and North Shores.

Again the oldest, and probably most consistent subscriber over the longest number of years to the Symphony, is Henry Monroe Rogers of Beacon street, who, in his ninety-seventh year, among very few others, can look back upon the very beginnings of the Symphony Orchestra as such, when the first concerts took place, in the '80s, in the old Music Hall, and were conducted by Sir George Henschel.

This year the newest and certainly one of the youngest subscribers, is the debutante Miss Eleanor Coolidge, whose father, William H. Coolidge, Jr., of Andover and Beverly Farms, has just given her, as her "coming out" present, a year's subscription ticket to the Friday afternoon concerts. So she will have two debuts, one at the tea at which she and her cousin, Miss Harriot Cole, daughter of Mr. and Mrs. Benjamin E. Cole of Andover, are being presented by their grandparents, Mr. and Mrs. Edward B. Cole, at their Wenham estate, "Brookby Farm," on Saturday, Sept. 19, and again, at the opening concert of the season, on Friday, Oct. 9.

Next to Mr. Rogers, Miss Martha Hansen is one of the most noted of the subscribers, as this, the fifty-sixth season of the concerts, will be her fiftieth consecutive one. Other outstanding ticket holders are Mrs. Eugene Kingman, who for a number of years, has come every Friday afternoon, all the way from Providence, but attends every one of the Tuesday afternoon concerts, as well; and Mrs. J. Warner Fobes, who makes the trip every week from Peacedale, R. I.

Listed here are just a few of those whose names are inscribed in the enormous black book marked only, in small letters "Friday," kept in the inner sanctums of the Symphony offices, and catalogued in large and small drawers, filed in innumerable different ways, and all guarded closely by those efficient factotums, without whom the Symphonies, even under Dr. Koussevitzky's innimitable leadership, could hardly continue.

They include Mrs. George R. Agassiz, Mrs. Maximilian Agassiz, Mrs. Talbot Aldrich, Mrs. Richard Ames, Mrs. Walter Atherton, Mrs. Charles F. Ayer, Mrs. Frederick Ayer, Mrs. James B. Ayer, Mrs. Roland M. Baker, Mrs. Hugh Bancroft, Mrs. Matthew Bartlett, Mrs. John W. Bartol, Mrs. A. Farwell Bemis, Mrs. Francis W. Bird, Mrs. Benjamin S. Blake, Mrs. Archibald Blanchard, Miss Sarah and Miss Susan Bradlee, Mrs. Edward D. Brandegee, Mrs. J. Lewis Bremer, Mrs. Theodore G. Bremer, Mrs. Howard W. Brown, Mrs. Theo-

SPRINGFIELD ,MASS.
REPUBLICAN

rtrait Book of Boston Symphony

harcoal portraits of each member of the Boston Symphony orchestra, 109 in all, have been made by Gerome Brush, noted New England artist, and will be published in book form Tuesday. This is probably the first time that a large Symphony orchestra has ever been presented in individual portraiture. Each musician is shown in the act of playing his particular instrument. The artist has also made a personal characterization of each in the form of a biographical sketch, which will appear opposite the portrait. The book, handsomely printed, is being published by the Boston Symphony orchestra, and will be sold in conjunction with exhibitions of the original drawings to be shown in Boston and other cities.

News of the World of Music

Three New Pieces For Boston Symphony

BY WARREN STOREY SMITH

THERE was a time when announcements of the Symphony season pivoted around the pieces which Dr. Koussevitzky would play for the first time in Boston, for the first time in America or for the first time anywhere. Of late, for one or the other reason, the conductor has said little about his novel numbers beforehand. In fact, they themselves have decreased somewhat in quantity during the period and some might say have decreased in importance as well, a fact for which the conductor is in no wise responsible.

The handsomely executed prospectus of this, the orchestra's 56th season, mentions but three new pieces: the Symphony by the Russian Shaporin, for orchestra with chorus, which was to have received its first performance here last spring; the Violin Concerto of Roger Sessions to be played by Albert Spalding, and Mr. Rachmaninoff's Rhapsody for Piano and Orchestra with the composer as pianist.

A large proportion of those who attend the Symphony Concerts are, we fear, chiefly interested in the music of the 19th century or of the very early 20th, an epoch which your advanced musician, who prefers either the remoter past or the more immediate present, shudderingly disclaims. From this period which, whatever its faults, produced music of the greatest richness of substance, Dr. Koussevitzky purposes to revive the "Faust" Symphony of Liszt, which he has already conducted here with distinction: the Fifth Symphony of Mahler, unheard since the days of Dr. Muck; that composer's moving "Song of the Earth," which Dr. Koussevitzky has twice given us, and the Eighth Symphony of Bruckner, the first music of that composer which was conducted by him in Boston. At this point the repeated plaint may be made that there are symphonies of Bruckner and of Mahler either wholly unknown here or unknown to the present generation of concert-goers, but at least the combined allotment from these composers is greater than once it was, and for their steadily growing army of admirers that must for the present suffice.

A less exciting prospect is the revival of two concertos by Dvorak; the Violoncello Concerto, to be played by Mr. Piatigorsky, and the Violin Concerto to be played by Ruth Posselt, who will make her first appearances at the regular Symphony Concerts. Another resident musician to be honored during this coming season will be Howard Goding of the faculty of the Conservatory, who will play MacDowell's Second Pianoforte Concerto in recognition of the 75th anniversary of the composer's birth.

In view of the fact that guest conductors have never returned immediately it seemed too much to hope that the orchestra would once again this season offer us in that capacity Dmitri Mitropoulos, who scored an unequivocal triumph here last season. But Mr. Mitropoulos, who will be guest-conductor in Minneapolis this season, will also preside over the Boston Symphony Orchestra for a period of two weeks.

LAWRENCE, MASS.
TRIBUNE

SEP 1 1936

UNIQUE PORTRAIT BOOK OF MEMBERS OF BOSTON SYMPHONY

Charcoal portraits of each member of the Boston Symphony orchestra, 109 in all, have been made by Gerome Brush, the noted New England artist, and published in book form. This is probably the first time that a large symphony orchestra has ever been presented in individual portraiture. Each musician is shown in the act of playing his particular instrument. The artist has also made a personal characterization of each in the form of a biographical sketch, which will appear opposite the portrait. The book, handsomely printed, is being published by the Boston Symphony orchestra, and will be sold in conjunction with exhibitions of the original drawings to be shown in Boston and other cities.

Trans. Sept. 9/36

Serge Koussevitzky

Conductor of the Boston Symphony Orchestra, in a New Photograph

(Lipnitzki, Paris)

Symphony Plans for Wide Itinerary; Further Plans

The Boston Symphony Orchestra will begin its 56th season in Symphony Hall, on Friday afternoon and Saturday evening, Oct. 9 and 10, the 13th season under the leadership of Dr. Serge Koussevitzky. The season will consist as usual of 24 pairs of Friday afternoon and Saturday evening concerts, together with the two shorter series of six on Monday evenings, and on Tuesday afternoons; likewise eight in Sanders Theater, Cambridge. The usual New York series will be given of five evening concerts and five Saturday afternoons in Carnegie Hall, and five in the Academy of Music, Brooklyn. There will also be five concerts in the Metropolitan Theatre, Providence. The orchestra will also visit the following cities: Rochester, Buffalo, Detroit, Ann Arbor, Toledo, Pittsburgh, Philadelphia, Springfield, Worcester, Hartford. In addition to the concerts to be given in Cambridge, under the auspices of Harvard University, the orchestra will play at Hanover, New Hampshire (Dartmouth College); New Haven (Yale); Northampton (Smith); New Brunswick (Rutgers University).

For the Friday and Saturday series, Dr. Koussevitzky plans an engrossing list of works, of which a few are announced at this time. Symphonies of Beethoven and Brahms will take an important place in the list, and more by Mozart will be heard. Bruckner's Eighth Symphony, and Mahler's Fifth; also the "Song of the Earth" by the same composer, and Liszt's "Faust" Symphony are specified. Soloists will include Jascha Heifetz, Myra Hess, Gregor Piatigorsky, Howard Goding, Ruth Posselt, Sergei Rachmaninoff, Albert Spalding, Serge Prokofieff, Paul Althouse, Olga Averino and Maria Ranzow.

New works will include a Soviet Symphony by Shaporin; a violin concerto by Roger Sessions; the Piano Rhapsody of Rachmaninoff, which the composer is to play. Prokofieff will appear with the orchestra in his own Third Piano Concerto. Dimitri Mitropoulos will be guest conductor for two weeks.

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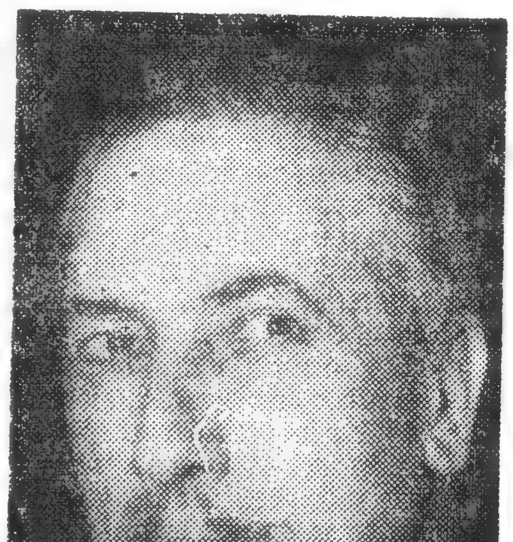
have converted what is one of the ugliest, cheapest, and most thoroughly unromantic streets in the whole world into a de luxe avenue of fairyland."

He then proceeds to take his reader by the hand and escort him on a tour of Times square, shop by shop, window by window, past all the cheap, grimy, second-rate exhibits that make up the market place that is the fabled "crossroads of the world," and reveals it for what it has become.

He could do the same, if he were so moved, for the boulevards of Paris, or the Main streets of any sizable city in the world. And when he speaks of the old Broadway as a sweeter and better place to stroll in than this new collection of flashy shops and honky-tonks, he is forgetting just how messy the old Broadway was. Even without the huckster pushcart and Coney Island barker atmosphere southern European Americans brought to it, it was a messy, overpraised, exaggerated, small town affair.



Frank Thomas, one of the players in the Federal Theater's production of "Class of '29," a drama by Orrie Lashin and Milo Hastings, opening on Tuesday evening, Sept. 22, at the Repertory Theater.

TON SUNDAY ADVERTISER—*Largest Sunday Ci*

Music Notes

The Boston String Quartet will present three concerts Monday, Tuesday and Wednesday evenings in Sanders Theater, Cambridge. Each concert will be composed on chamber works from the pens of Harvard men.

Harrison Keller and Paul Fedorovsky, violins; Georges Fourel, viola, and Alfred Zighera, violincello, are the personnel of The Quartet, and in scores requiring pianoforte, the performer will be Jesus Maria Sanroma.

* * *

Its 12th season under the leadership of Dr. George Koussevitzky, the Boston Symphony orchestra will begin its 56th season in Symphony Hall Friday afternoon, October 9. The season will consist as usual of 24 pairs of Friday afternoon and Saturday evening concerts, together with the two shorter series of six on Monday evenings and on Tuesday afternoons.

* * *

The State Symphony Orchestra will give a Berlioz-Strauss program of music this afternoon at the Museum of Fine Arts. Alexander Taiede will conduct.

NEW YORK JOURNAL
Sept. 18/36

Music in Review

—By Henriette Weber—

The Boston Symphony Orchestra, not content with immortalizing itself in tone, has now been placed between the covers of a book, consisting of artistic charcoal drawings of Serge Koussevitzky and the 109 members of the orchestra. The artist is Gerome Brush, who also supplies delightfully informal biographies of the players, accomplishing the feat of summing up a life ambition in less than a hundred words in each case.

The book is in a handsome format, with each drawing reproduced in a full page picture which makes one realize the sensitive soul of the real musician, so sympathetically has Mr. Brush reproduced the salient features of his subjects.

The Boston Orchestra, now in its fifty-sixth year and the thirteenth under the inspiring leadership of Dr. Koussevitzky, will, of course, again give the accustomed series of five evening and five Saturday matinee concerts in Carnegie Hall, and the usual five concerts in Brooklyn. The regular Boston season opens October 9.

Critics

FIRST SYMPHONY CONCERT ON OCT. 9

Plans for Season Announced In Detail

Plans are announced by the Boston Symphony orchestra and Dr. Serge Koussevitzky in rather more detail than usual for the coming and 56th season. The 24 Friday afternoon and Saturday evening concerts, together with the two shorter subsidiary series, will take place just as usual. The first pair of concerts will be Oct. 9 and 10 and the last on April 30 and May 1.

A great many details about programs have been given out and these always constitute the most interesting part of the orchestra's activity. From the works of Beethoven the 2d, 4th and 5th Symphonies will be played and the Violin Concerto with Jascha Heifetz as soloist. The 3d and 4th Symphonies of Brahms and more than usual of the works of Mozart and Schumann will be offered. The latter's Piano Concerto will be played, with Myra Hess as soloist. There will be symphonies by Haydn, Schubert, Mendelssohn, Tchaikovsky, Sibelius and many others as well.

Some important scores will be revived: Liszt's "Faust" Symphony, Mahler's 5th Symphony and "Song of the Earth" (Maria Ranzow and Paul Althouse, soloists), Bruckner's 8th Symphony. Further MacDowell's 2d Piano Concerto (Howard Goding, soloist), Debussy's "Saint Sebastian" music (Olga Averino, soloist) and two works of Dvorak will be revived. Of Dvorak Gregor Piatigorsky will be the soloist in the 'Cello'Concerto, and Ruth Posselt will play the Violin Concerto.

Dimitri Mitropoulos, the Athenian conductor who made such a success here last winter, will again be the guest conductor for two weeks. Bach's "St. Matthew Passion" will be played again on Good Friday.

Newer scores will include the Rhapsody for Piano and Orchestra, with the composer, Sergei Rachmaninoff, taking the piano part. Prokofieff's 3d Piano Concerto will be played, also with the composer as soloist. A recently completed Violin Concerto by Roger Sessions will have its first performance with Albert Spalding as soloist. The Symphony by the Soviet composer, Shaporin, will have a first American hearing during the season. Altogether this announcement looks forward to a very interesting year of music. The box-office is now open and ready to give information about season tickets.

Music Season

Trib. N.Y. Sept. 10/36

(19) THE ORCHESTRAS

THE Boston Symphony Orchestra will preface the opening of its fifty-sixth regular season with three special concerts under Serge Koussevitzky's direction this week in Boston and Cambridge in connection with Harvard University's tercentenary celebration. Wednesday night's program in Symphony Hall includes Brahms's Academic Festival Overture, part of Edward Burlingame Hill's Sinfonietta for strings, Ravel's second "Daphnis et Chloe" suite and Beethoven's fifth symphony.

An eighteenth century program will be played in Sanders Theater, Cambridge, Thursday afternoon, including Bach's second suite, Haydn's symphony in G major, No. 13 (88) and Mozart's symphony in E flat.

The Harvard Glee Club and Radcliffe College Chorus will sing in the final program Friday night in Symphony Hall, which opens with John Knowles Paine's "Harvard Hymn" and closes with an arrangement of "Fair Harvard" by Dr. Koussevitzky. The rest of the program consists of choral excerpts from Bach's St. Matthew Passion and B minor Mass and Brahms's "A German Requiem" and Brahms's Variations on a Theme by Haydn. A limited number of tickets may be on public sale for the Wednesday and Friday concerts.

Boston Programs

Several features have been announced for the programs of the regular season in Boston, which opens Friday afternoon, October 9. Beethoven will be represented by the second, fourth and fifth symphonies and the violin concerto with Jascha Heifetz as soloist. Brahms's third and fourth symphonies will be played, and there will be more than the customary quota of Mozart symphonies. Haydn, Schubert, Mendelssohn, Tchaikovsky and Sibelius will also be represented on the symphonic list.

There will be revivals of Liszt's "Faust" symphony and of Mahler's fifth symphony and his "Das Lied von der Erde," in which Maria Ranzow and Paul Althouse will be the solo singers. Bruckner's eighth symphony will also be played.

Myra Hess will be the soloist in Schumann's piano concerto. MacDowell's second piano, in observance of the seventy-fifth anniversary of the composer's birth, will be played with Howard Goding as soloist. Olga Aberino, soprano, will sing in Debussy's music for "Le Martyre de Saint Sebastien." Dvorak's cello and piano concertos will be played with Gregor Piatigorsky and Ruth Posselt in the respective solo roles.

Albert Spalding is studying Roger Sessions's new violin concerto, which will have its American premiere in these concerts. A new symphony by the Russian composer Shaporin will be introduced to America. Sergei Rachmaninoff will be the soloist in his Paganini Variations for piano and orchestra, and Serge Prokofieff in his third piano concerto. Bach's St. Matthew Passion will be performed in a special concert on Good Friday.

The season includes the usual twenty-four Friday afternoon and Saturday evening concerts, six concerts on Monday evenings and six on Tuesday afternoons. Dimitri Mitropoulos will return in mid-season for two weeks as guest conductor.

Atlantic City Concert

The United Singers of Philadelphia, a chorus of 400 men, will give their annual concert on the Steel Pier, Atlantic City, next Sunday afternoon, September 20, under Leopold Syre's direction. The Harmony Women's Chorus of Philadelphia will also take part in the program. John Stahl, violinist, will be the guest soloist.

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st Sunday Circulation in New England—

Adver. Sept. 10/36

Drama in Prospec

The Unfolding Music Season

By Ruth Marsters

Music Editor

AS the new music season approaches interest becomes focused upon Dr. Serge Koussevitzky's plans for this, the fifty-sixth season of the Boston Symphony Orchestra.

That each year the conductor's announcements are so eagerly anticipated is indicative of of his genius in the subtle art of program building.

A glance at the list of works performed during his twelve years with the orchestra are a revelation of his insight.

It is a list which contains all of the works of established greatness in orchestral literature together with the brightest efforts of the day.

Always quick to recognize a great personality on the horizon, his championship of Sibelius, and of Scriabin in earlier years, are but two instances of his accuracy of judgment.

Likewise his ability to discern trends has resulted in the inclusion on the programs of only the most highly representative of modern efforts. Thus while his audiences are constantly stimulated to an interest in contemporary music, and made aware of its direction their time is not wasted, or their ears tried with music of purely passing significance.

* * *

OUTLINES of plans for the series of 24 pairs of Friday afternoon and Saturday evening concerts, which begin on October 9 and 10, present a particularly engrossing list.

From the works of Beethoven, Dr. Koussevitzky has chosen for performance the Second, Fourth, and Fifth Symphonies, and the Violin Concerto, with Jascha Heifetz as soloist.

The Third and Fourth Symphonies of Brahms are to be included with Haydn, Schubert Mendelssohn, Tchaikovsky and Sibelius generously represented. More than the usual number of Mozart's works are indicated.

Among works of importance to be revived are Liszt's "Faust" Symphony, Mahler's Fifth Symphony, and "Song of the Earth," and Bruckner's Eighth Symphony.

* * *

THE LIST of soloists engaged is an imposing one.

Myra Hess will appear with the Orchestra, in the performance of Schumann's Piano Concerto.

Newer scores will be presented with the composers as soloists: Sergei Rachmaniff playing the piano part in his Rhapsody for Piano and Orchestra, and Prokofieff appearing in the performance of his Third Piano Concerto.

Albert Spalding will be the soloist in the first performance by the Orchestra of Roger Sessions' recently completed Violin Concerto.

Another new work to the repertoire of the orchestra will be the symphony of Shaporin in its first American hearing.

Gregor Piatigorsky will play Dvorak's Violoncello Concerto, his interpretation of which holds a particular reputation in other cities. The work has not been performed at these concerts for a number of years.

MacDowell's Second Piano Concerto will be played on the occasion of the 75th anniversary of the composer's birth with Howard Goding, the American pianist, as soloist.

* * *

DEBUSSY'S music to d'Annunzio's "Saint Sebastian" will be performed with Olga Averino as soprano soloist.

Tone poems, suites, overture, and music in other forms will have, of course, their important place in the season's repertoire.

Bach's Passion According to St. Matthew will again be performed at an additional concert on Good Friday.

Dimitri Mitropoulos, the Athenian conductor who made such a striking impression when he made his first American appearance with this orchestra last season will return for a two weeks' stay as guest conductor

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(This and the preceding page were found to late to paste in according to date. The last clippings for Sept. come two pages back.)

PITTSBURGH, PA.
SUN-TELEGRAPH

ON THE RECORDS

Sept. 6/36

By MICHAEL SHAW, JR. 11-17

A POETIC DELICACY none too frequent on wax or in the concert hall has been achieved by Serge Koussevitzky and the Boston Symphony in "The Enchanted Lake," the most beautiful of Liadow's three tone poems (Victor 14078).

The orchestra mirrors the score's fairy tarn and sound experts have kept inviolate the exceptionally smooth quality of muted strings, harp and woodwinds.

MODERN TONAL prestidigitators have been so publicized we are apt to forget contrapuntal masterpieces were being tossed off 500 and more years ago. The London Madrigal Group, directed by T. B. Lawrence, helps to refresh our memory, and in a most beautiful fashion, with six numbers on two 10-inchers. Particularly charming are Wilbye's "Sweet Honey-Sucking Bees" (Victor 4317), "I Thought That Love," by Byrd, and "Summer Is Icumen In" (Victor 4316). The latter Thirteenth Century Cuckoo Song probably has excited more comment from musical historians than any other composition.

The Boston Symphony Orchestra, which opens its fifty-sixth season at Symphony all, Boston, Friday, Oct. 9, under Serge Koussevitzky, will offer, among its novelties this season, a recently completed violin concerto by Roger Sessions, which will be given its world première with Albert Spalding as soloist. A symphony by the Russian composer Shaporin is another work to be accorded a first American hearing. Recent scores scheduled include Rachmaninoff's rhapsody for piano and orchestra on a Paganini theme and Serge Prokofieff's third piano concerto, with the composers as soloists.

N.Y. Times Sept. 10/36

Everett Haydn organlogue will be other features of the show.

SYMPHONY PLAYER SKETCHES IN CHARCOAL GO ON DISPLAY

The 109 drawings of the members of the Boston Symphony Orchestra, by Gerome Brush, are being shown in Symphony Hall. The drawings are in charcoal and were made by the noted artist at the conclusion of the season last Spring.

Each musician of the orchestra is shown playing his particular instrument. The pictures have recently been published in book form. The exhibition is in the Huntington-av lobby, and is on public view.

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street.

Lowell C. Sel. Sept. 27

BOSTON SYMPHONY SEASON

The 56th season of concerts by the Boston Symphony orchestra will open in Symphony hall on Friday afternoon and Saturday evening, October 9 and 10. These will be the first of 24 Friday afternoon and 24 Saturday evening concerts.

Dr. Serge Koussevitzky, about to begin his 13th season, announces works of interest and notable soloists for the two series. The works to be heard will include the following classical symphonies, among others: the 2nd, 4th, and 5th of Beethoven; the 3rd and 4th of Brahms; the symphonies also of Mozart, Haydn, Schubert, Mendelssohn, Tchaikovsky, and Sibelius. Revivals will include Liszt's "Faust" Symphony; Mahler's Fifth Symphony, and "Song of the Earth"; Bruckner's Eighth; and Debussy's music to "The Martyrdom of Saint Sebastian." Shaporin's Symphony, and Roger Sessions' Violin Concerto are among the new works to be heard. The instrumental soloists will include Myra Hess, Jascha

free and it is desirable that a large
and representative audience start
the ball rolling for a successful se-

NEW YORK, N. Y.
SUN

SEP 14 1936

SEVENTH OR EIGHTH?

To the What Do You Think Editor—Sir: Julius Fischer, in answer to Rudolph K.'s letter, states on good authority that Schubert's "Unfinished Symphony" was "the seventh in a series of nine." In Philip Hale's "Boston Symphony Programme Notes" Schubert's eighth symphony is listed as the "Unfinished," the seventh being a regular four-movement work. Which is the "Unfinished"?

PUZZLED PENGUIN.

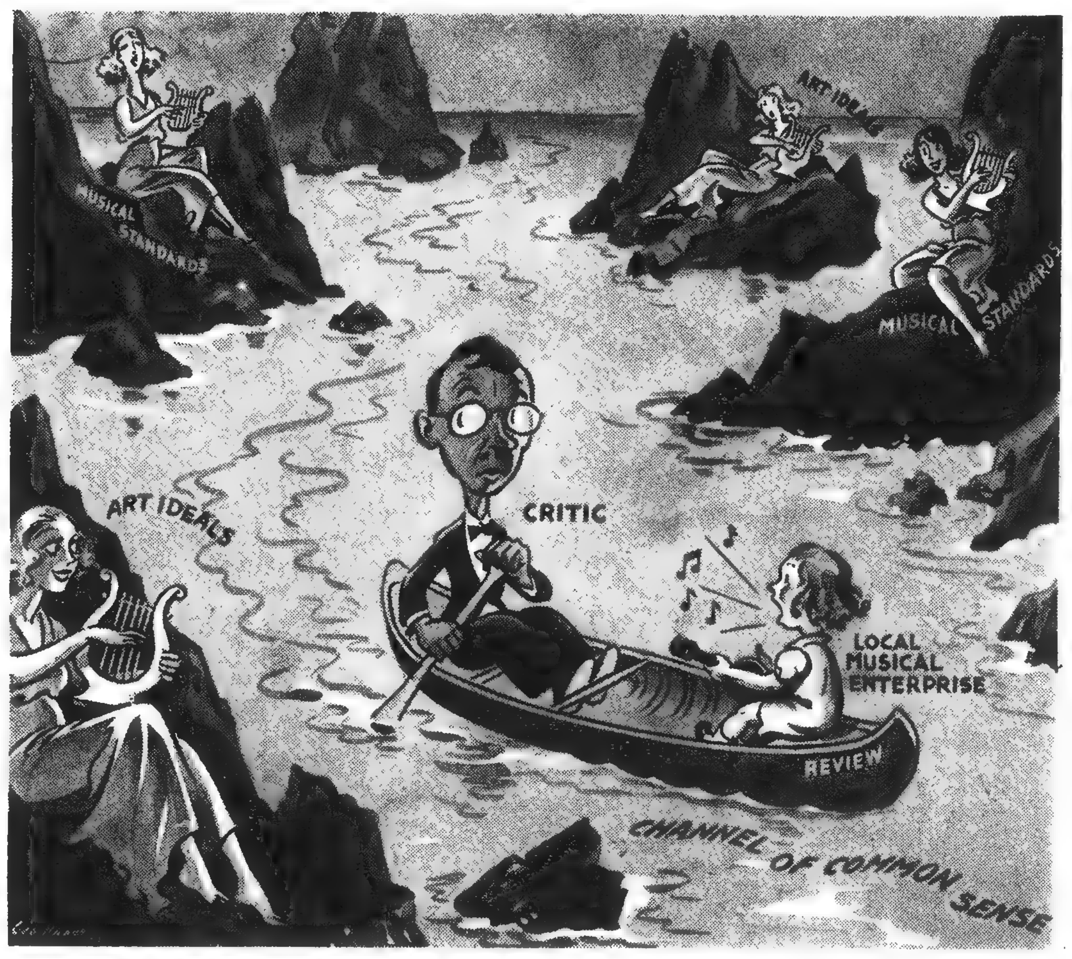
Month of October

1936

THE PROBLEMS OF THE "PROVINCIAL" CRITIC

To Steer Between Scylla of Fullsome Praise and Charybdis of Scorn—To Be a Link, Not a Barrier Between Listener and Performer—To Be of Service to Readers and to Music

By H. EARLE JOHNSON
(Music Critic, the New Haven 'Register')



Steering a Safe Course

REVIEWERS throughout the country may be grateful to distinguished members of their fraternity, resident in New York, for recent articles on musical criticism in the secondary cities. Oscar Thompson and Olin Downes have sounded appropriate warnings at a time when reviewing is a novelty in many of these smaller communities. In view of the helpful suggestions made by Metropolitan critics it may be of interest to consider certain problems from the viewpoint of the local practitioner.

Under the transparent guise of Florestan, Robert Schumann wrote: "Critics and reviewers are not alike; the former stands nearer to the artist, the latter to the mechanic." ('Maxims.'). Perhaps his statement has had too great an influence, or has been misinterpreted, but insofar as the critic in the secondary city is concerned, I am convinced that he will find himself in a position to render greater service to his readers, and to the art for which he is spokesman, if he is less conscious of his critical privileges and more constant as a reviewer. Critics in the key cities have a duty, seldom imposed elsewhere, to embody their conclusions in an expression of judgment; hence their criticisms are not, in all cases, to be taken as models for the field at large.. We, in the secondary cities, may agree with Margaret Fuller that "the use of criticism in periodical writing is to sift, not to stamp a work" (*The Dial,* 1840), or with William Foster Apthorp, that "criticism should be nothing but an expression of enlightened opinion, as enlightened as possible, but never dogmatic" (*Music and Musicians*).

No New England Youngsters

Emphasis on the extreme youth of reviewers in the hinterland is not always borne out by the facts. I speak only for the cities of New England where most of the reviewers are known to me, either personally, or through their writing, but in the five major cities, excluding Boston, the principal reviewers are all thirty years of age, or over; two are well past middle life. Two are Doctors of Philosophy, one is a Master of Music, and one a Bachelor of Arts with specialization in music; two are members of University faculties; all, of course, are professional musicians of good standing in their respective communities. In the smaller towns, the staff reporters may be permitted to review the concerts, but not for several years has that been the case in the principal cities. Insofar as I am aware, there is no regular reviewer in any New England city with a population of less than 150,000 or, for that matter, is there an extensive concert season. We are fortunate, of course, in the proximity of Boston, Philadelphia, and New York which enables us to make periodic visits to these centres of musical activity.

Our duties consist, as do those of the Metropolitan critics, in covering concerts for the daily press and, in four cities, of writing a weekly article of 1,500 words for the Sunday edition. I am surprised that any should be hard-pressed for sufficient material of interest to make a weekly column, especially in view of the obligation to extend the horizon of readers by relating the musical life of our own city to that of the entire world. Incidentally, employment of the term "local" is forbidden in the hinterland; in fact, many editors feel strongly about the matter, holding that none are "local" musicians, poets, or painters; all art is potentially world-wide.

The wise reviewer refrains from criticism of resident conductors, for, if few of them are truly great, they are usually very much in earnest and deserving of some credit for their modest accomplishments. Many of them merit a higher respect than they are likely to achieve, for they work under conditions which would cause many a Philharmonic conductor to flee the town. That which one fails to praise may carry more effect than severe censure. Specific criticism of individuals is best left unwritten, for as Mr. Thompson has suggested, the fostering of extreme partisanship may wreck the entire enterprise.

A Link, Never a Barrier

Reviewers in secondary cities have the rare opportunity of being constructive forces within the community. Especially is this true at a time when orchestras of talented amateurs await public encouragement in sufficient degree to make professional status a possibility. While never forsaking the main issue, which is at all times the creditable performance of worth-while music, the critic may suffer much in the interest of a noble purpose and fuller understanding of the musical art. But he knows the capabilities of the resident talent (sometimes better than they know themselves) and may, by judicious writing, spur them to fulfillment of their highest accomplishment. The critic stands between skeptical listener and timid performer, as a link, never as a barrier. Above all, an impersonal tone is most desirable; no music critic has ever become a "local" celebrity.

Student recitals or resident small-fry are seldom reviewed, and they are better avoided; advance announcement, with pictures may serve as encouraging stimulus, but the event itself had better find the reviewer in another part of town. However, if the artist is insistent, or other influences are brought to bear, the critic must temper judgment with kindness, if possible. Every community has its professional musicians whose sincere purpose and genuine talent are among the most pleasing features of a musical season, for with them rests much of the responsibility for the artistic development of both listener and performer. Mutual co-operation between native artist and music reviewer is the most potent influence for civic advancement.

Troublesome "Other Influences"

These "other influences" referred to, are often extremely troublesome in a small community. Various clubs and societies sponsor their individual and collective "finds," and the large-bosomed president commands the reviewer to write a nice account, since the performer has been guaranteed flattering press-notices in part-payment for her performance. For adequate comment on this old and widespread custom, the reader is referred to a brilliant article written some time ago for *The American Mercury* by the distinguished critic, William J. Henderson. Undoubtedly clubs and societies contribute handsomely to the success of legitimate musical enterprises, but they frequently threaten the burning of professional integrity at the stake.

When They "Play Down"

The critical privilege is exercised most often in connection with celebrities who visit every secondary city in the course of their annual pilgrimages. Most of these are artistic as well as celebrated, but they may require a modicum of censure to flavor great praise. Now and then a concert artist hardly knows the name of the town surrounding the platform on which he plays, for towns with less than 200,000 population are alike to him, and his programs (Numbered One, Two, and Three) are apportioned with scant respect for the individual differences which mark the cultural life of each city. Grave disappointment often results for, after a decade of enlightenment, the audience may be above the program.

Two instances are given.

(1) A violinist of world renown played a program one hour and three-quarters in length; ten minutes, in all, were devoted to music composed for violin and piano, the remaining to transcriptions (some of them operatic), and orchestral concertos. Probably the artist does not know that his recital was given before a university audience which hears a dozen concertos played with orchestra each year, and that his carelessness caused serious question of his previously-established artistic integrity.

(2) A justly-esteemed singer made his first appearance in the same city; for the most part, the program consisted of songs from the radio repertoire, and of comic dialogues to musical accompaniment. During the intermission a young man approached the singer and engaged in a revealing conversation. The artist was amazed, and profoundly regretful, that he had not known the nature of his audience, although he had sensed the cool reception; he would have greatly enjoyed singing his New York program! Indeed, had he done so, he would have been invited to return again and again, for we are very loyal to our favorites.

Whether or not such instances are the fault of the artist or of the manager, the critic must guard against careless imposition by those whose high fees warrant, and whose musicianship demands, a high standard of achievement and a greater consideration for the tastes of audiences.

Among Valuable Services

The reviewer may be of great service to his readers by preparing the way for an understanding of such new, or contemporary, music as may be heard in the course of the season. Frequently he is the only one familiar with the sources of accurate data regarding the contemporary musician; by comment on the theories or biographical facts necessary to provide a background, he will not only fulfil the utmost in function, but lift the consciousness of his readers into enlarged experience. By so doing he will definitely further the artistic progress of his city.

In assembling local history, the reviewer may perform a valuable service; moreover, the substance of his investigations will make for interesting reading during periods of inactivity in the concert hall. Many cities can boast a concert life of fifty to seventy-five years; research may even bring to light valuable historical material dating from 1820. This phase of musical research is practically untouched outside the four or five major cities of the country.

Publishers do not generally offer material to the secondary reviewer, but he may profitably make the most of those publications which are available from any source within reach and thus satisfy the interest of readers who frequently evidence a real concern in the wise selection of books on musical subjects. The newspaper is not a means of education, primarily, or of academic discussion, but the same purpose may be served through these contributory channels.

The appointment of reviewers in the secondary cities of the country has come about through the increasing interest in music, as distinguished from musical personalities. The rise of schools of music, the radio, the phonograph, civic management of concerts, improved instruction in the public schools,—all have contributed to the heightened musical culture. Both in relation to each other and to the larger cities, our problems frequently differ, as Mr. Thompson clearly states, but the music itself, which is of more real concern than the immediate performer in these secondary cities, is not so much subject to the perspective of community or personality as many suppose.

CAREER OF SERGE KOUSSEVITZKY

Serge Koussevitzky, the Boston Symphony Orchestra's first Russian conductor, was born in 1874 in the small, central Russian province of Tver. There was no musical life about him, except from small visiting theatrical companies. When his father opposed a career so remote from the experience of their own community, he ran away and presented himself at the Philharmonic School in Moscow. The School was full—the year begun, but the authorities at once sensed the unusual qualities of the penniless young applicant and made a place for him. There was only one possible scholarship open to him for a student of the double-bass, and he accordingly took on this strange instrument. In a short time he astonished everyone by coaxing a lovely 'cello-like tone and delicate melody from his huge, cumbrous bass, with its fist-wise bow. This was the Koussevitzky who later could elicit such transcendent tone and sheer melodic songfulness from a body of strings. And then, as now, he was tireless in his quest until he had reached new and unprecedented heights of beauty. Koussevitzky was soon known all over Europe as a virtuoso of the double-bass.

Coming to the end of its possibilities, Koussevitzky aspired to that richest of instruments, the hundredfold orchestra. He made his first trials in Berlin, and then, having independent means, he assembled his own orchestra in Moscow and gave memorable concerts there and in St. Petersburg. When his public heard the erstwhile double-bassist on the infinitely more expressive instrument, the effect was electric. Koussevitzky was then, as ever, a pioneer for his art. He chartered a steamer to take his orchestra the length of the Volga through his vast country, conveying to the musically starved people of innumerable provincial towns their "first symphony concert."

After the revolution, Koussevitzky conducted for a while under government subsidy, but, fleeing restriction, established his famous "Concerts Koussevitzky" with his own orchestra in Paris. Here, and by guest performances in London and other cities, western Europe came under the spell of this magnetic and forceful leader.

Such was the leader who came to America and the Boston Symphony Orchestra in 1924. In his twelve seasons at the head of the great Orchestra, he has touched new heights of his art and brought the Orchestra even in this present era of much fine music to new and surpassing importance. It requires a succession of seasons to test the scope of a conductor's interest in new music and old, the extent of his vision and his ability to refine his orchestra into an ever more perfect instrument, to keep his approach to the more familiar "classics" vital and absorbing. Koussevitzky's lengthening term shows him to have these abilities to a transcendent degree. The Boston Symphony concerts have never held such an abundant musical life, such utter freedom from routine, such a brilliant and engrossing eloquence.

GROWTH OF A GREAT ORCHESTRA

The Boston Symphony Orchestra is something more than half a century old. More notable than the span of its years is its place in the growth of musical America.

In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in America an orchestra of the sort he had heard as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world. He engaged the finest musicians in Europe and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the Orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

George Henschel first established the Orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through twelve years drilled it into what came to be its tradition of perfection. Arthur Nikisch, most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony Hall, the Orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the Orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year, the Orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, the term of Dr. Serge Koussevitzky began in 1924 and, it will be seen, has extended beyond any single term of a previous conductor. The long association of such an orchestra and such a leader is eloquently justified by the results. The great Russian conductor has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory new and old of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

On August 26 Julien Bryan, roving camera reporter, left Moscow for Istanbul to film the new Turkey. If he is as successful as with his Soviet Union and Far East movies, Mr. Bryan will have the first documentary film of present-day Turkey.

N. ADAMS, MASS.
TRANSCRIPT
Oct. 2/36

Bigger Music Festival Aim Of $100,000 Drive

Campaign Will be Launched at Once to Raise Money for Program of More and Better Programs and for Building to Shelter Them With Audience of 5,000 People—Announcement of Ambitious Project Follows Assurance of Leading Berkshire Business Men That Money Can be Raised—Dr. Koussevitzky Makes Return of Boston Symphony Conditional on Expansion of Program to Include Six Concerts and Construction of Permanent Shelter.

A campaign to raise $100,000 for the purpose of financing facilities to make the Berkshire Symphonic Festival as big and as good as the leading festivals in Europe and for the express purpose of constructing a shed to shelter the orchestra and 5,000 persons will be launched at once, it was announced by Miss Gertrude E. Robinson-Smith, president of the Festival, following a meeting of bankers, real estate brokers, hotel men and business men from all parts of Berkshire county at Pittsfield on Wednesday night under the sponsorship of the Berkshire Hills conference. Assurance that the money could be raised was given at the session.

The return of Dr. Serge Koussevitzky, who thrilled large gatherings this past summer with his Boston Symphonic orchestra depends on the success of the campaign, it was revealed, and Dr. Koussevitzky must have his answer by Nov. 1st. Miss Robinson-Smith revealed that two conditions must be met before Dr. Koussevitzky will bring his orchestra to the Berkshires again despite this year's outstanding success. First, he demands that the concert program be increased to six concerts next year and second, he insists that there be a musical shed to cover the orchestra and an audience of 5,000.

Lawrence K. Miller of Pittsfield, president of the conference, who presided at the session, announced that the conference will be represented in the co-operating committee to be formed to conduct the campaign to raise the required funds. Mr. Miller will appoint the special committee.

Miss Robinson-Smith told the gathering that Dr. Koussevitzky is tremendously impressed with the possibilities offered by the Berkshire Festival and feels that some day it will rank with the greatest in the world. If the requirements set down by Dr. Koussevitzky are met, he plans to cancel such engagements as the coronation concert in London, and a concert at Salzburg, Miss Robinson-Smith revealed. She also announced that 40 per cent of next season's boxes are already sold. Besides housing the orchestra, Miss Robinson-Smith indicated that the proposed building might be used for conventions and other similar attractions which could be brought to the Berkshires, including a championship prize fight. The site of the proposed music hall has not been selected. She also announced that the Festival grossed $21,000 in 1936. The speaker frankly admitted that the Festival could not proceed with its proposed enlarged program unless it had the support of business men in its drive to raise $100,000 and she made a special appeal to them on the basis of the money brought into the Berkshires as a result of the festival. She also said that the budget must be increased 100 per cent next year.

Testimonials and reassurance of support were received by a number of Southern Berkshire businessmen. Henry C. Neff of Adams was called upon to speak and he told the gathering of the success in raising $4,500 for the purpose of land at the foot of Mount Greylock as part of the proposed winter sports center.

LOWELL, MASS.
LEADER

Fortunately for the success of the Berkshire Music Festival last August the weather favored the venture. The concerts, it will be recalled, were given under a tent, furnishing only limited shelter and not ideal acoustically. If the Boston Symphony orchestra is to participate in future festivals, Dr. Koussevitzky has stipulated that there must be a total of at least six concerts and that steps be taken for a shed suitable for the purpose. It speaks well for the enthusiasm of the promoters of the festival that the proposal does not dismay them. There is not the slightest idea of abandoning the venture. And the intent is to set busily to work securing assurance of the necessary funds. It looks as if the Berkshire Music Festival is likely to become an established annual fixture in that beautiful region.

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and Musicians --- Ne

News of Music

Programs and Soloists for Extra Symphony Series; Prospects Here and Elsewhere

The programs of the Monday evening supplementary series of concerts by the Boston Symphony Orchestra will be devoted to "established masterpieces of symphonic music." Among the soloists will be Gaspar Cassado, the Spanish 'cellist, and Harold Bauer, the pianist. Dimitri Mitropoulos, the Greek conductor, will preside over one of the Monday evening concerts during his two-weeks' direction of the orchestra.

The Tuesday afternoon extra series—half a dozen concerts, as in recent seasons—will once more have a unifying thread. This season it will exhibit music by "important composers of the nineteenth century." The music will come from the following masters: Beethoven, Weber, Schubert, Berlioz, Rossini, Schumann, Mendelssohn, Liszt, Wagner, Brahms, Tchaikovsky, Rimsky-Korsakov Moussorgsky, Franck, Strauss, Debussy and Sibelius.

The Monday concerts will begin on Oct. 19, the Tuesday on Nov. 3.

Frank Glazer, pianist resident in these environs for several years, will make his New York debut in a recital in Town Hall on Tuesday evening, Oct. 20. He will play Schubert's A minor Sonata, Bach's English Suite in G minor, Brahm's Sonata in F minor and shorter works by Chopin.

During the month of October, the Sunday afternoon free concerts at the Museum of Fine Arts will be omitted, the reason being the current exhibition of Japanese art. The concerts will be resumed in November.

TOWN & COUNTRY
NEW YORK CITY

SKI-HIGH

The Berkshires will have no more than caught their breath after Koussevitzky's debut there with the Boston Symphony Orchestra—a debut in the open air, with Beethoven's Seventh wafting to the stars—than snow and the skiing season will be upon them. But at least it won't find them unprepared. The disciples of the Snow Train have something awaiting them at the end of the trail, or rather the tracks, in the form of a brand-new ski run down Greylock's west flank.

The Stony Ledge trail on Massachusetts' highest mountain has a vertical drop of 1,405 feet to Goodell Hollow. It is from 20 to 50 feet wide, and turns and twists to the bottom so that it is shielded from the wind by tall woods that line its sides. On the whole, it is expected to be the most popular trail in the Berkshires this coming season.

For the uninitiate, there are more than twenty miles of foot trails winding over the mountain, suddenly springing on the expectant hiker views of distant ranges, towns like Adams and North Adams, farm lands, and thousands of acres of unbroken tree tops. The trails go by such enticing names as Hopper Trail, Bellows Pipe, Roaring Brook, Deer Hill, and Circular, and are probably tops for wild terrain in southern New England.

ALBANY, N. Y.
NEWS

$100,000 MUSIC HALL ASSURED

Berkshire Symphonic Festival to Heed Koussevitsky's Demand

Pittsfield, Mass.—The Berkshire Symphonic Festival has been assured $100,000 for the erection of a great concert hall by community leaders.

The assurance was given Miss Gertrude E. Robinson-Smith, president of the Festival, at the Berkshire Hills Conference last night in the Electric Auditorium here. About 100 representatives from Williamstown to Great Barrington attended the meeting.

The future of the Festival depends upon the erection of the hall, according to Miss Robinson-Smith, for Dr. Serge Koussevitsky has demanded it before he will lead his Boston Symphonic orchestra there. Dr. Koussevitsky made two demands which must be met before he again plays for the Berkshire Festival. They are: That there be six concerts next year and that there must be a musical shed or barrack covering the orchestra and an audience of 5,000 persons.

Miss Robinson-Smith said Dr. Koussevitsky sees possibilities of the Berkshire Symphonic Festival ranking with the biggest and best of Europe.

"After a conference with him last Sunday, we of the Festival Corporation are no longer interested just from the standpoint of a small festival of three to six days. We are interested in bringing people, not only from California, but from Europe," she said.

"We shall plan six concerts next year, nine the year following and, in 1939, the World's Fair year at New York, the possibilities for the Festival are unlimited."

NEW YORK, N. Y.
EVENING POST

Orchestral News

Boston, Chicago, St. Louis, Cleveland Symphonics Have Busy Seasons

THE Boston Symphony Orchestra will begin its fifty-sixth season in Symphony Hall, Boston, on Friday afternoon and Saturday evening, October 9 and 10—the thirteenth season under the leadership of Dr. Koussevitzky. The season will consist as usual of twenty-four pairs of Friday afternoon and Saturday evening concerts, together with the two shorter series of six on Monday evenings, and on Tuesday afternoons; likewise eight in Sanders Theatre, Cambridge. The usual New York series will be given of five evening concerts and five Saturday afternoons in Carnegie Hall, and five in the Academy of Music, Brooklyn. The orchestra will also visit many other cities.

New works will include a Soviet Symphony by Shaporin, a Violin Concerto by Roger Sessions, the Piano Rhapsody of Rachmaninoff, which the composer is to play. Prokofieff will appear with the orchestra in his own Third Piano Concerto. Dimitri Mitropoulos will be guest conductor for two weeks.

* * *

The Cleveland Orchestra opens its nineteenth season October 15 at Severance Hall. Due to the fact that Artur Rodzinski will be in New York for part of the season, the conductorship will be shared by Igor Stravinsky, Georges Enesco, Vladimir Golschmann and Hans Lange, with Rudolph Ringwall as associate conductor. Verdi's Requiem and the Beethoven Ninth Symphony are features of the coming season.

* * *

Dr. Frederick Stock, "Grand Old Man" of the Chicago Symphony Orchestra, will open the orchestra's forty-sixth season and his thirty-second season as its conductor. Assisting him will be Hans Lange, whose appointment as associate conductor was recently announced.

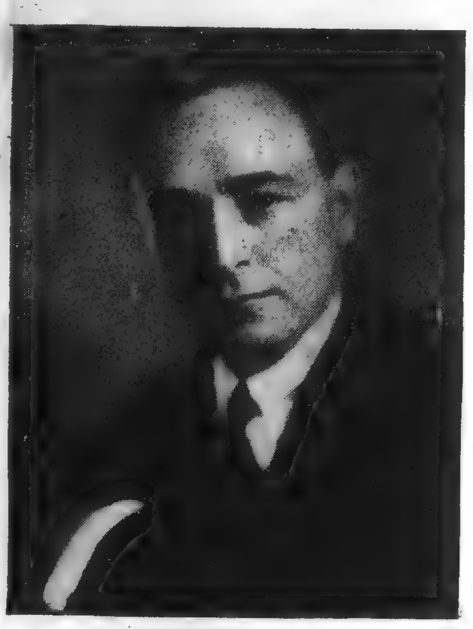
* * *

Vladimir Golschmann will begin his sixth year as leader of the St. Louis Symphony Orchestra, which launches its fifty-seventh consecutive season October 30. Two outstanding presentations of the year will be the Berlioz "Damnation of Faust" and William Walton's "Belshazzar's Feast."

CLEVELAND, O.
PLAIN DEALER

"Boston Symphony Orchestra, 1936," contains biographical sketches of the members and charcoal portraits, by Gerome Brush. It is a delightful book, from the standpoint of design as a whole, and also because of the comprehensive and clearly written material on the members, and the sympathetic and able rendering of their portraits—each member shown, not only as a man but as a musician listening to and absorbed in the tones he evokes from his chosen instrument. It should be of interest to a large and varied public and is printed for the orchestra by the Merrymount Press, Boston.

CAREER OF SERGE KOUSSEVITZKY



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The Boston Symphony Orchestra is something more than half a century old. More notable than the span of its years is its place in the growth of musical America.

In 1881, the late Major HENRY L. HIGGINSON realized the first dream and aspiration of his life by founding in America an orchestra of the sort he had heard as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony Orchestra to the world. He engaged the finest musicians in Europe and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the Orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

GEORGE HENSCHEL first established the Orchestra in his three seasons of 1881-1884. Then came WILHELM GERICKE, who through twelve years drilled it into what came to be its tradition of perfection. ARTHUR NIKISCH, most illustrious conductor of the day, had a shorter term, as did also EMIL PAUR and MAX FIEDLER. In 1900, Symphony Hall, the Orchestra's present home, was built. Dr. KARL MUCK, from 1906, carried the Orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year, the Orchestra's founder left it in the control of a board of trustees. After two French conductors, HENRI RABAUD and PIERRE MONTEUX, the term of Dr. SERGE KOUSSEVITZKY began in 1924 and, it will be seen, has extended beyond any single term of a previous conductor. The long association of such an orchestra and such a leader is eloquently justified by the results. The great Russian conductor has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

On August 26 JULIEN BRYAN, roving camera reporter, left Moscow for Istanbul to film the new Turkey. If he is as successful as with his Soviet Union and Far East movies, Mr. BRYAN will have the first documentary film of present-day Turkey.

N. ADAMS, MASS.
TRANSCRIPT
Oct. 2/36

Bigger Music Festival Aim Of $100,000 Drive

Campaign Will be Launched at Once to Raise Money for Program of More and Better Programs and for Building to Shelter Them With Audience of 5,000 People—Announcement of Ambitious Project Follows Assurance of Leading Berkshire Business Men That Money Can be Raised—Dr. Koussevitzky Makes Return of Boston Symphony Conditional on Expansion of Program to Include Six Concerts and Construction of Permanent Shelter.

A campaign to raise $100,000 for the purpose of financing facilities to make the Berkshire Symphonic Festival as big and as good as the leading festivals in Europe and for the express purpose of constructing a shed to shelter the orchestra and 5,000 persons will be launched at once, it was announced by Miss Gertrude E. Robinson-Smith, president of the Festival, following a meeting of bankers, real estate brokers, hotel men and business men from all parts of Berkshire county at Pittsfield on Wednesday night under the sponsorship of the Berkshire Hills conference. Assurance that the money could be raised was given at the session.

The return of Dr. Serge Koussevitzky, who thrilled large gatherings this past summer with his Boston Symphonic orchestra depends on the success of the campaign, it was revealed, and Dr. Koussevitzky must have his answer by Nov. 1st. Miss Robinson-Smith revealed that two conditions must be met before Dr. Koussevitzky will bring his orchestra to the Berkshires again despite this year's outstanding success. First, he demands that the concert program be increased to six concerts next year and second, he insists that there be a musical shed to cover the orchestra and an audience of 5,000.

Lawrence K. Miller of Pittsfield, president of the conference, who presided at the session, announced that the conference will be represented in the co-operating committee to be formed to conduct the campaign to raise the required funds. Mr. Miller will appoint the special committee.

Miss Robinson-Smith told the gathering that Dr. Koussevitzky is tremendously impressed with the possibilities offered by the Berkshire Festival and feels that some day it will rank with the greatest in the world. If the requirements set down by Dr. Koussevitzky are met, he plans to cancel such engagements as the coronation concert in London, and a concert at Salzburg, Miss Robinson-Smith revealed. She also announced that 40 per cent of next season's boxes are already sold. Besides housing the orchestra, Miss Robinson-Smith indicated that the proposed building might be used for conventions and other similar attractions which could be brought to the Berkshires, including a championship prize fight. The site of the proposed music hall has not been selected. She also announced that the Festival grossed $21,000 in 1936. The speaker frankly admitted that the Festival could not proceed with its proposed enlarged program unless it had the support of business men in its drive to raise $100,000 and she made a special appeal to them on the basis of the money brought into the Berkshires as a result of the festival. She also said that the budget must be increased 100 per cent next year.

Testimonials and reassurance of support were received by a number of Southern Berkshire businessmen. Henry C. Neff of Adams was called upon to speak and he told the gathering of the success in raising $4,500 for the purpose of land at the foot of Mount Greylock as part of the proposed winter sports center.

LOWELL, MASS.
LEADER
Oct. 2/36

Fortunately for the success of the Berkshire Music Festival last August the weather favored the venture. The concerts, it will be recalled, were given under a tent, furnishing only limited shelter and not ideal acoustically. If the Boston Symphony orchestra is to participate in future festivals, Dr. Koussevitzky has stipulated that there must be a total of at least six concerts and that steps be taken for a shed suitable for the purpose. It speaks well for the enthusiasm of the promoters of the festival that the proposal does not dismay them. There is not the slightest idea of abandoning the venture. And the intent is to set busily to work securing assurance of the necessary funds. It looks as if the Berkshire Music Festival is likely to become an established annual fixture in that beautiful region.

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and Musicians --- Ne

Trans. Oct. 1/36

News of Music

Programs and Soloists for Extra Symphony Series; Prospects Here and Elsewhere

The programs of the Monday evening supplementary series of concerts by the Boston Symphony Orchestra will be devoted to "established masterpieces of symphonic music." Among the soloists will be Gaspar Cassado, the Spanish 'cellist, and Harold Bauer, the pianist. Dimitri Mitropoulos, the Greek conductor, will preside over one of the Monday evening concerts during his two-weeks' direction of the orchestra.

The Tuesday afternoon extra series—half a dozen concerts, as in recent seasons—will once more have a unifying thread. This season it will exhibit music by "important composers of the nineteenth century." The music will come from the following masters: Beethoven, Weber, Schubert, Berlioz, Rossini, Schumann, Mendelssohn, Liszt, Wagner, Brahms, Tchaikovsky, Rimsky-Korsakov, Moussorgsky, Franck, Strauss, Debussy and Sibelius.

The Monday concerts will begin on Oct. 19, the Tuesday on Nov. 3.

Frank Glazer, pianist resident in these environs for several years, will make his New York debut in a recital in Town Hall on Tuesday evening, Oct. 20. He will play Schubert's A minor Sonata, Bach's English Suite in G minor, Brahm's Sonata in F minor and shorter works by Chopin.

During the month of October, the Sunday afternoon free concerts at the Museum of Fine Arts will be omitted, the reason being the current exhibition of Japanese art. The concerts will be resumed in November.

TOWN & COUNTRY
NEW YORK CITY

SKI-HIGH

The Berkshires will have no more than caught their breath after Koussevitzky's debut there with the Boston Symphony Orchestra—a debut in the open air, with Beethoven's Seventh wafting to the stars—than snow and the skiing season will be upon them. But at least it won't find them unprepared. The disciples of the Snow Train have something awaiting them at the end of the trail, or rather the tracks, in the form of a brand-new ski run down Greylock's west flank.

The Stony Ledge trail on Massachusetts' highest mountain has a vertical drop of 1,405 feet to Goodell Hollow. It is from 20 to 50 feet wide, and turns and twists to the bottom so that it is shielded from the wind by tall woods that line its sides. On the whole, it is expected to be the most popular trail in the Berkshires this coming season.

For the uninitiate, there are more than twenty miles of foot trails winding over the mountain, suddenly springing on the expectant hiker views of distant ranges, towns like Adams and North Adams, farm lands, and thousands of acres of unbroken treetops. The trails go by such enticing names as Hopper Trail, Bellows Pipe, Roaring Brook, Deer Hill, and Circular, and are probably tops for wild terrain in southern New England.

ALBANY, N. Y.
NEWS
Oct. 2/36

$100,000 MUSIC HALL ASSURED

Berkshire Symphonic Festival to Heed Koussevitsky's Demand

Pittsfield, Mass.—The Berkshire Symphonic Festival has been assured $100,000 for the erection of a great concert hall by community leaders.

The assurance was given Miss Gertrude E. Robinson-Smith, president of the Festival, at the Berkshire Hills Conference last night in the Electric Auditorium here. About 100 representatives from Williamstown to Great Barrington attended the meeting.

The future of the Festival depends upon the erection of the hall, according to Miss Robinson-Smith, for Dr. Serge Koussevitsky has demanded it before he will lead his Boston Symphonic orchestra there. Dr. Koussevitsky made two demands which must be met before he again plays for the Berkshire Festival. They are: That there be six concerts next year and that there must be a musical shed or barrack covering the orchestra and an audience of 5,000 persons.

Miss Robinson-Smith said Dr. Koussevitsky sees possibilities of the Berkshire Symphonic Festival ranking with the biggest and best of Europe.

"After a conference with him last Sunday, we of the Festival Corporation are no longer interested just from the standpoint of a small festival of three to six days. We are interested in bringing people, not only from California, but from Europe," she said.

"We shall plan six concerts next year, nine the year following and, in 1939, the World's Fair year at New York, the possibilities for the Festival are unlimited."

NEW YORK, N. Y.
EVENING POST

OCT 3 - 1936

Orchestral News

Boston, Chicago, St. Louis, Cleveland Symphonies Have Busy Seasons

THE Boston Symphony Orchestra will begin its fifty-sixth season in Symphony Hall, Boston, on Friday afternoon and Saturday evening, October 9 and 10—the thirteenth season under the leadership of Dr. Koussevitzky. The season will consist as usual of twenty-four pairs of Friday afternoon and Saturday evening concerts, together with the two shorter series of six on Monday evenings, and on Tuesday afternoons; likewise eight in Sanders Theatre, Cambridge. The usual New York series will be given of five evening concerts and five Saturday afternoons in Carnegie Hall, and five in the Academy of Music, Brooklyn. The orchestra will also visit many other cities.

New works will include a Soviet Symphony by Shaporin, a Violin Concerto by Roger Sessions, the Piano Rhapsody of Rachmaninoff, which the composer is to play. Prokofieff will appear with the orchestra in his own Third Piano Concerto. Dimitri Mitropoulos will be guest conductor for two weeks.

The Cleveland Orchestra opens its nineteenth season October 15 at Severance Hall. Due to the fact that Artur Rodzinski will be in New York for part of the season, the conductorship will be shared by Igor Stravinsky, Georges Enesco, Vladimir Golschmann and Hans Lange, with Rudolph Ringwall as associate conductor. Verdi's Requiem and the Beethoven Ninth Symphony are features of the coming season.

* * *

Dr. Frederick Stock, "Grand Old Man" of the Chicago Symphony Orchestra, will open the orchestra's forty-sixth season and his thirty-second season as its conductor. Assisting him will be Hans Lange, whose appointment as associate conductor was recently announced.

* * *

Vladimir Golschmann will begin his sixth year as leader of the St. Louis Symphony Orchestra, which launches its fifty-seventh consecutive season October 30. Two outstanding presentations of the year will be the Berlioz "Damnation of Faust" and William Walton's "Belshazzar's Feast."

CLEVELAND, O.
PLAIN DEALER

OCT 4 - 1936

"Boston Symphony Orchestra, 1936," contains biographical sketches of the members and charcoal portraits, by Gerome Brush. It is a delightful book, from the standpoint of design as a whole, and also because of the comprehensive and clearly written material on the members, and the sympathetic and able rendering of their portraits—each member shown, not only as a man but as a musician listening to and absorbed in the tones he evokes from his chosen instrument. It should be of interest to a large and varied public and is printed for the orchestra by the Merrymount Press, Boston.

Music and Musicians --- Concerts and Dance Events

Beginning a New Season

Oct. 3/36

Considering the Place of Orchestras and Conductors As the Boston Symphony Faces a New Year

By Moses Smith

It is not the age but the youth of the Boston Symphony Orchestra that gives one pause as one looks forward to the beginning of the fifty-sixth season of the world-renowned institution next Friday afternoon. Surveying the history of the orchestra, its sometimes gradual, sometimes rapid changes, its achievements and its present estate, one finds it difficult to believe that only fifty-five years have passed since Georg Henschel conducted the first concert.

There have been enormous changes in the world of music, as well as in the character of the Boston Symphony Orchestra, since then. Naturally those changes have had much to do with the development of the orchestra. To a considerable degree, however, the growth of the Boston orchestra—and symphony orchestras elsewhere—have affected the rest of the musical world. Orchestral concerts have, in the course of the last half-century, seriously displaced opera in popularity. In this country, for example, they are actually heard by a far larger audience than hears opera.

The reputations of composers are now established by successful symphonic works in much the same way as they were by successful operas in the past. This generalization holds good with regard to not only artistic reputation but also financial success. It may be true that no artist accumulates a huge fortune by means of symphonic creations. But, Puccini and Verdi and possibly one or two others aside, there was no "big money" for opera composers in the past, either.

In America, especially, the symphony orchestra is the heart of our musical life. Opera gives signs of revival, but it is still a long way behind orchestral music in importance here. A city like Boston, with an artistically imposing series of symphony concerts and with practically no opportunity to hear opera, is not exceptional in America. It is more nearly the type of American large city.

The consequence is that the responsibility of orchestral managers and conductors is all the greater. If they neglect their duties to the public and to the art of music, or if they make errors of judgment, they cannot so readily soothe their consciences with the reflection that their contribution to the musical life of the city is relatively small. Actually, it is enormous. It is, in fact, too large to be healthy. But since the condition exists, we must all make the best of it.

If the criticism directed against a symphonic conductor or artistic entrepreneur amid a given set of circumstances seems too severe for the occasion, the reader will do well to remember that a critic is concerned—and ought to be concerned—with long-run tendencies as well as immediate implications. The impersonal report and appraisal of an event in the concert-hall has its value, of course. But the most effective criticism is more personal, more enthusiastic about artistic performance, more impatient with cheapness, and always eager that standards be raised higher. Perhaps criticism has no appreciable direct effect on artists. But it has some effect on audiences. And even the greatest artists must be affected eventually by their audiences.

* * *

I must resist the temptation to wander even further away from what occasions this article, which is a salute to Dr. Koussevitzky and the Boston Symphony Orchestra at the beginning of another season. For Dr. Koussevitzky it will be the beginning of a thirteenth season with the Boston orchestra. He has had a longer continuous tenure than any previous conductor of that Orchestra, and by the end of this season he will have been in charge as long as the combined two terms of Wilhelm Gericke. The only other conductor who has had more than a single term here was Karl Muck; and his total service, abruptly terminated by the Great War, was a little less than eight years.

Dr. Koussevitzky has not only built a great orchestra and insisted upon first-rate performances. He has also been concerned with the broader implications of his position as artistic director, with a two-fold responsibility to the community in which he has worked and to the art that he has served. On the whole he has seemed to deserve this responsibility as much as any symphonic conductor in America. The testimony of his programs—of a catholicity, quality and range quite unexcelled in America—and of the performances under his direction should be sufficient justification for this statement. If any further evidence were needed it could readily be furnished by those who have watched him work, and who know how untiringly and sincerely and pasisonately he has devoted himself to his task.

Being human, he has made mistakes. Not all of us might agree as to what these mistakes were. But it seems only reasonable to agree that a conductor, like any mortal, should be subject to criticism, adverse as well as favorable. Those who find in Dr. Koussevitzky—or in any great artist—only a summary of perfections are not his best friends. Some of us who have had occasion to disagree with the wisdom and efficacy and artistic value of some of his accomplishments have been jealous of the position of artistic eminence which the Boston Symphony Orchestra has enjoyed by virtue of Dr. Koussevitzky's long association with it.

If this discourse begins to take on a familiar appearance, no apology need be offered. There is more danger of understating than of overemphasizing the thesis that we must look to an artist to realize the best that is in him; and to this end we employ his own previous accomplishments as a gauge. The more we demand of an artist the more, by inference, we praise him. An artist of the first rank may justifiably be censured for a performance which would call forth enthusiastic praise if a second-rater were in question.

* * *

The programs that Dr. Koussevitzky will offer during the coming year will not have the provocativeness of those of his early years with the orchestra, according to the prospectus of the orchestra's plans announced some time ago. One reason is that the conductor has so "educated" his audiences in the last twelve years that many a composition which might have been regarded ten years ago with suspicion or displeasure, because of its uncomfortable "modernism," is now received by Boston audiences quite in stride; and even, in many cases, positively enjoyed.

But there is no doubt that the conductor has become somewhat conservative in his tastes; perhaps it would be more accurate to say, instead of conservative, disillusioned. Perhaps, too, he has begun to realize that there must be limits to his achievements, no matter how ambitious he may be. Two or three works that he had announced for performance last year had to be put over to this season. If this season's list seems less pretentious than usual in the matter of novel works and revivals of important scores, it may well be that the conductor has finally adopted caution as a virtue.

I hope not. At least, I hope that Dr. Koussevitzky will be cautious as to the extent to which he regards caution as a virtue. I hope that before the season is over he will find a way to present here such a work as the Vaughan Williams Symphony that was promised for last year, or the still new Symphony by William Walton. Or that, crossing over to the Finnish shore, he slights on some music of Sibelius, a composer for whom Koussevitzky has been perhaps the most notable interpreter. Or that, going south and east, he may run upon at least a single stimulating score—no matter how unpopular—from Austria or Hungary or even (if it is possible) Germany.

Metropolitan Opera

Considerable interest in Boston attaches to the announcement of Edward Johnson, general manager of the Metropolitan Opera Association in New York, about plans for the season. For the Metropolitan will spend from ten days to two weeks here in the spring, and any additions or changes in the way of repertory or singers will be reflected in the Boston season. Mr. Johnson's announcement, it may be added, is not final, but it includes, very likely, the most important as well as the majority of new developments that will occur this season at the Metropolitan.

The only new opera scheduled for the Metropolitan repertory this season is Richard Hageman's "Caponsacchi," postponed from last year's supplementary spring season. There will be six revivals — "The Flying Dutchman," Cimarosa's "Secret Marriage," "Samson and Delilah," "The Tales of Hoffman," Rimsky-Korsakov's "Coq d'Or" and Bellini's "Norma." The production of the "Bartered Bride, given in the spring, will be taken over and enlarged for the main season. There will thus be three operas in English—"Caponsacchi," "Secret Marriage" and "The Bartered Bride."

The new singers, most of whom have been unofficially announced at one time or another previously, will be Franca Somigli, lyric soprano from New York via Rome, Milan and Salzburg (her real name is Marian Clark); Kerstin Thorborg, Swedish contralto; Gina Cigna, dramatic soprano; Gertrud Ruenger, Polish soprano; Vina Bovy, coloratura soprano; Bidu Sayoa, Brazilian coloratura soprano; Stella Andreva, British coloratura soprano; Irene Jessner, Viennese lyric soprano; Karl Laufkoetter, German tenor, and John Brownlee, Australian baritone.

Worcester Festival

From Monday through Saturday of next week the seventy-seventh annual Worcester Music Festival will be given in the Municipal Auditorium at Worcester. As in recent seasons the conductor will be Albert Stoessel; and the Worcester Festival Chorus and the Festival Orchestra will take part. The programs and soloists are indicated below:

Monday Evening—"Samson and Delilah" by Saint-Saens in concert form. Joan Peebles, Paul Althouse, Frederic Baer and Gean Greenwell will be the solo singers.

Tuesday Evening—Program of orchestral music, including John Powell's "Set of Three" Virginia Folk Dances, Tchaikovsky's Concerto in B-flat minor for piano and orchestra, William Grant Still's "Afro-American" Symphony, "The Swan of Tuonela" by Sibelius, "Fetes" by Debussy and Chabrier's Rhapsody, "Espana." Josef Lhevinne will be the soloist.

Wednesday Afternoon — Children's concert (orchestral), with a program of music by Humperdinck, Saint-Saens, Lamar Stringfield, Paul White and Auber.

Thursday Evening—Choral and orchestral program, which will consist of Liszt's Thirteenth Psalm, the first two parts of Ernest Bloch's "Sacred Service," unaccompanied choral numbers arranged by Kurt Schindler and Noble Cain and excerpts from Borodin's "Prince Igor," Moussorgsky's "Joshua" and Wagner's "Lohengrin." Helen Jepson, soprano, will sing a group of arias with the orchestra. The other soloists will be Ruby Mercer, Pauline Pierce, William Hain, George Britton and Gean Greenwell.

Friday Evening — Miscellaneous program, Lawrence Tibbett, baritone, will sing airs with orchestra and songs with piano. The orchestra will play the Overture to Glinka's "Russlan and Ludmilla," two movements from Tchaikovsky's Fourth Symphony and the "Roses from the South" Waltz by Strauss. At the end of the program will come Vacquero's Song from Victor Herbert's "Natoma" and excerpts from "The Yeomen of the Guard," with incidental solos by Pauline Pierce and George Britton.

Saturday Evening—Staged performance of Gounod's "Faust." Helen Jepson will appear as Marguerite, William Hain as Faust, Gean Greenwell as Mephistopheles, Pauline Pierce as Siebel, Joan Peebles as Martha, George Britton as Valentine and Samuel Rea as Wagner. The performance will be in English, the translation by Robert A. Simon.

ALBANY, N. Y.
Knickerbocker Press

OCT 4 - 1936

Better Shelter For Symphony At Big Festival

More substantial shelter than the tent used this year has been made one of the conditions under which the Boston Symphony Orchestra will return for the Berkshire Symphonic Festival near Stockbridge, Mass., next August.

Another condition laid down by Dr. Serge Koussevitzky is that his orchestra be engaged for a series of six instead of only three concerts at the festival. Because business men of the Berkshires are said to realize the tremendous value of the festival to them, no great difficulty is expected to be encountered in underwriting both a permanent structure for the concerts and the doubling of the program.

The president of the festival has begun by urging all who plan to be subscribers to the 1937 festival make their purpose known to her at once.

"We must give our answer to Dr. Koussevitzky no later than Nov. 1," she added. 'Only substantial subscriptions at this time will make this possible."

"We are not asking members and patrons to commit themselves for six concerts—only three."

Concert Calendar

Next Week

Friday Afternoon — In Symphony Hall, opening concert of the fifty-sixth season by the Boston Symphony Orchestra, Serge Koussevitzky conductor. The program will consist of Haydn's Symphony in B-flat major, No. 102; Debussy's "La Mer" and Beethoven's Fifth Symphony in C minor.

Saturday Evening — In Symphony Hall, first of the evening concerts by the Boston Symphony Orchestra, Serge Koussevitzky conductor, repeating Friday's program.

(See also Free Concerts)

Week of Oct. 11

Tuesday Evening—In Steinert Hall, concert by the Boston Brass Quartet, assisted by the Izobel Burgstaller Trio. The Quartet will play a chorale by Neander, Corelli's Ninth Concerto Grosso, Rimsky-Korsakov's "Flight of the Bumble Bee," Ramsoe's Fifth Quartet, and the Siegfried Death-Music from Wagner's "Gotterdammerung," the arrangements being made by Robert D. King, a member of the Quartet. The Trio will play Mozart's Trio in G major (K. 564) and Rudolf Friml's "Rural Life in Bohemia."

Wednesday Evening — In Jordan Hall, first of two performances of "The Beatitudes" of Cesar Franck by the Boston Federal Music Project. Chorus, orchestra and soloists will be directed by A. Buckingham Simson.

Thursday Evening — In Sanders Theater, Cambridge, first of the annual series of eight concerts by the Boston Symphony Orchestra, Serge Koussevitzky conductor. No program has been received.

In Jordan Hall, second of two performances of "The Beatitudes," enlisting the same participants as on the preceding evening.

Friday Afternoon—In Symphony Hall, second matinee concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor. No program has been received.

Saturday Evening — In Symphony Hall, second evening concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor. No program has been received.

Week of Oct. 18

Sunday Afternoon—In Symphony Hall, recital by the eminent violinist, Fritz Kreisler. No program has been received.

Monday Evening — In Symphony Hall, first of the supplementary evening concerts by the Boston Symphony Orchestra, Serge Koussevitzky conductor. No program has been received.

Tuesday Evening—In Jordan Hall, recital by Felix Fox, established and musicianly Boston pianist, now appearing in public relatively rarely. The program will consist of three sonatas by Scarlatti; a Bach Chorale, "Rejoice, Ye Christians All" (transcribed by Philipp); Schumann's Sonata in F-sharp minor; the Twelve Etudes of Chopin's Opus 10 and pieces by Brahms and Philipp.

Friday Afternoon — In Symphony Hall, third matinee concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor. No program has been received.

Saturday Evening — In Symphony Hall, third evening concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor. No program has been received.

Oct 5

MUSIC

Boston Symphony Season Will Begin This Week

The first concerts of the Boston Symphony Orchestra's 56th season will be given at 2:30 next Friday afternoon and 8:15 Saturday evening in Symphony Hall. Dr Koussevitzky has chosen according to custom, a program of familiar music which does not call for a soloist. The numbers are as follows: Haydn: Symphony in B-flat, No 102 (London series No 9); Debussy: Three Orchestral Sketches, "La Mer"; Beethoven: Fifth Symphony.

From Dr Koussevitzky has come more detailed information about the suplementary Monday evening and Tuesday afternoon concerts, of which six will be played in each series. As it is phrased, the Monday series will be devoted "to the established masterpieces of symphonic music." The first program comes Oct 19. In this series, Gaspar Cassado, young Spanish 'cellist new to America, and Harold Bauer, the eminent pianist, will appear as soloists. Dimitri Mitropoulos, the Athenian conductor, will preside at a Monday concert.

The Tuesday programs will be given over to composers of the 19th century, as follows: Beethoven, Weber, Schubert, Berlioz, Rossini, Schumann, Mendelssohn, Liszt, Wagner, Brahms, Tchaikovsky, Rimsky - Korsakov, Moussorgsky, Franck, Richard Strauss, Debussy and Sibelius. The series will begin Nov 3.

Oct. 4/36

NEW YORK, N. Y.
TIMES

The Berkshire Symphonic Festival means business. Serge Koussevitzky and the Boston Symphony Orchestra management have proposed to the festival committee that it expand next year's festival from three to six concerts. They ask, furthermore, that a permanent shed be erected for the orchestra to use as an auditorium instead of the tent that was employed last August. It is also suggested that a permanent home be selected for the festival.

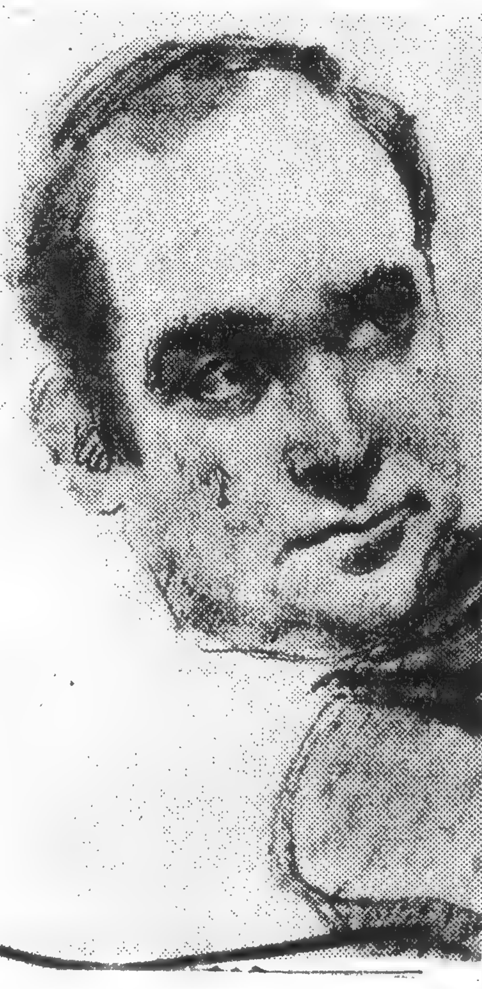
The festival committee is eager to have the enterprise grow in size and scope. It intends to conduct a campaign for an increased list of members and patrons so that it may accept the orchestra's proposals.

It is clear, in any event, that both the committee and the orchestra hope to move along steadily toward the goal of establishing a Summer festival for America on a scale that will compare favorably with the leading European festivals.

DAYTON, OHIO
JOURNAL

OCT 3 - 1936

Gerome Brush has made individual studies of members of Boston Symphony orchestra and these are included together with miniature biographies in a volume just issued by the orchestra. This study is of Leon Gorodetzky, Russian violinist.



Oct 6 Trans

News of Music

The first rehearsal for the fifty-sixth season of the Boston Symphony Orchestra took place in Symphony Hall yesterday. The musicians greeted Dr. Serge Koussevitzky, who addressed them on the subject of the season's prospects, about which he was optimistic. He indicated that the orchestra will this year have a larger public than in recent seasons.

Fritz Kreisler has completed a

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Entering 1st Fri. aft. concert' of 1936

Fall Season Finds Crowded October Calendar

Mrs Richard King Thorndike Jr (Lucy Saltonstall Rantoul) of Marlboro st was among the early arrivals at the opening Symphony concert of the season Friday.

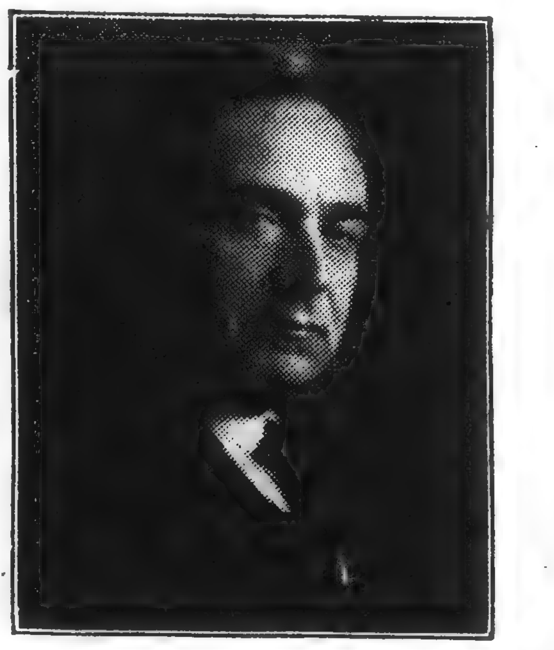
Among the debutantes of this season at the first Symphony concert on Friday evening was Miss Eleanor Coolidge, daughter of Mr and Mrs William H. Coolidge Jr of Beverly Farms.

The Music Box

Harvard Crimson

Boston Symphony Orchestra to Begin Its Season This Afternoon

Under the baton of Dr. Serge Koussevitzky, the Boston Symphony Orchestra will open its regular season with concerts this afternoon and tomorrow evening in Symphony Hall in Boston. The orchestra and its conductor need no introduction in this column; it appears that the program for the pair of concerts is likewise familiar.



DR. SERGE KOUSSEVITZKY

Haydn's Symphony in B flat major No. 102 is the first number. Composed during the winter of 1794-95 while Haydn was on his second visit to London, the symphony exhibits both a wealth of eighteenth century charm and a real developed orchestration. It is not without a certain justification that with such a work as this to his credit, Haydn is often known as the father of the symphony.

The remainder of the program is taken up with Debussy's three symphonic sketches, "La Mer," and Beethoven's Fifth Symphony. The former is delightful musical description of a light, joyous variety (there is no great storm or torrent as in many other program pieces with similar names). The latter is often considered the greatest of Beethoven's nine symphonies; but let the music speak for itself—it is far more eloquent than mere words.

28

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October Calendar

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Harvard Crimson

The Music Box

Boston Symphony Orchestra to Begin Its Season This Afternoon

Under the baton of Dr. Serge Koussevitzky, the Boston Symphony Orchestra will open its regular season with concerts this afternoon and tomorrow evening in Symphony Hall in Boston. The orchestra and its conductor need no introduction in this column; it appears that the program for the pair of concerts is likewise familiar.

DR. SERGE KOUSSEVITZKY

Haydn's Symphony in B flat major No. 102 is the first number. Composed during the winter of 1794-95 while Haydn was on his second visit to London, the symphony exhibits both a wealth of eighteenth century charm and a real developed orchestration. It is not without a certain justification that with such a work as this to his credit, Haydn is often known as the father of the symphony.

The remainder of the program is taken up with Debussy's three symphonic sketches, "La Mer," and Beethoven's Fifth Symphony. The former is delightful musical description of a light, joyous variety (there is no great storm or torrent as in many other program pieces with similar names). The latter is often considered the greatest of Beethoven's nine symphonies; but let the music speak for itself—it is far more eloquent than mere words.

, Oct., 193

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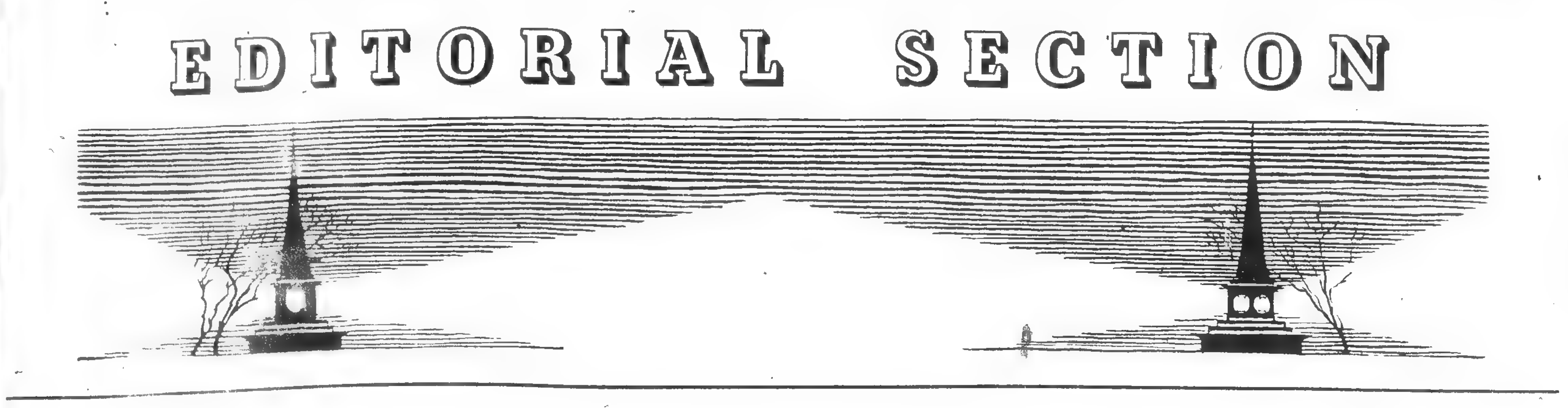
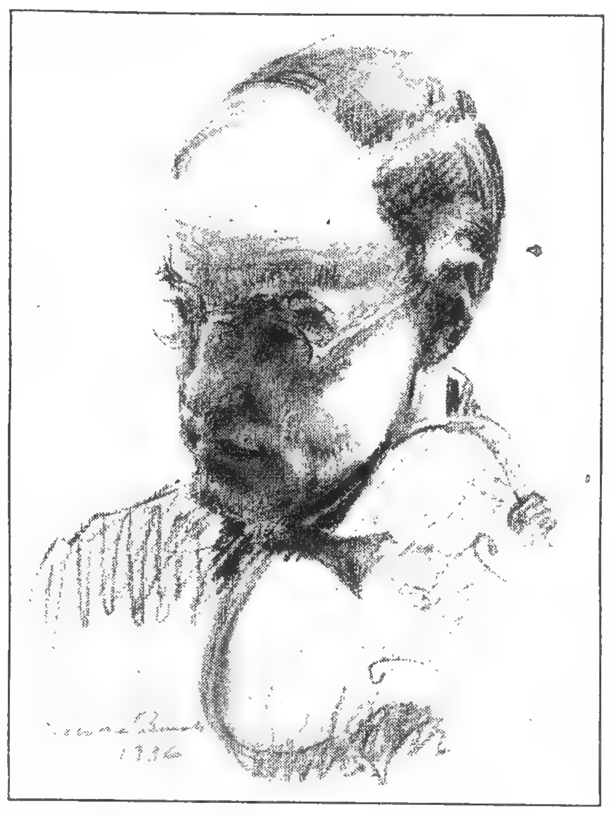


NEW ENGLANDERS MAKING GOOD IN NEW ENGLAND

No. 7

Some Musicians and an Artist

THE BOSTON SYMPHONY Orchestra is the greatest artistic effort in New England. Prompted, backed, and fostered at first by that old Yankee, Major Higginson; it stands out now not only in New England but is one of the few really great orchestras of the world. At the time Major Higginson started this orchestra, there were so few recognized musicians in this country that he looked to Europe for his talent, and the Boston blue bloods took it for granted that if they wanted to hear Bach or Beethoven decently played it would have to be by foreigners . . . The very fact of this great orchestra's being in Boston has developed the American musician, and today, unbeknownst to most of us, over ten per cent of the musicians now playing in the orchestra are real New England Yankees: to wit,—M. Beale, M. Bryant, C. Deane, H. Grover, C. Pinfield, L. Rogers, K. V. Smith, A. Snow, C. Stockbridge, L. Stonestreet, R. Tapley, (being a partial list.)



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Oct 4

DRAMATIC PAGE

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NEWS OF THE WORLD OF MUSIC

John McCormack Is Back Again

BY WARREN STOREY SMITH

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Apropos tenors, it is interesting to note that Roland Hayes, when he sings in Symphony Hall three weeks from this afternoon will include two airs of Walther from Wagner's "Die Meistersinger," the Trial Song of the first act and the more familiar Prize Song.

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For soloists these Monday concerts will offer, among others, Gaspar Cassado, the young Spanish 'cellist about to make his first visit to America, and the eminent pianist, Harold Bauer. Subscribers to this series will once more be privileged to hear the Athenian Mitropoulos as guest conductor.. Oct. 19 is the date of the first concert.

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Oct 4

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"Yankee" Monthly, Oct., 1936

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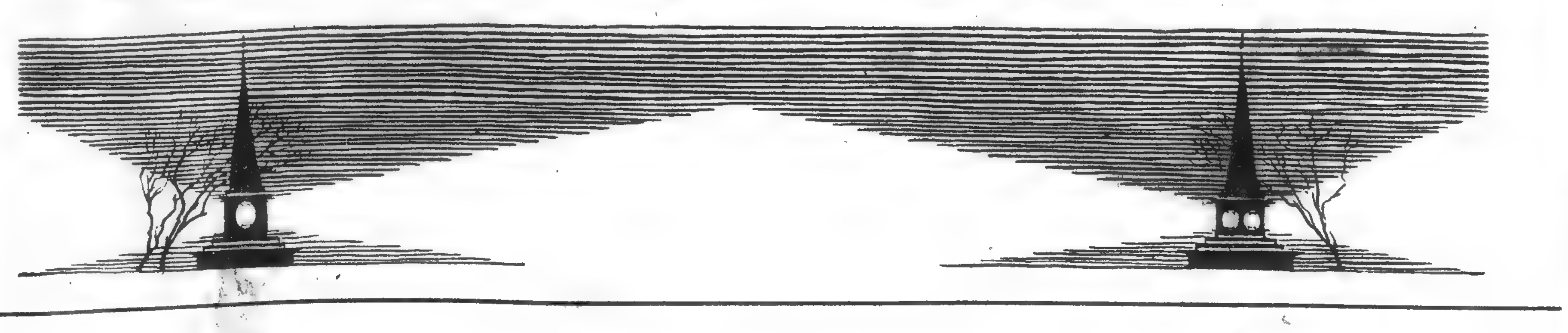
EDITORIAL SECTION



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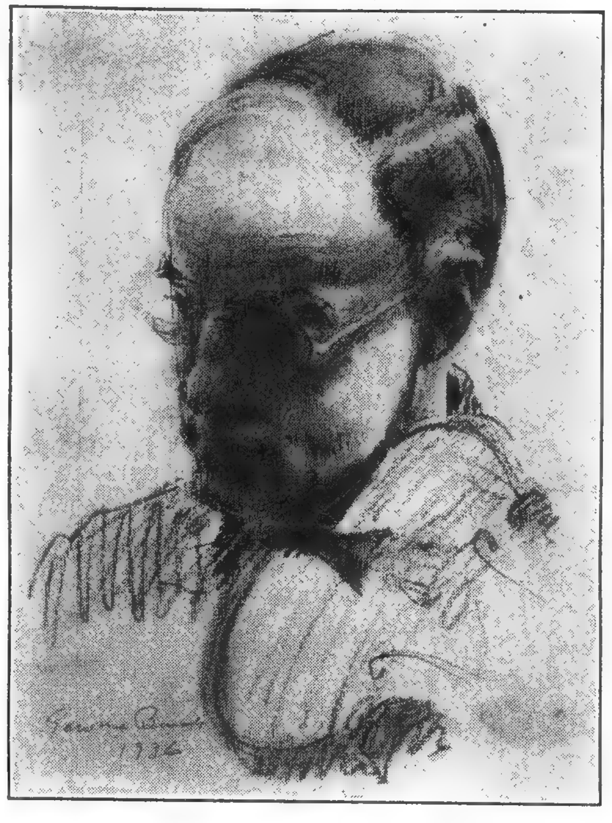

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OCTOBER 5, 1936 B

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Music News and Comment

Bernard Zighera's Plans for a Series of Concerts of Music Composed for Chamber Orchestra

By Moses Smith

An attractive and—for Boston—unusual series of programs is in prospect this season from a chamber orchestra of Boston Symphony Orchestra members conducted by Bernard Zighera, first harpist of the orchestra, who will also be making his Boston debut as conductor. There will be three subscription concerts in Jordan Hall on Tuesday evenings, Dec. 15, Jan. 12 and Feb. 9. The programs are to consist entirely of music written for small orchestra—for the most part original works. Many of the numbers will be new to Boston even though, in some cases, they were written in an earlier century.

At each concert there will be a soloist or soloists. The first program, which may no doubt be taken as typical, is now at hand. It is an engaging list of music for the most part little known hereabouts. How attractive the music will be in the actual listening it would, of course, be presumptuous to say before the actual performance. The program will open with a Symphony in D major by H. J. Rigel, an eighteenth-century composer. Then follows a group of "Interludes" for four French horns. Jacques Ibert's "Concertino da camera" for alto saxaphone and small orchestra will be played for the first time in America, with Chester Hazlett as the soloist. The fourth number will be Alfredo Casella's arrangement for chamber orchestra of Domenico Scarlatti's Toccata, Bouree and Gigue. Guiomar Novaes, the fine-grained, musicianly Brazilian pianist, who has not played in public in Boston in many years, will be the soloist in the Mozart Concerto in E-flat major. The final number will be Hindemith's "Kammermusik No. 1."

The soloists at the second concert will be Ethel Bartlett and Rae Robertson, the English two-piano team that was so well received in its first appearance in Boston last season. They will play in a Bach Concerto for two pianos and strings in C minor and one other number not yet fixed. At the final concert Olga Averino, the Boston soprano, and another to be announced will be the soloists. The second and third programs have not been finally settled, but they will probably include music by Saint-Saens, Vivaldi, Mozart, Wagner, Boccherini, Bach and Ernst Toch; possibly, also, by Darius Milhaud and one or two others.

Mr. Zighera, the conductor and, in a sense, the entrepreneur of the new venture, has been a member of the Symphony Orchestra since 1926. Before that he studied at the Conservatoire in Paris under Philipp, Tournier, Camille Chevillard and Lucien Capet, taking a first prize in both piano and harp. (The only other student to have accomplished this feat, it is said, was Carlos Salzedo.) Mr. Zighera had conductorial ambitions in Paris before coming to America, I am informed. In the last ten years those ambitions have been more or less dormant. Now his plan has the good-will and support of Dr. Serge Koussevitzky.

It is a good plan. There is a large "literature" for chamber orchestra. In recent seasons Boston has had to rely on occasional performances for even an inkling of this repertory. Now and then Dr. Koussevitzky and the Symphony Orchestra have offered an item written for a small group. But such excursions have had to be, at most, infrequent. Besides, Symphony Hall is too large for the successful projection of the intimate kind of music written for chamber orchestra.

Subscribers to the new series will naturally have preference over those who seek tickets for single concerts. Mrs. Anita Davis-Chase at 234 Boylston street is in charge of the advance sale.

Looking Backward

This department has received several communications on the subject of the recent performances of opera in the Boston Opera House by the local Federal Music Project under Ernst Hoffmann. All of the letters, as it happens, were commendatory both of the character of the performances and of the laudable tendency of the opera project as a whole.

Since the letters commended the reviews and comment printed in these columns it would be impertinent to print them, especially since they were probably not intended for publication. But at least two of the writers made a point which ought not to be passed by. It was to the effect that the general audience, which attended in great numbers, was evidently more aware of the significance of the project than the so-called high-brows, who stayed away in droves. This department is happy to have its own views on this point confirmed by expert observers.

And while on the subject of W P A opera it is timely to repair a neglect. Several months ago this department expressed its concern over the obviously uncertain administration of the music project here, over the charges of rivalry, meddling and politics which apparently had some basis in fact. At that time it seemed that Mr. Hoffman's promotion of his opera plans was at a stalemate. I was happy to observe, from the admirable way in which the recent performances were presented, that either the original doubts were not based on fact or that conditions had changed within the W P A administration. At any rate, the present executive director, Mr. William Haddon, obviously has the hearty cooperation and good-will of his subordinates.

Educational Note

A course of illustrated lectures on "Appreciation of Symphonies," based on the week-end programs of the Boston Symphony Orchestra, will be given this year, as in past seasons, in the Lecture Hall of the Boston Public Library. The time of the lectures will be 5.15 P.M. on the Thursday preceding each Friday concert. The first lecture will be given on Thursday of this week. Richard G Appel is in general charge of the course, which is given under the auspices of the Division of University Extension and which, as in recent seasons, enlists the aid of Alfred H. Meyer and guest speakers.

Other courses in the Division's current leaflet that are of general, non-technical interest are Professor Meyer's in "Music Appreciation," meeting at the Library on Tuesdays at 7.45 P.M.; Dorothy Tremble Moyer's series on "Backgrounds for Music Enjoyment," meeting at the Library on Wednesdays beginning Oct. 21, at 7.45, and a shorter course of eight lectures on "Modern Music" by Nicolas Slonimsky, meeting on Wednesdays at six, beginning Nov. 18. Mrs. Moyer's lectures will stress the social background of the art of music from the time of the Middle Ages. Mr. Slonimsky will trace the current of modernism from the turn of the century.

WORCESTER, MASS.
TELEGRAM

OCT 10 1936

Hub Honors Symphony's Conductor

BOSTON, Oct. 9 (AP)—As Dr. Serge Koussevitzky took the podium today to open the Boston Symphony Orchestra's 56th season, the entire audience arose and gave him a mighty ovation.

Dr. Koussevitzky, opening his 13th season with the Hub orchestra, conducted Haydn's Symphony No. 102; Debussy's La Mer, and Beethoven's Symphony No. 5.

Because the Boston orchestra had performed on several occasions since last season's concerts, notably at the Berkshire Symphonic Festival in August and at Harvard Tercentenary last month, critics found the orchestra's performance of unusually high calibre for an opening concert.

The same program will be repeated tomorrow night.

TRANSCRIPT, THURSDAY,

Oct. 8/36

and Musi

Concert and Operatic News as It Arrives

New Parisian Composer to Be Presented at Symphony Concerts Next Week

There will be two novel works on the program for the second pair of concerts by the Boston Symphony Orchestra on Friday and Saturday, Oct. 16 and 17. One, the Symphony in A major by Mozart (K. 201), is more than a century and a half old, but it has never been played at the Boston orchestra's concerts. The other, "Les Offrandes oubliees," was written by Olivier Messaien, one of the new group of four young Parisian composers who call themselves "La jeune France." The program will be rounded out with the Fifth Symphony by Sibelius, and "Don Juan," by Strauss.

OCTOBER 8, 1936 C

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Symphonic Programs

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will play the following program in its opening concerts of the season tomorrow afternoon and Saturday evening: Haydn's Symphony in B-flat, No. 102; Debussy's "La Mer" and Beethoven's Fifth Symphony in C minor.

Eugene Ormandy, new conductor of the Philadelphia Orchestra, will lead that organization in its opening concerts of the season tomorrow afternoon and Saturday evening. The program will consist of Bach's Prelude and Fugue in F minor and Chorale, "Jesu, Joy of Man's Desiring," each arranged for orchestra by Lucien Caillet; Mozart's Fourth Concerto in D major for violin and orchestra, and Schubert's Seventh Symphony in C major. Fritz Kreisler will be the soloist.

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r News

Trav Oct 10

Symphony Program For This Week; Other Series

The Boston Symphony Orchestra will give the second pair of concerts of its 56th season next Friday afternoon and Saturday evening, in Symphony Hall. There will be two symphonies upon this program—the Symphony of Mozart in A major (K. No. 201). This work was written when the composer was 18 years old. It is to have its first performance at these concerts. The Fifth Symphony of Jean Sibelius will close the program. Serge Koussevitsky will introduce to this country music of a newly constituted group in Paris—four composers who call themselves "La Jeune France." The composer to be heard is Olivier Messaien, and the score in entitled "The Foreign Sacrifice" ("Les Offrandes Oubliees") and is a religious subject. Strauss' tone poem, "Don Juan" will also be played.

The Boston Symphony Orchestra will open the series of six Monday evening concerts in Symphony Hall earlier than usual this season, a week from tomorrow, Oct. 19. The series of six Tuesday afternoon concerts will begin on Nov. 3. For the Monday evening series, soloists to be heard are Harold Bauer, the famous pianist, and Gaspar Cassado, the young Spanish 'cellist of high European reputation, who is to make his first visit to America in the coming winter. Dimitri Mitropoulos will also conduct one of these concerts as guest.

For the Tuesday afternoon series, Dr. Koussevitsky has planned a representation of the music of the century past, beginning with Beethoven and extending through the earlier works of Richard Strauss and Debussy.

SYMPHONY OPENS 56TH MUSIC YEAR

Oct. 10/36

Beethoven, Haydn and Debussy Pieces Played

BY WARREN STOREY SMITH

It was a curiously made programme with which Dr. Koussevitzky and the Boston Symphony began at Symphony Hall yesterday afternoon the orchestra's 56th season and the conductor's 13th at its head. Within their somewhat limited sphere, however, symphony concerts are addressed to the many rather than to the few, and the enthusiastic response of the many more than justified this initial list, which places Debussy's "The Sea" between a symphony of Haydn and the Fifth Symphony of Beethoven.

HAYDN'S 102D

Haydn's Symphony in B flat, the ninth of the 12 composed for London and No. 102 in the present more accurate cataloguing, is one peculiarly associated with our orchestra. It was played in the first concert, that of Oct. 21, 1881, under the direction of Sir George Henschel and repeated when the aged conductor crossed the ocean to open the orchestra's 50th season. The total number of performances at these concerts was yesterday brought to nine. Certain other symphonies of Haydn have been heard more frequently, yet no less an authority than Donald Tovey calls it one of the two greatest.

Its most captivating moments are the introductory Largo and the Trio of the Minuet, in both of which Haydn uses the wind instruments with prophetic skill and taste, and both were beautifully played yesterday. The Adagio has a peculiar charm and grace. The two Allegros are typical Haydn. Let it be here recorded as one listener's opinion that the performance of the symphony, or shall we say the symphony itself, was the high point of the concert. A tumult of hand-clapping at the end served to return Dr. Koussevitzky many times to the stage.

Debussy's The Sea

The late H. T. Parker once remarked that Wagner's "Goetterdaemmerung" was made, not begotten. That apt bit of criticism came to mind yesterday as the three movements of Debussy's "La Mer" were passed in review. By comparison with the Prelude to "The Afternoon of a Faun," or even the Nocturnes, these "orchestral sketches" are music of manner, artifice, contrivance. Last year they chanced to receive in Symphony Hall a markedly individual, singularly intense performance at the hands of Mr. Mitropoulos.

Dr. Koussevitzky's reading yesterday was at once more conventional, more rational, perhaps, and less engrossing. At least the music served to remind us afresh of the matchless tonal qualities of our orchestra.

Beethoven's Fifth

A conductor might play the Fifth Symphony as Beethoven heard it in his mind's ear, and risk failure. Dr. Koussevitzky prefers, and no doubt with much wisdom, to "interpret" the music, letting hardly a measure go by untouched by some stroke of accent or color, and with the greatest freedom in the matter of tempo. Through such performance, many believe, the symphony may be made to make upon an audience of 1936 something of the impression it made upon audiences 125 years ago. That yesterday's audience was stirred was plain enough to be seen.

From first to last yesterday the applause was of more than usual heartiness and warmth. In the meantime, what some will consider more interesting programmes are in immediate prospect.

Oct. 10/36

PROVIDENCE, R. I.
JOURNAL

RGE KOUSSEVITZKY IVEN GREAT OVATION

Boston Symphony Opens 56th Season with Three Offerings.

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Because the Boston orchestra had performed on several occasions since last season's concerts. notably at the Berkshire Symphonic Festival in August and at the Harvard Tercentenary last month, critics found the orchestra's performance of unusually high calibre for an opening concert.

BANGOR, ME.
NEWS

B SYMPHONY CONDUCTOR IS GIVEN OVATION

Oct. 10/36

BOSTON, Oct. 9—(AP)—As Dr. Serge Koussevitzky took the podium today to open the Boston Symphony Orchestra's 56th season, the entire audience arose and gave him a mighty ovation.

Dr. Koussevitzky, opening his thirteenth season with the Hub orchestra, conducted Haydn's Symphony No. 102; DeBussy's La Mer, and Beethoven's Symphony No. 5.

Because the Boston orchestra had performed on several occasions since last season's concerts, notably at the Berkshire symphonic festival in August and at the Harvard tercentenary last month, critics found the orchestra's performance of unusually high calibre for an opening concert. The same program will be repeated tomorrow night.

LOWELL, MASS.
SUNDAY TELEGRAM

AY AND TUESDAY SYMPHONY SERIES

Boston Symphony orchestra will open the series of six Monday evening concerts in Symphony Hall earlier than usual this season, a week from Monday, October 19. The series of six Tuesday afternoon concerts will begin on November 3.

For the Monday evening series, soloists to be heard are Harold Bauer, the famous pianist, and Gaspar Cassado, the young Spanish 'cellist of high European reputation, who is to make his first visit to America in the coming winter. Dimitri Mitropoulos will also conduct one of these concerts as guest.

For the Tuesday afternoon series, Serge Koussevitzky has planned a representation of the music of the century past. Beginning with Beethoven and extending through the earlier works of Richard Strauss nad Debussy.

NEW BEDFORD, MASS.
MERCURY

KOUSSEVITZKY HAILED AT SYMPHONY OPENING

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Portland

OCT 10

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Boston Symphony Opens Season

The Boston Symphony Orchestra began its 56th season yesterday with a program of familiar music requiring no soloist. Dr. Serge Koussevitzky, conductor, was welcomed warmly by an enthusiastic audience, according to the U. P.

Only one change has been made in the personnel of the orchestra this year. The program marked the beginning of Dr. Koussevitzky's 13th season here as conductor.

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MIDDLETOWN, CONN.
PRESS

BOSTON SYMPHONY BEGINS

BOSTON, Oct. 10. (UP)—The Boston Symphony orchestra began its 56th season yesterday with a program of familiar music requiring no soloist. Dr. Serge Koussevitzky, conductor, was welcomed warmly by an enthusiastic audience.

LAWRENCE, MASS.
EAGLE

OCT 10 1936

BOSTON, Oct. 9 (AP)—As Dr. Serge Koussevitzky took the podium today to open the Boston Symphony orchestra's 56th season, the entire audience arose and gave him a mighty ovation. Dr. Koussevitzky, opened his thirteenth season with the Hub orchestra.

First Symphony

Hayden had in mind the British public and its late-coming habits, the program notes stated yesterday, in explaining the composer's stipulation that his Symphony in B-flat Major should be played always at the beginning of the second part of the program. But Dr. Koussevitzky knows his Friday afternooners, and many of them were in their places a good three-quarters of an hour before he raised his baton for the opening note of that same composition, that opened the Boston Symphony's 56th season.

The Massachusetts avenue crush was such that one bewildered passer-by asked those standing on the steps amid flashing camera bulbs if Leslie Howard were playing there. That could be the only possible explanation to her of the throngs hurrying in. Mrs. Russell Burrage, up from the Shore, missed the opening movement by about a minute, so she stood with the other disappointed ones outside the closed doors, while each asked the other if it didn't seem much too warm to be coming to Symphony.

Mrs. Burrage was herself a symphony, in a tie silk of cocoa brown, dotted in black and white, brown edging the pockets of her thin black wool coat and sables hanging down her back, all topped by a smart beret of black velvet. Mrs. Alexander Steinert and her daughter. Mrs. Samuel Newman, just made the entrance in time and Mrs. Robert Saltonstall, Jr., in a long coat and matching hat of beige wool, dashed in at the last moment.

Miss Lucile Swift waited impatiently in line for her tickets, a high black felt with a feather of the material topping an all-black ensemble with a long coat of matching thin wool. Mrs. Philip Wrenn, Jr.'s, black wool was striped in bright red and green, diagonally, and her companion, Mrs. Moses Williams, Jr., wore a black velvet jacket with a dark gray skirt.

Mrs. Jaffray d'Hauteville Bell, in a navy and white print and shiny black straw, was escorted to her third row seat by a tall, blond young man, after they'd watched with interest the pictures being taken on the steps and the captain of police on the beat shaking hands with all the regulars, and asking if they'd had a nice summer. Miss Lucy Stone begged to be let off pictures, as she hurried in, in her powder blue tweeds with a matching hat; Mrs. C. Bertram Currier, in a suit of slightly darker shade, was able to reach the door in her motor, but Mrs. Louis F. S. Bader and her companions walked some distance, Mrs. Bader in a spruce green wool with the new full flared skirt. silver foxes and a black velour turban.

Mrs. Richard King Thorndike, Jr., was in navy blue from the little wings on her turban to her feet; Miss Constance Turner wore a wine red ensemble; Miss Dorothea Dean, black with touches of red; Miss Rebecca Ames, brown with a checked jacket; Miss Natalie Winslow all black but for the full-blown velvet rose atop her hat, and the touches of velvet on her frock; Miss Nancy Ames wore tailored gray; Miss Nancy Wellington oxford gray with a white satin blouse and gardenias on her jacket; Mrs. John Hallowell, Miss Elinor Fay and Mrs. Morgan Butler all greeted friends in the lobby at intermission and everything was very gay.

Mr. and Mrs. Sohier Welch chatted with George Judd, in his formal clothes, Mr. Welch in a gray lounge suit and Mrs. Welch in black satin with touches of white, flat sandals of black suede, silver foxes and a brimmed black felt with a twisted cord around the crown. Mrs. Allan Forbes and her daughter were in the midst of a throng, Mrs. Forbes in brown and yellow and Miss Phyllis in a shirtmaker dress of blue wool, bareheaded as usual. Mrs. Francis P. Sears, in very dark blue, with brighter gloves, sat with her North Shore neighbor, Mrs. Frederick Ayer, and Mrs. Louis Agassiz Shaw joined them, a green silk print showing at the neck of her gray plaid suit.

Trans. Oct 10

SPRINGFIELD, MASS.
MORNING UNION

Koussevitzky Is Hailed At Opening of Season

BOSTON, Oct. 9 (AP)—As Dr. Serge Koussevitzky took the podium today to open the Boston Symphony Orchestra's 56th season, the entire audience arose and gave him a mighty ovation.

Dr. Koussevitzky, opening his 13th season with the hub orchestra, conducted Haydn's Symphony No. 102; Debussy's "La Mer," and Beethoven's Symphony No. 5.

Impression of Koussevitzky as He Directs an English Orchestra

Trans. Oct. 10/36

Sidelights, Informative and Amusing, of the Boston Conductor at Work

To possess a great reputation as an instrumental virtuoso means a long start for a conductor when he confronts an orchestra. The effect is that the players are all put on their mettle—and not only those of his particular department. Throughout the orchestra all immediately seek to demonstrate beyond a doubt their mastery of their instruments.

Serge Koussevitzky is a virtuoso. (Understand the word in the finest sense, a sense implying the service of brilliant technical accomplishments to the cause of art.) As a double-bass player he built up an international reputation at an early age. Later on he became a virtuoso of the orchestra. Through experience gained in many countries and culminating in his work with the Boston Orchestra—whose chief he has been since 1924—he has arrived at an exhaustive knowledge of the resources and possibilities of every orchestral instrument. And from one and all he demands the same mastery that he himself attained on the bass. He goes to any length to obtain it.

His personality is made up of typically Russian elements—nervous intensity and fire, a tremendous energy that is tempered by charm and humor, and withal something of a tyrant, a tyrant who must be constantly beguiled by the finest playing if he is to be kept within bounds.

Seemingly it is his custom to play the boundless tyrant from time to time. A day comes when the safety valve must be released, and the most innocent member of the orchestra may experience the descent upon his head of a torrent of wrath. In America a luckless bass-clarinetist who, as it happened, was enjoying a few bars' rest, was once singled out as the scapegoat.

"It is impossible, I cannot work like thees! You, you, Mr. X.! How dare you sit there? I weel ask you to go if I haf not your attention."

And so on; and a scapegoat he had to remain until the pressure became normal again.

* * *

A rehearsal of "Le Sacre du Printemps" at Queen's Hall once broke down.

"Eet is impossible—I can no longer work with you! Yo haf no rhyt'm! I don' know why eet is, but there ees no rhyt'm in vat you do." Then, muttered as he passes the violins on the way out: "I am sorry, but I go!"

He was persuaded back out of the Paris express only just in time. And all this was merely because of a misunderstanding or a miscalculation in the rehearsal time-sheet. The orchestra was the scapegoat.

No slip is ever allowed to pass at a Koussevitzky rehearsal. Nothing less than the utmost concentration is required the whole time, and Koussevitzky's grip never relaxes. The interruption of a quite important question on some detail of bowing has been known to provoke:

"Do not spik! If you spik I go home!"

Some such remark is generally called forth by an unguarded murmur in the orchestra. And woe to the string leader who turns to give whispered instruction to his department! Professional inquirers of doubtful notes are quickly suppressed!

Intonation throughout the orchestra and matters of ensemble are worked at ceaselessly until they are correct. And then, sometimes, through sheer nerves, they go wrong again and have to be tackled at subsequent rehearsal.

The painful treatment of insisting on repetition upon repetition of some particularly nasty passage by one section of the orchestra, while the rest sit and look on, frequently produces nerves, and demoralization sets in. Some wretched wight perhaps gets his fingers tied up, and Koussevitzky, his face expressing utter contempt, shrugs his shoulders, bangs the desk with his stick and says: "I must do some work with you alone!" This brought the house down on an occasion when the victim was a one-note man.

But such are the various springs of his nature that in the thick of a time of stress a howling "domino" may quite possibly result in a good story told against himself—and at once the atmosphere changes and calm reigns.

* * *

Koussevitzky's attitude is essentially that of the great executant who refuses to approach the platform until his technique is flawless. Incessantly he strives after the most perfect playing, and he conveys the feeling that if only he can succeed in making the players reproduce perfectly his own idea the interpretation will be supremely right.

His stick is a fine instrument of artistry. His beat is straightforward, and he must be one of the few famous conductors who are in the habit of giving one or two unobtrusive introductory beats for difficult openings, like that of the scherzo of the "Eroica." It certainly insures confidence in setting a new tempo.

His magnetism is largely conveyed by his face, which is extraordinarily expressive, lighting up instantly at any playing that touches him—and this is not infrequent— and again clouding as quickly.

"Y'know, I don' like it!" said in an intimate manner, is one of his happiest comments, which generally precedes a valuable suggestion as to the turn of a phrase—very different from the crash of his baton on the desk, like a pistol shot, with: "Stop! Absolutely chaotic!" followed by a lengthy pause and then a curtain lecture on the text. "Rhyt'm! There ees no rhyt'm at all! Not sufficient you play in time—I must have rhyt'm, otherwise I cannot vork with you!"

When deeply touched he can come out with a warm-hearted, "Vonnderval!" to those nearest him, which quite offsets his biting criticism.

Koussevitzky never, to begin with, plays through any considerable section of a work. Taking the "Eroica" Symphony, for instance, he starts by working on the first two chords, which have to be repeated again and again to obtain his required effect of terrific rage. The volume of string tone does not satisfy him unless the attack and power in the short crochet becomes electrifying. Then he begins practising, at a slightly quicker tempo than usual, the first subject.

He makes no points other than those directed in the score. The quest of vital rhythm provides most of the reasons for stoppages and corrections. It seems that the string playing can never be short and sharp enough for him. Only after repeated demands for "De bow deep in the strings" does he find satisfaction.

The great tutti chords across the beat, shortly before the double bar, he actually directs, not indicating the rests at all. Then: "Pianissimo must always have substance and arrive to the audience! Vibrato! Always vibrato in pianissimo!" This of the phrase immediately after the double bar.

In the Funeral March immense weight is placed on the ascending grace-notes in the double-basses, which he directs on the first beat. The tune is moulded exhaustively to obtain a lovely quality, full of substance in spite of extreme quietness. The rhythmic accompanying figures in the strings are touched upon. But with the non troppo adagio of the tempo he adopts in this movement few difficulties of ensemble arise.

The utmost sostenuto is repeatedly demanded in the subject of the fugato, and a powerful rhythm in the semiquavers. A great, sustained sound, a lovely pianissimo quality from the strings, and the fullest volume at the climax—these take up most of the time. And, permeating all the rehearsal, are the phrases one must for ever associate with Koussevitzky: "Zing! Alvays zing your phrases! Eet ees absolutely necessary. Ther ees no music without zingen!"

Giving out streams of energy, he demands every ounce of the orchestra, and it may be suspected that some of the performances at his rehearsals are finer than those of the concert itself. Certainly few if any peaks are attained at the concert that have not been scaled at the rehearsal. The concert itself is less of a strain, for the conductor changes from being an insatiable refiner to the role of irresistible leader. A slip or even a bad mistake never seems to upset him at the concert. He either overlooks the matter or only betrays by a severe glance under raised eyebrows that his concentration has been distracted.

Gustav Holst used to tell of a marvelous performance at Boston of Wagner's "Faust" overture, marred only by a glaring false entry by a bassoon—who stuck to his error. Holst half-expected the conductor to leap on his stand in fury, but Koussevitzky seemed not to move a muscle. It would have been a different story at a rehearsal!

With all his experience—as soloist as well as of conducting—he yet does not conduct from memory. He may but glance at the score, but it is always there on the stand. No conductor has a greater knowledge of the capabilities of an orchestra, and, since he also has the precious gift of communicating his mind, to work with Koussevitzky is an unforgettable experience which no player can fail to treasure.

(Bernard Shore in the London Daily Telegraph)

NEW YORK, N. Y.
TIMES

Season Opens in Boston

BOSTON, Oct. 9 (AP).—As Dr. Serge Koussevitzky took the podium today to open the Boston Symphony Orchestra's fifty-sixth season, the entire audience arose and gave him a mighty ovation. Dr. Koussevitzky, opening his thirteenth season with the orchestra, conducted Haydn's Symphony No. 102, Debussy's "La Mer" and Beethoven's Symphony No. 5.

The same program will be repeated tomorrow night.

Elman Recital

Mischa Elman, the eminent violinist, will give a recital in Symphony Hall on Sunday afternoon, Nov. 15.

Music and Musicians

Trans.
10/36

26

Symphony Concert

Season's Opening by the Boston Orchestra, With Works By Haydn, Debussy and Beethoven

By Moses Smith

The last thing that is supposed to matter at the opening of the symphonic season is the program. It is an established rule merely that the program contain nothing provocative. Otherwise, the music-making on such an occasion is an excuse for bringing old friends together once more: the conductor with the orchestra, the performers with the public, the members of the public with one another.

As it happens the program for the first concerts of the Boston Symphony Orchestra, played yesterday afternoon and to be repeated tonight, indicates considerable care in planning on the part of the conductor, Dr. Serge Koussevitzky. The Haydn Symphony in B-flat, one of the London series, has not been frequently played by symphony concerts hereabouts, even though it is one of the composer's most delightful works. Debussy's "La Mer," which comes near being his masterpiece in the opinion of some, is second on the program. In its thirty years' existence it has been played more often at the Boston Symphony concerts than has the Haydn Symphony in the orchestra's fifty-five years. It was played as recently as last January, when Dimitri Mitropoulos was the guest conductor. But it can scarcely be placed, as yet, in the category of over-familiar masterpieces.

Beethoven's Fifth Symphony has been overplayed, of course, as far as many regular attendants of symphony concerts are concerned. But, at least for this listener, it emerged from another hearing with astonishing freshness. In any event, those who grumble at the lack of music they know on our symphony programs are satisfied by the inclusion of the Fifth on the present program. Others may still exercise their right to leave the concert early.

* * *

There was no doubt of the friendliness that filled the atmosphere yesterday afternoon in Symphony Hall. When Richard Burgin, the concertmaster, walked on the stage he was cordially applauded by an unusually prompt matinee audience. When a minute or two later the conductor appeared, the orchestra and—according to an almost established custom—the audience rose to greet him. While he acknowledged the greeting and prepared to settle down to the program of the day, newspaper photographers broke ancient custom by taking flashlight photographs, while many in the audience gasped in surprise. The only apparent damage was the disturbance of the conductor's composure when, after he had his arm raised, ready to begin, the belated flash from a single bulb made it necessary for him to go through his preparations all over again.

* * *

The Haydn B-flat Symphony, it is interesting to note, appeared on the opening program of the Boston Orchestra in its first year, 1881, when the late George Henschel was the conductor. And it was last played at the beginning of the orchestra's fiftieth season in 1930, when Sir George was again, by a miracle, on hand to conduct. Yesterday's performance reminded us how lovely the music is. We were also reminded of the fact that the best known of Haydn's symphonies are not necessarily the most ingratiating. There are others, among the master's huge number of works in this form, that, like the B-flat, may profitably replace any of the two or three that may be hit on when a conductor finds it is time to do "some Haydn." Especially if they are as beautifully played as the B-flat Symphony was yesterday under Dr. Koussevitzky's direction.

The performance of "La Mer," a composition as opposed to Haydn's in mood and style as night is to day, was equally eloquent. Discounting the excessive brilliance of the end, one may report that conductor and orchestra seemed perfectly attuned to the poetry and awesome mystery of the Debussyan music. Here—as in performance of other works by Debussy and Ravel—one forgets the presence of Dr. Koussevitzky or of his players; one forgets that musicians are imprisoned in a network of staves and notes and bar-lines—especially bar-lines!

* * *

After this the performance of the Beethoven Symphony was a letdown. No doubt, Dr. Koussevitzky was himself profoundly moved by the music and likewise urged the players to extraordinarily excited performance. Unfortunately the resultant excitement was often more nearly hysterical than related to the noble humanitarian drama that we may legitimately associate with Beethoven's masterful score.

One might assent to the vigorous assault on the lower strings that began the Trio of the Scherzo. But when the attack remained undiminished in force so that the poor violas could scarcely be heard at all at their entrance, the excitement began to resemble noise. Of a different nature, but equally objectionable, was the entire treatment of the bridge section from the Scherzo to the Finale, and of the Finale itself. And at the very beginning of the symphony the unrestrained intensity of the attack on the four-note motto gave it more the character of a scream of terror than of a rude, powerful protest.

* * *

The orchestra and conductor—to return to pleasanter matters—were in midseason form. What a magnificent body of musicians we are privileged to listen to! In texture the orchestra is almost exactly the same as last year. The one notable exception is the first horn player, who is now Gottfried Freiberg, until recently of the Vienna State Opera, to replace Mr. Boettcher, resigned. The program did not offer sufficient opportunity to assay the newcomer's merits; a single concert is inconclusive anyhow. Two other players in the wind section, previously performers in the orchestra at irregular intervals, are now dignified by inclusion in the official list—B. Valkenier, French horn (son of Willem Valkenier, who has been a member of the section these many years) and V. Smith, trombone.

The audience was very large. Official word has it that the Hall is almost sold out for Friday afternoons, and that subscriptions for both matinee and evening concerts considerably surpass in number those of last year. In character the audience has not changed much. It was a little more cordiad to the performers yesterday than customarily.

PROVIDENCE, R. I.
BULLETIN

BOSTON SYMPHONY OPENS HERE OCT. 27

The Boston Symphony Orchestra which opened its 56th season in Symphony Hall, Boston, yesterday afternoon, will begin the usual series of five concerts in the Metropolitan Theatre, Providence, Tuesday evening, Oct. 27—the remaining concerts to be given Nov. 24, Jan. 26, March 2, and April 20.

Serge Koussevitzky plans programs of exceptional interest for Providence to include a performance of Liszt's "Faust" Symphony, in which the final male chorus will be sung by the Harvard Glee Club, with Eulon Robison, the tenor, as soloist. At another concert of the series, Albert Spalding, famous American violinist, will appear as soloist.

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THE BOSTON GLOBE—SATURDAY, OCTOBER 10, 1936

Symphony Season Started With Enthusiastic Audience

Tradition Preserved as Dr Koussevitzky Receives Ovation on Appearance

The Boston Symphony Orchestra began its 56th season uptown in Symphony Hall yesterday afternoon. Since the opening of the local orchestral year is always in the nature of an important rite, the auditorium was crowded by a throng who permitted no check upon their enthusiasm.

Dr Serge Koussevitzky was again accorded a significant expression of the esteem he enjoys, when his first appearance upon the stage brought orchestra and audience to their feet. In a word, his position here is extraordinary; this is his 13th season as leader of the orchestra; as each Autumn comes around, he seemingly returns to a greater following. When the present season is over, he will have equaled the longest tenure in the history of the Boston Symphony, that of Wilhelm Gericke, who served 13 years in two terms.

Institution in Boston

Whatever the outlanders may think of Bostonian reserve, let them remember that a peculiar and creditable pride prevails here in the case of great institutions. The Boston Symphony, it goes almost without saying, is one such, and what is more, it is a living institution, which continues to disseminate in distinguished fashion the best in orchestral art.

In view of the custom governing the first and last concerts, the program consisted of familiar music, which required no soloist. Yet there was a degree of novelty in the very first number, the Symphony in B-flat by Haydn. Although it stood upon the opening concert of this orchestra in 1881, it has been played but seven times since then; thus to many of the subscribers it was largely unfamiliar. The remaining two items were the Three Orchestral Sketches, "The Sea," by Debussy, and the Fifth Symphony of Beethoven.

Haydn's Symphony proved a delightful surprise to many, somewhat richer in texture and freer in imaginative play than many of the symphonic pieces which that prolific Croat turned out in his long career. The slow introduction to the first movement shows, for one thing, where Beethoven found some of the ideas he was later to employ in his orchestral writing. The adagio represents Haydn at his songful best, and the scherzo rollicks along in his exuberant folkish style. The finale is impetuous, interrupted toward the end by a few amusing touches of humor. It could scarely have sounded fresher, as if it had been composed only yesterday, to the London audience which first heard it in 1795, when Haydn, on his second visit to the English capital, wrote it for Salomon's Orchestra.

Debussy Well Established

The rank of Debussy's remarkable graphic impressions of the sea, an aspect of nature which always fascinated him, is new well established. The orchestral style in which he couched his ideas still arouses wonder. Yet, strangely enough, these are not the sort of music which can make effect under any circumstances. Dr Koussevitzky's interpretation is felicitous, but it could be even more intense. The reading last Winter by the visiting Athenian, Dimitri Mitropoulos, remains the strongest in memory.

The C minor Sympony of Beethoven is an old story both to the conductor and to the Symphony subscribers. Dr Koussevitzky adheres to his own individual dramatic conception of it.

Another indication that the Boston Symphony is at the apogee of a brilliant episode in its history may be found in the fact that only one change in personnel has been made; Mr Boettcher of the horns has departed, to be succeeded by Mr Freiberg, a Viennese, who assumes the first desk of that section. As Dr Koussevitzky has moulded the orchestra, it now stands a highly perfected instrument.

The program next week will be as follows: Mozart, Symphony in A major (K 201) (first time at these concerts); Olivier Messiaen, "The Forgotten Offerings" (first times in America); Strauss, "Don Juan"; Sibelius, Fifth Symphony. C. W. D.

SYMPHONY CONDUCTOR IS WELCOMED AS SEASON O

ORCHESTRA AND AUDIENCE RISE TO GREET DR KOUSSEVITZKY

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MUSIC

Oct 10

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The first concert of the 56th season of the Boston Symphony orchestra was given yesterday afternoon in Symphony hall. Dr. Koussevitzky conducted the orchestra in the following program:

Symphony in B flat No. 102........Haydn
"La Mer," Three Orchestral Sketches Debussy
Symphony No. 5 in C minor.....Beethoven

An audience that filled every seat in Symphony hall applauded the first concert of the Boston Symphony's 56th season and, in particular, the performance of the Fifth Symphony. In spite of the fact that the whole summer had not gone by without symphony concerts (there were those of the Tercentenary and in the Berkshires), there was the same intense pleasure to be noted in the beginning of another season. This year for the first time photographers with their disagreeable "flashes" were allowed in to take pictures of the ceremony of standing to greet the conductor. All would have passed off well enough if one zealous camera-man had not waited to get a picture, as it were, of the first bars of the Haydn Symphony. This, however, was the only false note in the afternoon.

The orchestra was in splendid form. The personnel is exactly the same as last season, with one exception. Mr. Boettcher's place at the first horn desk has been taken by Mr. Freiberg. This united front, then, is one reason why the Boston Symphony sounds so well at the beginning of a new season. It is also true that the players are on their mettle at the first concert to show just how good a first-class orchestra can be. Dr. Koussevitzky, for his part, brought the energy and intelligence of his personality to bear on the interpretations.

Haydn's symphonies, especially the later ones, are excellently suited to be the opening number on any program. And in a sense they are neglected, at least in comparison with Beethoven and Brahms. This great and ingenious work, for example, has not been heard at these concerts for six years and has had only nine performances in all. Yet it deserves to be thoroughly known by the public.

It is foolish to underrate Haydn—to suppose him trivial because he is gay. Because there is often a merry briskness about his music and because his symphonies are easy to follow are no reasons to patronize him as a composer. It is the old business of imagining that a philosopher must be great because he is hard to read. Yet a writer like Plato can be clear and entertaining and untechnical. Is he the less profound? At any rate there is small danger of yesterday's audience inclining to dismiss Haydn after such an impressive performance of so great a masterpiece.

The Haydn Symphony was followed on the program by another masterpiece, Debussy's "La Mer." This superb example of orchestral tone color is also a flight of loveliest imagination. It is one of the most beautiful and poetic works of its time. Nor have its brilliance and its glory dimmed. The performance yesterday was one of searching eloquence. After the intermission Dr. Koussevitzky conducted a stirring performance of the Fifth Symphony, and the audience remained to applaud and cheer. All in all it was an incomparably fine start for the season.

The concert will be repeated tonight. Next week the orchestra will play Mozart's early symphony in A major, Olivier Messiaen's "Les Offrandes oubliees," Strauss's "Don Juan," and Sibelius's Fifth Symphony.

Trans. Oct. 10/36

Chicago Organist to Be Heard at Symphony Hall

Trans. Oct. 10/36

Porter Heaps, organist of the New England Congregational Church of Chicago, will give an organ recital at Symphony Hall, Friday evening, Oct. 23. Mr. Heaps will use the new Hammond organ, an instrument which is the size and shape of the current spinet piano—four feet square. The organ operates by electricity and without the traditional pipes. Admission is by invitation and without charge. Applications should be made to M. Steinert and Sons or to the Symphony Hall box office.

Porter Heaps was the recipient last year of the prize for composition offered by the American Guild of Organists.

The Philadelphia Orchestra has admitted a woman into its violin section for the first time in its history. Lois Pulitz, who has been thus distinguished, is the wife of Sylvan Levin, pianist.

LOWELL, MASS.
SUNDAY TELEGRAM

SYMPHONY PROGRAMME

The Boston Symphony orchestra will give the second pair of concerts of its 56th season next Friday afternoon and Saturday evening, in Symphony hall. There will be two symphonies upon this programme—the Symphony of Mozart in A major, Ko. No. 201. This work was written when the composer was 18 years old. It is to have its first performance at these concerts. The Fifth Symphony of Jean Sibelius will close the programme. Serge Koussevitzky will introduce to this country music of a newly constituted group in Paris—four composers who call themselves "La Jeune France." The composer to be heard is Olivier Messaien, and the score is entitled "The Forgotten Sacrifice" ("Les Offrandes oubliées"), and is a religious subject. Strauss' tone poem "Don Juan" will also be played.

The first of the series in Sanders theatre, Cambridge, will take place next Thursday evening, October 15. Serge Koussevitzky will then conduct Haydn's Symphony in B flat No. 102, Debussy's "La Mer," and Beethoven's Fifth Symphony in C minor.

Concert Calendar

Trans. Oct. 10/36

Next Week

Tuesday Evening—In Steinert Hall, concert by the Boston Brass Quartet, assisted by the Izobel Burgstaller Trio. The Quartet will play a chorale by Neander, Corelli's Ninth Concerto Grosso, Rimsky-Korsakov's "Flight of the Bumble Bee," Ramsoe's Fifth Quartet, and the Siegfried Death-Music from Wagner's "Gotterdammerung," the arrangements being made by Robert D. King, a member of the Quartet. The Trio will play Mozart's Trio in G major (K. 564) and Rudolf Friml's "Rural Life in Bohemia."

Wednesday Evening — In Jordan Hall, first of two performances of "The Beatitudes" of Cesar Franck by the Boston Federal Music Project. Chorus, orchestra and soloists will be directed by A. Buckingham Simson.

Thursday Evening — In Sanders Theater, Cambridge, first of the annual series of eight concerts by the Boston Symphony Orchestra, Serge Koussevitzky conductor. The program will be the same as the one presented at the initial pair of Boston concerts, comprising Haydn's Symphony in B-flat (No. 102), Debussy's "La Mer" and Beethoven's Fifth Symphony.

In Jordan Hall, second of two performances of "The Beatitudes," enlisting the same participants as on the preceding evening.

Friday Afternoon—In Symphony Hall, second matinee concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor. The program lists Mozart's Symphony in A major (K. 201), "Les Offrandes Oubliees," by Olivier Messiaen, Strauss's "Don Juan," and the Fifth Symphony of Sibelius.

Saturday Evening—In Symphony Hall, second evening concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor. The program will be the same as at Friday's concert.

(See also Free Concerts)

Week of Oct. 18

Sunday Afternoon—In Symphony Hall, recital by the eminent violinist, Fritz Kreisler. His admirable program comprises Schumann's Fantasy in C major, Opus 131, Bach's Sonata in G minor for violin alone, the second movement of Paganini's Second Concerto, and the Fantasy on Russian Themes of Rimsky-Korsakov, arranged by Kreisler.

Monday Evening—In Symphony Hall, first of the supplementary evening concerts by the Boston Symphony Orchestra, Serge Koussevitzky conductor. No program has been received.

Tuesday Evening—In Jordan Hall, recital by Felix Fox, established and musicianly Boston pianist, now appearing in public relatively rarely. The program will consist of three sonatas by Scarlatti; a Bach Chorale, "Rejoice, Ye Christians All" (transcribed by Philipp); Schumann's Sonata in F-sharp minor; the Twelve Etudes of Chopin's Opus 10 and pieces by Brahms and Philipp.

Friday Afternoon — In Symphony Hall, third matinee concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor. No program has been received.

Saturday Evening — In Symphony Hall, third evening concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor. No program has been received.

Week of Oct. 25

Sunday Afternoon—In Symphony Hall, concert of the distinguished Negro tenor, Roland Hayes. The program will include Wagnerian excerpts, eighteenth century music, songs by Beethoven, Debussy, Parham and Hopekirk, and a group of spirituals.

Sunday Evening—In Jordan Hall, concert of a cappella choral music by the Russian Symphonic Choir, Basile Kibalchich conductor.

Thursday Evening—In Jordan Hall, Boston debut of the nine-year-old pianist, Marilyn Meyer. The program comprises piano pieces by Brahms (Opus 116), the "Waldstein" Sonata of Beethoven, the Sonata in B-flat minor and shorter pieces by Chopin.

Friday Afternoon—In Symphony Hall, fourth afternoon concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor.

Saturday Evening—In Symphony Hall, fourth evening concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor.

Trans. Oct. 10/36

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Fritz Kreisler

Violinist, Who Will Play In Symphony Hall On Sunday Afternoon, Oct. 18

❧

Gentlemen of the Orchestra

If a resident company of 109 eminent actors played the classics of drama from every literature of the ages, giving scores of performances in Boston yearly, the public would be on edge to know their personal histories. This is exactly, in the literature of music (one of the great literatures of the world), what the players of the Boston Symphony Orchestra are, yet it is not until this Autumn, when the orchestra begins its 56th season, that such a volume of charcoal drawings with paragraph biographies of its members makes its appearance—perhaps because, until Mr Gerome Brush gave us this brilliant performance as artist in both forms, no one knew how entertaining such a volume could be.

Genial and witty, it is at the same time a sociological document. Thirty years ago the orchestra was an exotic hybrid; German, French and Italian grown under glass in Boston. Today the Europeans are still here and so may they always be, for it is a necessity of the art that it take the finest artists wherever they may be had, irrespective of race, nationality, politics, religion or class. During the World War and after, we had a melancholy experience of the opposite. Rent by public dissensions, the Boston orchestra was all but wrecked and sank in four years from its long-held position as the finest in the world down to pallid mediocrity. Under Dr Koussevitzky it has again risen to where it disputes the primacy with the best on earth.

And now Yankees are in the orchestra by the right of artistic merit. Mr Brush's sketches tell succinct life-histories of artists from Boston, Lynn (it may be farther from Lynn to Symphony Hall than it is from Warsaw), Rockland, Bridgewater, Melrose, Revere, New Bedford, Vinal Haven, and even from farthest Ohio! who sit as peers with instrumentalists from Paris and Berlin.

The Boston Symphony Orchestra has for more than half a century been, like the Boston Latin School and Harvard University, one of the institutions which give unique distinction to the city, but radio broadcast has recently opened its treasures to poor and rich equally and spread them over the continent, though its maintenance still rests largely on the generosity and loyal affection of people moderately well-to-do; and where else, unless it be to relieve crude physical suffering, can money be given where it can give greater happiness to more people?

In personnel the orchestra is a preliminary sketch of an ideal international society. It is a democracy entirely composed of aristocrats. These charcoal sketches present 109 heads of men, reflective, scholarly, sensitive, fine-grained, every face mirroring the life of intellect and spirit lived by a master musician. World War veterans sit at elbows with voluntary exiles from politically upheaved natal lands and yet, weirdly assorted though their origins sound, there is usually in the story some fated assignation with a beloved musical instrument which reads as though such careers went by destiny.

And to an age of blatantly self-advertising egoism what an example they are of self-effacing modesty! Every man a virtuoso, yet all that you know of them from the program book is a name and a musical instrument in small print and often you cannot even be sure which one he is. If a solo passage falls to him in the symphonic score, he plays it with a mastery won by nearly a lifetime's diligence, then, at the next bar, glides back again into the anonymous ranks of the orchestra, a melodious but nameless voice in the sea of sound.

How long before our modern life, private as well as public, will attain such dignity, such decorum, such high breeding, and such harmony as yours, "Gentlemen of the Orchestra"?

UNCLE DUDLEY.

A Season of Music Begins

Oct 11 '36

By Ruth Marsters

Music Editor

IF THE proverbial stranger from M happened upon Symphony Hall at abo o'clock on Friday afternoon, he wou guessed at once that something was

The crowds gathered on the step have indicated this. If the Martian had watching the eager stream of people into the hall until 2:30 when the last pa been wheeled to the curb by the last chauffeur, he might have sensed that something to which these earthbound attached importance.

So far he would have been quite cor those better informed than he would have him that it was an occasion of vital sig

To be sure, the greeting extended I Koussevitzky as he came upon the stage duct the Boston Symphony Orchestra in t ing concert of its 56th season was not (if it was not less) than that of the previ of his regime.

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THE AUDIENCE rose to its feet and ing was one of genial warmth toward the c whom a particular group of people had be customed to seeing before them.

But through this quite comfortable an atmosphere the realization burst that thi tion which is the Boston Symphony C should no more be taken for granted than Mahal should be looked at with compla the people who live near it.

There is no doubt at all that a great s orchestra is as great a wonder as any tabulated among the seven.

Further, no amount of familiarity particular orchestra can detract from the at this moment the eyes of the music w rightly focused upon it—that both the ment and Koussevitzky, its creator, stan height of their power—an accumulation behind them, and immeasurable achi ahead.

Dr. Koussevitzky opened the progr Haydn's Symphony in B flat, No. 102— formance of which left nothing to be de

This Symphony—the ninth of the series commissioned by Salomon is surel Haydn's greatest symphonic structures. addition a glowing work of art. Its pure and robust vitality springing from a spiritual well being, its substance from thought, its outlines from an inexhaustiv of invention.

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THE PROGRAM was so designed as to give full scope to the resources of the orchestra. While in the Haydn Symphony the strings were allowed to display their richness without competition, there was hardly a virtuoso in the orchestra who can escape responsibility for the unforgettable performance of Debussy's "La Mer" which followed.

Debussy's power of evoking moods, of weaving nebulous mists of color and perfume, can rarely have been so distilled into a performance. It found Dr. Koussevitzky in inspired mood and was easily the peak of the afternoon's performance.

The program closed with Beethoven's Fifth Symphony. Dr. Koussevitzky's reading of this score is always dramatic. On Friday afternoon his emphasis on breadth of line sometimes led to a slowness of tempo, as in the Second Movement (Andante con moto), which could, no doubt, be subject to differences of opinion.

The final Allegro was magnificent. It would be difficult indeed to imagine a better close for this concert than the last gigantic chords which end the symphony commonly designated as "The Fifth."

CONCERTS THIS WEEK

Symphony Hall

BOSTON SYMPHONY ORCHESTRA, Dr Serge Koussevitzky conductor, at 2:30 Friday and 8:15 Saturday. Second program. An unusually contrasted program includes two symphonies, the Fifth of Jean Sibelius and one in A major (K 201) by Mozart, written when he was 18. The latter has not before

MUSICIANS

Oct 11

been played at these concerts. Dr Koussevitzky will give first American performances to "The Forgotten Offerings" ("Les Offrandes oubliees") by Olivier Messiaen, a young French composer and one of four in a new Parisian group who call themselves "La Jeune France." (The others are Yves Baudrier, Daniel-Lesur and Andre Jolivet.) Word from Symphony Hall states that "The Forgotten Offerings" was composed in 1931, and has been performed several times, one of them a joint concert of "La Jeune France" in Paris last June 3. The program of that concert carried a declaration of faith by these four: they are bound together by "sincerity, generosity and artistic good faith"; their aim is "to create and promote a living music." "The Forgotten Offerings" is an expression of Messiaen's Catholic faith, and falls in three parts, "The Cross," "The Sin," and "The Eucharist." Richard Strauss' tone poem, "Don Juan," will also be played.

Trans Oct 10

First Symphony

Hayden had in mind the British public and its late-coming habits, the program notes stated yesterday, in explaining the composer's stipulation that his Symphony in B-flat Major should be played always at the beginning of the second part of the program. But Dr. Koussevitzky knows his Friday afternooners, and many of them were in their places a good three-quarters of an hour before he raised his baton for the opening note of that same composition, that opened the Boston Symphony's 56th season.

The Massachusetts avenue crush was such that one bewildered passer-by asked those standing on the steps amid flashing camera bulbs if Leslie Howard were playing there. That could be the only possible explanation to her of the throngs hurrying in. Mrs. Russell Burrage, up from the Shore, missed the opening movement by about a minute, so she stood with the other disappointed ones outside the closed doors, while each asked the other if it didn't seem much too warm to be coming to Symphony.

Mrs. Burrage was herself a symphony, in a tie silk of cocoa brown, dotted in black and white, brown edging the pockets of her thin black wool coat and sables hanging down her back, all topped by a smart beret of black velvet. Mrs. Alexander Steinert and her daughter. Mrs. Samuel Newman, just made the entrance in time and Mrs. Robert Saltonstall, Jr., in a long coat and matching hat of beige wool, dashed in at the last moment.

Miss Lucile Swift waited impatiently in line for her tickets, a high black felt with a feather of the material topping an all-black ensemble with a long coat of matching thin wool. Mrs. Philip Wrenn, Jr.'s, black wool was striped in bright red and green, diagonally, and her companion, Mrs. Moses Williams, Jr., wore a black velvet jacket with a dark gray skirt.

Mrs. Jaffray d'Hauteville Bell, in a navy and white print and shiny black straw, was escorted to her third row seat by a tall, blond young man, after they'd watched with interest the pictures being taken on the steps and the captain of police on the beat shaking hands with all the regulars, and asking if they'd had a nice summer. Miss Lucy Stone begged to be let off pictures, as she hurried in, in her powder blue tweeds with a matching hat; Mrs. C. Bertram Currier, in a suit of slightly darker shade, was able to reach the door in her motor, but Mrs. Louis F. S. Bader and her companions walked some distance, Mrs. Bader in a spruce green wool with the new full flared skirt. silver foxes and a black velour turban.

Mrs. Richard King Thorndike, Jr., was in navy blue from the little wings on her turban to her feet; Miss Constance Turner wore a wine red ensemble; Miss Dorothea Dean, black with touches of red; Miss Rebecca Ames, brown with a checked jacket; Miss Natalie Winslow all black but for the full-blown velvet rose atop her hat, and the touches of velvet on her frock; Miss Nancy Ames wore tailored gray; Miss Nancy Wellington oxford gray with a white satin blouse and gardenias on her jacket; Mrs. John Hallowell, Miss Elinor Fay and Mrs. Morgan Butler all greeted friends in the lobby at

Continued on Page 3—Column 2

First Symphony

Continued from Page One

intermission and everything was very gay.

Mr. and Mrs. Sohier Welch chatted with George Judd, in his formal clothes, Mr. Welch in a gray lounge suit and Mrs. Welch in black satin with touches of white, flat sandals of black suede, silver foxes and a brimmed black felt with a twisted cord around the crown. Mrs. Allan Forbes and her daughter were in the midst of a throng, Mrs. Forbes in brown and yellow and Miss Phyllis in a shirtmaker dress of blue wool, bareheaded as usual. Mrs. Francis P. Sears, in very dark blue, with brighter gloves, sat with her North Shore neighbor, Mrs. Frederick Ayer, and Mrs. Louis Agassiz Shaw joined them, a green silk print showing at the neck of her gray plaid suit.

KOUSSEVITZKY TALKS LIKE A BOOSTER

Oct. 12/36

28

By Louis M. Lyons

Koussevitzky has discovered America. To the conductor of Boston's symphony orchestra this discovery is as important as the one Columbus made, and Columbus could hardly have exceeded Koussevitzky in exultation or in his glowing adjectivial astonishment at the new land. It was a great symphony of delight to the great musician.

A. P.

Koussevitzky

For 12 long years, America to this expatriated Russian, was bounded by the stage of Symphony Hall. His view was not much extended by the addition of occasional Pullman car rides to New York or by the incidental concert trips to "your provincial cities." Summers he returned to Europe, after the habit of European artists, and sought his rest and recreation at the traditional resorts and watering places of the old world. So at 60 this master of music had never heard the song of the surf on the shore of Maine nor ever felt his senses drunk with the rich wine of the Autumnal colors in the North Woods.

But this Summer, drawn first to the Berkshires for their music festival and, lured there by invitations of friends, on to Bar Harbor, to the White Mountains, to a motor tour of Vermont, Koussevitzky spent a Summer that exhausted his vocabulary of superlatives. Exhilaration, refreshment, delight!

* * *

Back last Sunday for the Symphony season, he felt like telling the world about this New England—its climate, its mountains, its forests, its shore—all in a few hours from Boston. Unbelievable beauty—surpassing hospitality, ineffable air.

I found Serge Koussevitzky returning from a walk at 5 in the afternoon, at his rambling frame house just over the hill from the old Brookline Reservoir. First a black spaniel burst into the room. Then came a little figure of a man in gray worsted and gray sweater, wavy gray hair that the breeze had blown, and a jaunty bow tie of blue. A keen face and sparkling eye greeted the caller, and the exhilarated, exuberant discoverer began at once, without the slightest of preliminaries, to pour out the ecstasies of his New England Summer.

It was in the first shadow of twilight that he began his account. The dusk gathered as he plunged on. The momentum of his enthusiasm mounted as his eloquent hands kept up the pace of his narration. So utterly under the spell of his memories was he that it was only when it grew so dark I could not see his face that he came down to earth long enough to realize that there was no light in the room and that his interviewer could not see to put a note on paper. Fervent and abject in apology, he reached to the lamp and then began again at the beginning.

* * *

"But your White Mountains are as wonderful! I had rather have New Hampshire than Switzerland. Your mountains are so wild and still so lovely and with roads everywhere—little small roads to walk up —what is it you call them? Yes, trails—all up the mountains pretty trails go. I am a great walker, and all around from the Crawford House where I stayed were wonderful walks. Mt Washington! Yes, of course, I climbed it. The road just goes right up, and such view! O, such view! And snow there is on it in the Summer, even. I awoke one morning and from my bedroom window I could see the snow—the mountain was covered with it—and so beautiful in the sun, the snow. That was, let me see, the 26th o September.

"Your mountains are so delightfu because they are not so picked u as in Switzerland, where everything is cleaned up and worked up.'

"Manicured?"

"Yes. In New England the country is so rich in beauty because it is left natural. Europe is so small that every bit of ground is worked None is left for the public to enjoy in its free undeveloped state. You conservate, that is the word—conservate, is it not? You keep you forests for the people to enjoy. In Europe all are exploited.

"There is nothing in Europe like your New England country. Russia has great mountains in the Caucasus But 24-36 hours away. Here in four or five hours you are in the White Mountains. In two hours you are at beautiful Dublin, N H, with its lake and mountain and splendid forests. And you have such restfu hotels with such glorious hospitality

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"I motored in Vermont, O so lovely and green everywhere. And stopped at nice inns.

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"Yes I enjoyed my New England vacation immensely, and my wife did also."

NEW YORK, N. Y.
TIMES

OCT 11 1936

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HOLYOKE, MASS.
Transcript Telegram

OCT 14 1936

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Gentlemen of the Orchestra

Boston Globe Oct. 10/36

If a resident company of 109 eminent actors played the classics of drama from every literature of the ages, giving scores of performances in Boston yearly, the public would be on edge to know their personal histories. This is exactly, in the literature of music (one of the great literatures of the world), what the players of the Boston Symphony Orchestra are, yet it is not until this Autumn, when the orchestra begins its 56th season, that such a volume of charcoal drawings with paragraph biographies of its members makes its appearance—perhaps because, until Mr Gerome Brush gave us this brilliant performance as artist in both forms, no one knew how entertaining such a volume could be.

Genial and witty, it is at the same time a sociological document. Thirty years ago the orchestra was an exotic hybrid; German, French and Italian grown under glass in Boston. Today the Europeans are still here and so may they always be, for it is a necessity of the art that it take the finest artists wherever they may be had, irrespective of race, nationality, politics, religion or class. During the World War and after, we had a melancholy experience of the opposite. Rent by public dissensions, the Boston orchestra was all but wrecked and sank in four years from its long-held position as the finest in the world down to pallid mediocrity. Under Dr Koussevitzky it has again risen to where it disputes the primacy with the best on earth.

And now Yankees are in the orchestra by the right of artistic merit. Mr Brush's sketches tell succinct life-histories of artists from Boston, Lynn (it may be farther from Lynn to Symphony Hall than it is from Warsaw), Rockland, Bridgewater, Melrose, Revere, New Bedford, Vinal Haven, and even from farthest Ohio! who sit as peers with instrumentalists from Paris and Berlin.

The Boston Symphony Orchestra has for more than half a century been, like the Boston Latin School and Harvard University, one of the institutions which give unique distinction to the city, but radio broadcast has recently opened its treasures to poor and rich equally and spread them over the continent, though its maintenance still rests largely on the generosity and loyal affection of people moderately well-to-do; and where else, unless it be to relieve crude physical suffering, can money be given where it can give greater happiness to more people?

In personnel the orchestra is a preliminary sketch of an ideal international society. It is a democracy entirely composed of aristocrats. These charcoal sketches present 109 heads of men, reflective, scholarly, sensitive, fine-grained, every face mirroring the life of intellect and spirit lived by a master musician. World War veterans sit at elbows with voluntary exiles from politically upheaved natal lands and yet, weirdly assorted though their origins sound, there is usually in the story some fated assignation with a beloved musical instrument which reads as though such careers went by destiny.

And to an age of blatantly self-advertising egoism what an example they are of self-effacing modesty! Every man a virtuoso, yet all that you know of them from the program book is a name and a musical instrument in small print and often you cannot even be sure which one he is. If a solo passage falls to him in the symphonic score, he plays it with a mastery won by nearly a lifetime's diligence, then, at the next bar, glides back again into the anonymous ranks of the orchestra, a melodious but nameless voice in the sea of sound.

How long before our modern life, private as well as public, will attain such dignity, such decorum, such high breeding, and such harmony as yours, "Gentlemen of the Orchestra"?

UNCLE DUDLEY.

A Season of Music Begins

Oct 11 '36

By Ruth Marsters
Music Editor

IF THE proverbial stranger from Mars had happened upon Symphony Hall at about 2:00 o'clock on Friday afternoon, he would have guessed at once that something was up.

The crowds gathered on the steps would have indicated this. If the Martian had lingered watching the eager stream of people spilling into the hall until 2:30 when the last patron had been wheeled to the curb by the last liveried chauffeur, he might have sensed that it was something to which these earthbound people attached importance.

So far he would have been quite correct—and those better informed than he would have assured him that it was an occasion of vital significance.

To be sure, the greeting extended Dr. Serge Koussevitzky as he came upon the stage to conduct the Boston Symphony Orchestra in the opening concert of its 56th season was not in excess (if it was not less) than that of the previous years of his regime.

* * *

THE AUDIENCE rose to its feet and the feeling was one of genial warmth toward the conductor whom a particular group of people had become accustomed to seeing before them.

But through this quite comfortable and homely atmosphere the realization burst that this institution which is the Boston Symphony Orchestra should no more be taken for granted than the Taj Mahal should be looked at with complacence by the people who live near it.

There is no doubt at all that a great symphony orchestra is as great a wonder as any of those tabulated among the seven.

Further, no amount of familiarity with this particular orchestra can detract from the fact that at this moment the eyes of the music world are rightly focused upon it—that both the instrument and Koussevitzky, its creator, stand at the height of their power—an accumulation of laurels behind them, and immeasurable achievements ahead.

Dr. Koussevitzky opened the program with Haydn's Symphony in B flat, No. 102—the performance of which left nothing to be desired.

This Symphony—the ninth of the London series commissioned by Salomon is surely one of Haydn's greatest symphonic structures. It is in addition a glowing work of art. Its pure melody, and robust vitality springing from a state of spiritual well being, its substance from mature thought, its outlines from an inexhaustive source of invention.

* * *

THE PROGRAM was so designed as to give full scope to the resources of the orchestra. While in the Haydn Symphony the strings were allowed to display their richness without competition, there was hardly a virtuoso in the orchestra who can escape responsibility for the unforgettable performance of Debussy's "La Mer" which followed.

Debussy's power of evoking moods, of weaving nebulous mists of color and perfume, can rarely have been so distilled into a performance. It found Dr. Koussevitzky in inspired mood and was easily the peak of the afternoon's performance.

The program closed with Beethoven's Fifth Symphony. Dr. Koussevitzky's reading of this score is always dramatic. On Friday afternoon his emphasis on breadth of line sometimes led to a slowness of tempo, as in the Second Movement (Andante con moto), which could, no doubt, be subject to differences of opinion.

The final Allegro was magnificent. It would be difficult indeed to imagine a better close for this concert than the last gigantic chords which end the symphony commonly designated as "The Fifth."

CONCERTS THIS WEEK

Symphony Hall

BOSTON SYMPHONY ORCHESTRA, Dr Serge Koussevitzky conductor, at 2:30 Friday and 8:15 Saturday. Second program. An unusually contrasted program includes two symphonies, the Fifth of Jean Sibelius and one in A major (K 201) by Mozart, written when he was 18. The latter has not before

MUSICIANS

Gl. Oct 11

been played at these concerts. Dr Koussevitzky will give first American performances to "The Forgotten Offerings" ("Les Offrandes oubliees") by Olivier Messiaen, a young French composer and one of four in a new Parisian group who call themselves "La Jeune France." (The others are Yves Baudrier, Daniel-Lesur and Andre Jolivet.) Word from Symphony Hall states that "The Forgotten Offerings" was composed in 1931, and has been performed several times, one of them a joint concert of "La Jeune France" in Paris last June 3. The program of that concert carried a declaration of faith by these four: they are bound together by "sincerity, generosity and artistic good faith"; their aim is "to create and promote a living music." "The Forgotten Offerings" is an expression of Messiaen's Catholic faith, and falls in three parts, "The Cross," "The Sin," and "The Eucharist." Richard Strauss' tone poem, "Don Juan," will also be played.

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wore tailored gray; Miss Nan-
Wellington oxford gray with a
e satin blouse and gardenias on
jacket; Mrs. John Hallowell, Miss
nor Fay and Mrs. Morgan Butler
greeted friends in the lobby at

Continued on Page 3—Column 2

First Symphony

Continued from Page One

intermission and everything was very gay.

Mr. and Mrs. Sohier Welch chatted with George Judd, in his formal clothes, Mr. Welch in a gray lounge suit and Mrs. Welch in black satin with touches of white, flat sandals of black suede, silver foxes and a brimmed black felt with a twisted cord around the crown. Mrs. Allan Forbes and her daughter were in the midst of a throng, Mrs. Forbes in brown and yellow and Miss Phyllis in a shirtmaker dress of blue wool, bareheaded as usual. Mrs. Francis P. Sears, in very dark blue, with brighter gloves, sat with her North Shore neighbor, Mrs. Frederick Ayer, and Mrs. Louis Agassiz Shaw joined them, a green silk print showing at the neck of her gray plaid suit.

KOUSSEVITZKY TALKS LIKE A BOOSTER

Post Oct. 12/36

28

By Louis M. Lyons

Koussevitzky has discovered America. To the conductor of Boston's symphony orchestra this discovery is as important as the one Columbus made, and Columbus could hardly have exceeded Koussevitzky in exultation or in his glowing adjectivial astonishment at the new land. It was a great symphony of delight to the great musician.

A. P.

Koussevitzky

For 12 long years, America to this expatriated Russian, was bounded by the stage of Symphony Hall. His view was not much extended by the addition of occasional Pullman car rides to New York or by the incidental concert trips to "your provincial cities." Summers he returned to Europe, after the habit of European artists, and sought his rest and recreation at the traditional resorts and watering places of the old world. So at 60 this master of music had never heard the song of the surf on the shore of Maine nor ever felt his senses drunk with the rich wine of the Autumnal colors in the North Woods.

But this Summer, drawn first to the Berkshires for their music festival and, lured there by invitations of friends, on to Bar Harbor, to the White Mountains, to a motor tour of Vermont, Koussevitzky spent a Summer that exhausted his vocabulary of superlatives. Exhilaration, refreshment, delight!

* * *

Back last Sunday for the Symphony season, he felt like telling the world about this New England—its climate, its mountains, its forests, its shore—all in a few hours from Boston. Unbelievable beauty—surpassing hospitality, ineffable air.

I found Serge Koussevitzky returning from a walk at 5 in the afternoon, at his rambling frame house just over the hill from the old Brookline Reservoir. First a black spaniel burst into the room. Then came a little figure of a man in gray worsted and gray sweater, wavy gray hair that the breeze had blown, and a jaunty bow tie of blue. A keen face and sparkling eye greeted the caller, and the exhilarated, exuberant discoverer began at once, without the slightest of preliminaries, to pour out the ecstasies of his New England Summer.

It was in the first shadow of twilight that he began his account. The dusk gathered as he plunged on. The momentum of his enthusiasm mounted as his eloquent hands kept up the pace of his narration. So utterly under the spell of his memories was he that it was only when it grew so dark I could not see his face that he came down to earth long enough to realize that there was no light in the room and that his interviewer could not see to put a note on paper. Fervent and abject in apology, he reached to the lamp and then began again at the beginning.

* * *

"But your White Mountains are as wonderful! I had rather have New Hampshire than Switzerland. Your mountains are so wild and still so lovely and with roads everywhere—little small roads to walk up—what is it you call them? Yes, trails—all up the mountains pretty trails go. I am a great walker, and all around from the Crawford House where I stayed were wonderful walks. Mt Washington! Yes, of course, I climbed it. The road just goes right up, and such view! O, such view! And snow there is on it in the Summer, even. I awoke one morning and from my bedroom window I could see the snow—the mountain was covered with it—and so beautiful in the sun, the snow. That was, let me see, the 26th of September.

"Your mountains are so delightful because they are not so picked up as in Switzerland, where everything is cleaned up and worked up."

"Manicured?"

"Yes. In New England the country is so rich in beauty because it is left natural. Europe is so small that every bit of ground is worked. None is left for the public to enjoy in its free undeveloped state. You conservate, that is the word—conservate, is it not? You keep your forests for the people to enjoy. In Europe all are exploited.

"There is nothing in Europe like your New England country. Russia has great mountains in the Caucasus. But 24-36 hours away. Here in four or five hours you are in the White Mountains. In two hours you are at beautiful Dublin, N H, with its lake and mountain and splendid forests. And you have such restful hotels with such glorious hospitality.

* * *

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Music and Musician

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Oct. 10/36

Symphony Concert

Season's Opening by the Boston Orchestra, With Works By Haydn, Debussy and Beethoven

By Moses Smith

The last thing that is supposed to matter at the opening of the symphonic season is the program. It is an established rule merely that the program contain nothing provocative. Otherwise, the music-making on such an occasion is an excuse for bringing old friends together once more: the conductor with the orchestra, the performers with the public, the members of the public with one another.

As it happens the program for the first concerts of the Boston Symphony Orchestra, played yesterday afternoon and to be repeated tonight, indicates considerable care in planning on the part of the conductor, Dr. Serge Koussevitzky. The Haydn Symphony in B-flat, one of the London series, has not been frequently played by symphony concerts hereabouts, even though it is one of the composer's most delightful works. Debussy's "La Mer," which comes near being his masterpiece in the opinion of some, is second on the program. In its thirty years' existence it has been played more often at the Boston Symphony concerts than has the Haydn Symphony in the orchestra's fifty-five years. It was played as recently as last January, when Dimitri Mitropoulos was the guest conductor. But it can scarcely be placed, as yet, in the category of over-familiar masterpieces.

Beethoven's Fifth Symphony has been overplayed, of course, as far as many regular attendants of symphony concerts are concerned. But, at least for this listener, it emerged from another hearing with astonishing freshness. In any event, those who grumble at the lack of music they know on our symphony programs are satisfied by the inclusion of the Fifth on the present program. Others may still exercise their right to leave the concert early.

* * *

There was no doubt of the friendliness that filled the atmosphere yesterday afternoon in Symphony Hall. When Richard Burgin, the concertmaster, walked on the stage he was cordially applauded by an unusually prompt matinee audience. When a minute or two later the conductor appeared, the orchestra and—according to an almost established custom—the audience rose to greet him. While he acknowledged the greeting and prepared to settle down to the program of the day, newspaper photographers broke ancient custom by taking flashlight photographs, while many in the audience gasped in surprise. The only apparent damage was the disturbance of the conductor's composure when, after he had his arm raised, ready to begin, the belated flash from a single bulb made it necessary for him to go through his preparations all over again.

* * *

The Haydn B-flat Symphony, it is interesting to note, appeared on the opening program of the Boston Orchestra in its first year, 1881, when the late George Henschel was the conductor. And it was last played at the beginning of the orchestra's fiftieth season in 1930, when Sir George was again, by a miracle, on hand to conduct. Yesterday's performance reminded us how lovely music is. We were also reminded of the fact that the best known of Haydn's symphonies are not necessarily the most ingratiating. There are others, among the master's huge number of works in this form, that, like the B-flat, may profitably replace any of the two or three that may be hit on when a conductor finds it is time to do "some Haydn." Especially if they are as beautifully played as the B-flat Symphony was yesterday under Dr. Koussevitzky's direction.

The performance of "La Mer," a composition as opposed to Haydn's in mood and style as night is to day, was equally eloquent. Discounting the excessive brilliance of the end, one may report that conductor and orchestra seemed perfectly attuned to the poetry and awesome mystery of the Debussyan music. Here—as in performance of other works by Debussy and Ravel—one forgets the presence of Dr. Koussevitzky or of his players; one forgets that musicians are imprisoned in a network of staves and notes and bar-lines—especially bar-lines!

* * *

After this the performance of the Beethoven Symphony was a letdown. No doubt, Dr. Koussevitzky was himself profoundly moved by the music and likewise urged the players to extraordinarily excited performance. Unfortunately the resultant excitement was often more nearly hysterical than related to the noble humanitarian drama that we may legitimately associate with Beethoven's masterful score.

One might assent to the vigorous assault on the lower strings that began the Trio of the Scherzo. But when the attack remained undiminished in force so that the poor violas could scarcely be heard at all at their entrance, the excitement began to resemble noise. Of a different nature, but equally objectionable, was the entire treatment of the bridge section from the Scherzo to the Finale, and of the Finale itself. And at the very beginning of the symphony the unrestrained intensity of the attack on the four-note motto gave it more the character of a scream of terror than of a rude, powerful protest.

* * *

The orchestra and conductor—to return to pleasanter matters—were in midseason form. What a magnificent body of musicians we are privileged to listen to! In texture the orchestra is almost exactly the same as last year. The one notable exception is the first horn player, who is now Gottfried Freiberg, until recently of the Vienna State Opera, to replace Mr. Boettcher, resigned. The program did not offer sufficient opportunity to assay the newcomer's merits; a single concert is inconclusive anyhow. Two other players in the wind section, previously performers in the orchestra at irregular intervals, are now dignified by inclusion in the official list—B. Valkenier, French horn (son of Willem Valkenier, who has been a member of the section these many years) and V. Smith, trombone.

The audience was very large. Official word has it that the Hall is almost sold out for Friday afternoons, and that subscriptions for both matinee and evening concerts considerably surpass in number those of last year. In character the audience has not changed much. It was a little more cordiad to the performers yesterday than customarily.

MANCHESTER, N. H.
UNION

OCT 12 1936

Gerome Brush, author and illustrator of "The Boston Symphony Orchestra," is a ~~resident of Dublin~~ and a former secretary of Gov. Robert P. Bass during the latter's term as chief executive. The attractive book consists of 110 charcoal sketches of the entire personnel of the orchestra and a brief biography of each musician.

Splendid Ovation Given To Conductor Koussevitzky

10/36

By ELEANOR FREEMAN

OPENING ITS FIFTY-SIXTH season yesterday afternoon, the Boston Symphony Orchestra gave its first program before a capacity audience in Symphony Hall. When Dr. Serge Koussevitzky, the beloved conductor, made his entrance the entire audience from the first row to the topmost gallery gave him a standing ovation, applauding joyfully for several minutes. The welcome which the orchestra received at this first concert was especially impressive, since the majority of patrons found the program and the way it was played entirely to their liking.

The program opened with the "Symphony in B-flat" by Haydn, and was followed by the mystical and enchanting orchestral sketches "Le Mer," by Debussy. The final number was the ever stirring "Symphony No. 5 in C minor," by Beethoven, which seemed even more inspiring than usual.

Large Number of Socialites Attend

Patrons of the Friday concerts are perenially distinguished, and yesterday there seemed to be a greater number of socialites attending than we remembered at last year's opening. Mrs. Edward A. Taft, whose husband is a trustee of the orchestra, was among the enthusiasts. She wore an attractive pottery red ensemble.

Mrs. Allan Forbes was accompanied by her daughter, Miss Phyllis Forbes, and during the intermission she chatted with her sister, Mrs. Daniel A. de Menocal. Mrs. Forbes wore a frock of mustard and brown, and a brown hat trimmed with a chartreuse feather. Mrs. Dudley L. Pickman, Jr., wearing a black cape costume and an Empire hat trimmed with an ostrich plume, came down from the North Shore with Mrs. Louis A. Shaw, who had pinned a gardenia on her oxford gray tailleur.

Others were Mrs. Stephen Van R. Crosby, Mrs. Robert Treat Paine, Mrs. Francis W. Bird, Mrs. Albert C. Burrage, Jr., with her daughter, Miss Nancy Burrage, Mr. Edward J. Holmes, the Rev. Arthur Lee Kinsolving, Mrs. Russell Burrage, Mrs. Alfred McIntyre, who wore a crisp white blouse with her black tailleur, Mrs. Henry Endicott, Mrs. Guy Warren Walker, several jaunty feathers trimming her smart beret, Mrs. Halfdan Lee, Mrs. A. L. West Movius, Mrs. Alden Megrew, Mr. and Mrs. Charles P. Rimmer, Mrs. Alvin F. Sortwell and her mother, Mrs. A. Wilder Pollard, and Mrs. Stanwood G. Wellington.

Miss Caroline Hunnewell and Miss Lucile Swift wore two of the choicest costumes of the afternoon. The former chose a black gown belted in dark red and a black hat crested with matching red feathers. Miss Swift wore a black costume and a long square-shouldered military cape lined with fine black and white checks. Miss Katharine Tweed also looked attractive in a blue princess coat, trimmed with braid, and an Alpine hat.

We glimpsed among others, Mrs. Freeman Hinckley and her daughter, Miss Eleanor McClurg, Mrs. Robert Terry, who topped her fetching blue coat with a novel felt pillbox—half of matching blue and the front of a rich red; Mrs. Charles Collens, Mrs. W. Russell MacAusland, Mrs. Roland G. Hopkins, Mrs. Howard Turner, her daughter, Miss Constance Turner and her son, Mr. Howard R. Turner; Mrs. Franklin W. Hobbs, Mrs. Jaffray deH. Bell, Mrs. Charles S. French, Mrs. Francis J. Capper, Mrs. Paul F. Clark, who was accompanied by Miss Ann Mason (Miss Jane Cowl's rival in "First Lady"); Mrs. Malcolm B. French, Mrs. Moses Williams, Mrs. Moses Williams, Jr., and Miss Eleanor Williams.

Still others were Mrs. William Dexter, Mrs. Hugh Bancroft, Mrs. Harrison G. Reynolds accompanied by Mrs. Henry K. White, who wore a sleek black gown with a heavy gold necklace as the only ornament; Miss Margaret Fish, Mrs. Philip Wrenn, Jr., whose black frock was diagonally striped with red, green and blue; Mrs. Morgan Harris, Mrs. Alvan T. Fuller, Mrs. Horace Morison, Mrs. Frank H. Stewart, Mrs. William G. Rantoul, Miss Harriet Rantoul, Mrs. Harold D. Hodgkinson, Mrs. Alexander Steinert, Mrs. Samuel J. Newman, Mrs. Adolf Leeds, Miss Gertrude Sands, Mrs. Carl Dreyfus, Mrs. Edward Hamlin, Jr., Mrs. William H. Coburn, Mrs. Joe V. Meigs, Mrs. J. Lewis Bremer and her daughter, Miss Barbara Bremer who was sitting with Mrs. Marshal Fabyan, Jr.

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Oct. 10/36 Monitor

What's Going On in th

Symphony Season Opens

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The orchestra was in fine form, the audience, which filled the hall, was enthusiastic and the management was happy in the knowledge that subscriptions for this season substantially surpass those of recent years. For the Friday afternoon series, the hall is virtually sold out, and the demand is heavy for the other series.

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It is a work that deserves to be kept in the active list for more than sentimental reasons. The charm of the opening Largo, the melodic loveliness of the Adagio and the ingenuity and wit of the quicker movements delight the listener today as they must have delighted Londoners of the last decade of the eighteenth century, and Bostonians at the beginning of the eighteen eighties; more, no doubt, for certainly neither those Londoners nor those former Bostonians ever heard such a performance of this work as we heard yesterday. So far as technique is concerned, it is hardly possible to conceive of more subtly revealing playing; and the interpretation was very sympathetic, except for the characteristic tendency of Dr. Koussevitzky to "lay on" a little too much in this type of music. This tendency was especially noticeable yesterday in the heavy emphasis on the Allegro vivace which follows the opening Largo.

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Symphony Orchestra's Performance Is Rich

By RUTH MARSTERS

Oct 10

A representative audience of capacity proportions and cordial spirit gathered in Symphony Hall yesterday afternoon for the opening concert of the 56th season of the Boston Symphony Orchestra.

As Dr. Serge Koussevitzky came upon the platform, to begin the eleventh year of his regime as conductor, the audience rose to its feet in the customary gesture of greeting.

With the first silver tones emanating from the string choirs in the introductory Largo of Haydn's Symphony in B flat which opened the program one realized that here was to be a performance indeed.

It is not unusual, and quite understandable, that one is called upon to overlook slight technical imperfections in the first performances of a season.

Such, however, was emphatically not the case here. The orchestra seems to have met this year with an even more serious concentration of purpose than ever before.

(The performances at the Berkshire Festival this summer and at the recent Harvard Tercentenary celebration were apparently fortunate in a great many aspects.)

The Haydn Symphony—which is the ninth in the series commissioned by Salomon in Londono—ne of the greatest scores left by that prolifio genius, was given that rare caliber of performance in which perfection of execution is blended with warm, pulsating sponataneity.

The performance of Debussy's "La Mer" appeared moreover nothing short of miraculous—to b put in the category of memorable performances of all time. This music, which can be such a severe test of skill served to display the superb vituosity of the orchestra, while Dr. Koussevitzky molded the whole into incredible and sheerly exquiste poetry.

A sonorous climax was brought about by the closing performance of Beethoven's Fifth Symphony.

Music and Musician

29

Oct. 10/36

Symphony Concert

Season's Opening by the Boston Orchestra, With Works By Haydn, Debussy and Beethoven

By Moses Smith

The last thing that is supposed to matter at the opening of the symphonic season is the program. It is an established rule merely that the program contain nothing provocative. Otherwise, the music-making on such an occasion is an excuse for bringing old friends together once more: the conductor with the orchestra, the performers with the public, the members of the public with one another.

As it happens the program for the first concerts of the Boston Symphony Orchestra, played yesterday afternoon and to be repeated tonight, indicates considerable care in planning on the part of the conductor, Dr. Serge Koussevitzky. The Haydn Symphony in B-flat, one of the London series, has not been frequently played by symphony concerts hereabouts, even though it is one of the composer's most delightful works. Debussy's "La Mer," which comes near being his masterpiece in the opinion of some, is second on the program. In its thirty years' existence it has been played more often at the Boston Symphony concerts than has the Haydn Symphony in the orchestra's fifty-five years. It was played as recently as last January, when Dimitri Mitropoulos was the guest conductor. But it can scarcely be placed, as yet, in the category of over-familiar masterpieces.

Beethoven's Fifth Symphony has been overplayed, of course, as far as many regular attendants of symphony concerts are concerned. But, at least for this listener, it emerged from another hearing with astonishing freshness. In any event, those who grumble at the lack of music they know on our symphony programs are satisfied by the inclusion of the Fifth on the present program. Others may still exercise their right to leave the concert early.

* * *

There was no doubt of the friendliness that filled the atmosphere yesterday afternoon in Symphony Hall. When Richard Burgin, the concertmaster, walked on the stage he was cordially applauded by an unusually prompt matinee audience. When a minute or two later the conductor appeared, the orchestra and—according to an almost established custom—the audience rose to greet him. While he acknowledged the greeting and prepared to settle down to the program of the day, newspaper photographers broke ancient custom by taking flashlight photographs, while many in the audience gasped in surprise. The only apparent damage was the disturbance of the conductor's composure when, after he had his arm raised, ready to begin, the belated flash from a single bulb made it necessary for him to go through his preparations all over again.

* * *

The Haydn B-flat Symphony, it is interesting to note, appeared on the opening program of the Boston Orchestra in its first year, 1881, when the late George Henschel was the conductor. And it was last played at the beginning of the orchestra's fiftieth season in 1930, when Sir George was again, by a miracle, on hand to conduct. Yesterday's performance reminded us how lovely music is. We were also reminded the fact that the best known of Haydn's symphonies are not necessarily the most ingratiating. There are others, among the master's huge number of works in this form, that, like the B-flat, may profitably replace any of the two or three that may be hit on when a conductor finds it is time to do "some Haydn." Especially if they are as beautifully played as the B-flat Symphony was yesterday under Dr. Koussevitzky's direction.

The performance of "La Mer," a composition as opposed to Haydn's in mood and style as night is to day, was equally eloquent. Discounting the excessive brilliance of the end, one may report that conductor and orchestra seemed perfectly attuned to the poetry and awesome mystery of the Debussyan music. Here—as in performance of other works by Debussy and Ravel—one forgets the presence of Dr. Koussevitzky or of his players; one forgets that musicians are imprisoned in a network of staves and notes and bar-lines—especially bar-lines!

* * *

After this the performance of the Beethoven Symphony was a letdown. No doubt, Dr. Koussevitzky was himself profoundly moved by the music and likewise urged the players to extraordinarily excited performance. Unfortunately the resultant excitement was often more nearly hysterical than related to the noble humanitarian drama that we may legitimately associate with Beethoven's masterful score.

One might assent to the vigorous assault on the lower strings that began the Trio of the Scherzo. But when the attack remained undiminished in force so that the poor violas could scarcely be heard at all at their entrance, the excitement began to resemble noise. Of a different nature, but equally objectionable, was the entire treatment of the bridge section from the Scherzo to the Finale, and of the Finale itself. And at the very beginning of the symphony the unrestrained intensity of the attack on the four-note motto gave it more the character of a scream of terror than of a rude, powerful protest.

* * *

The orchestra and conductor—to return to pleasanter matters—were in midseason form. What a magnificent body of musicians we are privileged to listen to! In texture the orchestra is almost exactly the same as last year. The one notable exception is the first horn player, who is now Gottfried Freiberg, until recently of the Vienna State Opera, to replace Mr. Boettcher, resigned. The program did not offer sufficient opportunity to assay the newcomer's merits; a single concert is inconclusive anyhow. Two other players in the wind section, previously performers in the orchestra at irregular intervals, are now dignified by inclusion in the official list—B. Valkenier, French horn (son of Willem Valkenier, who has been a member of the section these many years) and V. Smith, trombone.

The audience was very large. Official word has it that the Hall is almost sold out for Friday afternoons, and that subscriptions for both matinee and evening concerts considerably surpass in number those of last year. In character the audience has not changed much. It was a little more cordiad to the performers yesterday than customarily.

MANCHESTER, N. H.
UNION

OCT 12 1936

Gerome Brush, author and illustrator of "The Boston Symphony Orchestra," is a ~~resident of Dublin~~ and a former secretary of Gov. Robert P. Bass during the latter's term as chief executive. The attractive book consists of 110 charcoal sketches of the entire personnel of the orchestra and a brief biography of each musician.

Splendid Ovation Given To Conductor Koussevitzky

Oct 10/36

By ELEANOR FREEMAN

OPENING ITS FIFTY-SIXTH season yesterday afternoon, the Boston Symphony Orchestra gave its first program before a capacity audience in Symphony Hall. When Dr. Serge Koussevitzky, the beloved conductor, made his entrance the entire audience from the first row to the topmost gallery gave him a standing ovation, applauding joyfully for several minutes. The welcome which the orchestra received at this first concert was especially impressive, since the majority of patrons found the program and the way it was played entirely to their liking.

The program opened with the "Symphony in B-flat" by Haydn, and was followed by the mystical and enchanting orchestral sketches "Le Mer," by Debussy. The final number was the ever stirring "Symphony No. 5 in C minor," by Beethoven, which seemed even more inspiring than usual.

Large Number of Socialites Attend

Patrons of the Friday concerts are perenially distinguished, and yesterday there seemed to be a greater number of socialites attending than we remembered at last year's opening. Mrs. Edward A. Taft, whose husband is a trustee of the orchestra, was among the enthusiasts. She wore an attractive pottery red ensemble.

Mrs. Allan Forbes was accompanied by her daughter, Miss Phyllis Forbes, and during the intermission she chatted with her sister, Mrs. Daniel A. de Menocal. Mrs. Forbes wore a frock of mustard and brown, and a brown hat trimmed with a chartreuse feather. Mrs. Dudley L. Pickman, Jr., wearing a black cape costume and an Empire hat trimmed with an ostrich plume, came down from the North Shore with Mrs. Louis A. Shaw, who had pinned a gardenia on her oxford gray tailleur.

Others were Mrs. Stephen Van R. Crosby, Mrs. Robert Treat Paine, Mrs. Francis W. Bird, Mrs. Albert C. Burrage, Jr., with her daughter, Miss Nancy Burrage, Mr. Edward J. Holmes, the Rev. Arthur Lee Kinsolving, Mrs. Russell Burrage, Mrs. Alfred McIntyre, who wore a crisp white blouse with her black tailleur, Mrs. Henry Endicott, Mrs. Guy Warren Walker, several jaunty feathers trimming her smart beret, Mrs. Halfdan Lee, Mrs. A. L. West Movius, Mrs. Alden Megrew, Mr. and Mrs. Charles P. Rimmer, Mrs. Alvin F. Sortwell and her mother, Mrs. A. Wilder Pollard, and Mrs. Stanwood G. Wellington.

Miss Caroline Hunnewell and Miss Lucile Swift wore two of the choicest costumes of the afternoon. The former chose a black gown belted in dark red and a black hat crested with matching red feathers. Miss Swift wore a black costume and a long square-shouldered military cape lined with fine black and white checks. Miss Katharine Tweed also looked attractive in a blue princess coat, trimmed with braid, and an Alpine hat.

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for the opening

phony Orchestra.

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L. A. S.

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A sonorous climax was brought about by the closing performance of Beethoven's Fifth Symphony.

All Society Turns Out to Greet Symphony Orchestra

Oct. [illegible]/36

By BETTY ALDEN

THE FIRST FRIDAY afternoon concert of the new symphony series was held yesterday . . .

The hall was jammed to the doors and all the regular subscribers were expectantly waiting in their accustomed seats by the time Dr. Koussevitzky appeared to take his stand on the conductor's platform . . .

After a short preliminary ceremony in which the conductor and his orchestra beamed appreciatively in acknowledgment of the warm ovation extended by the audience, while flashlight pictures recorded the scene, the first in the season's series of concerts, which so enrich our musical life, began . . .

RENEE SCHANCK

The intermission was like a big family reunion . . . so many socially prominent people had postponed their return to town until the opening date of the symphony . . . and a great many subscribers who came in from Providence, Worcester and other fairly distant places, found old friends to greet as they milled about the crowded foyer . . .

Nancy Wellington, whose engagement to Nicholas Danforth of New York, has just been announced, was kissed and hugged and offered all sorts of best wishes by a number of good friends . . . she looked as radiant as a prospective bride should with a dark oxford gray suit and hat enhancing her blondeness . . . and the little corsage of white roses and bouvardia on her shoulder looked like a miniature bridal bouquet . . .

Mrs. John Wiggins (Jean Lee Sargeant), just back from her honeymoon, wore a snappy sport suit of rust, beige and brown checks with a rust ascot and hat . . . and Louise Whittemore, who was in coral tweed with a matching hat, managed to squeeze through the crowd to have a chat with Mrs. Howard Slayman . . .

You could tell by the flash of enjoyment in Nancy Ames' dark eyes that she was particularly delighted wtih the beauty of Beethoven's Fifth Symphony . . . indeed, everyone seemed reluctant to go home after the beauty and richness of the afternoon's program . . .

A list of those present would read like the social register . . . and just a few in particular were Mrs. Albert C. Burrage, Jr., with her attractive sub-deb daughter, Nancy . . . Mrs. Eliot Guild, in an attractive little turban adorned with a stiffened veil . . . Mrs. Alvan Fuller and Mrs. Franklin Hobbs discussing the approaching concert of their violinist friend, Ruth Posselt, which is to take place on November 9 for the benefit of the West Newton Community Service Club . . . The Fullers, the Hobbses, Mr. and Mrs. Sinclair Weeks, Mrs. Henry I. Harriman and Rev. and Mrs. Herbert Hitchens are just a few of the patrons and patronesses for the occasion . . .

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The second regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in A major (K. 201)	Mozart
"Les Offrandes oubliees"	Messiaen
"Don Juan," Tone poem	Strauss
Symphony No. 5 in E flat major	Sibelius

There is a perfect mine of symphonies by Mozart and Haydn which is hardly ever touched in the regular repertory of our orchestras. Here is this enchanting and ingenious work, for instance. All the Mozart scholars have singled it out as a particularly felicitous example of Mozart's early music; and yet it is almost never played, as Mr. Burk's program notes only too well prove. Such symphonies should be revived with greater regularity, for they fit perfectly into almost any program. This particular one in A major, with its lovely andante and its captivating finale, was beautifully played yesterday by a small orchestra.

It was followed on the program by a new work, introducing the best known of the group of four called "la jeune France." Moreover "Les Offrandes oubliees" was a good choice. Messiaen is evidently a deeply sincere composer and one who has some original ideas about composition. He is an organist, and his latest work is in the form of nine meditations, called "La Nativite du Seigneur," for that instrument. In this he employs a curious system of three transposable modes. Whether this earlier work has something of the same basis is hard to say, because the system as described in the Revue Musicale sounds decidedly complicated.

As usual in compositions which set out to contrast good and evil, the latter wins for immediate interest. "Paradise Lost" holds the reader's attention more easily than "Paradise Regained." Only Cesar Franck in his "Beatitudes" was unable to give his wicked characters much juice. Mr. Messiaen's sin, however, must have been exciting while it lasted; but happily there is no anti-climax when the piece ends in quietest simplicity. The work is more straightforward rhythmically than the constant changes in time signature would lead one to suppose. The composer has something to say, and he does so effectively and concisely.

Dr. Koussevitzky then led an exciting performance of Strauss's "Don Juan," perhaps the best of the tone poems and certainly "teacher's pet" as far as conductors are concerned. The performance of Sibelius' Fifth Symphony seemed to us exceptionally eloquent. We feel that the third movement is not Sibelius at his best. It gives us the tricks of his very individual style, but in such a way that they annoy rather than astonish or delight. On the other hand the first two are remarkable, and the finale loses none of its majesty.

This concert, which was an exceedingly good one, will be repeated tonight. Next week Wagner's "Faust" overture and Liszt's "Faust" symphony will be played.

LOWELL, MASS.

SUNDAY TELEGRAM

Oct. 18/36

MONDAY CONCERT TO OPEN TOMORROW

Next Monday, in Symphony hall 8.15, Serge Koussevitzky will conduct the opening concert of the series of six Monday evenings by the Boston Symphony orchestra. The programme will include: Haydn's Symphony in B flat No. 102, and the 9th in the London series: Debussy's "The Sea," three orchestral sketches; and the Fifth Symphony of Sibelius in E flat.

The remaining concerts of this series, for which subscriptions are still available, will take place on November 30, January 18, February 8, February 22, and April 12. Soloists for the season are Harold Bauer, pianist, and Gaspar Cassado, 'cellist. Dimitri Mitropoulos will conduct one of the concerts.

The Tuesday afternoon series of six will open in Symphony hall on November 3. This series is devoted, for the season to come, to the foremost composers of the 19th century.

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Trans. Oct. 15/36

Introducing a New Composer And His Work

The latest grouping of composers about a common principal is not a "Six" or a "Five," but a "Four." Called "La Jeune France," it will have its first American representation at the Boston Symphony concerts of this week when Dr. Koussevitzky performs "Les Offrandes Oubliees" by Olivier Messiaen. The purpose of this group is best explained by the manifesto published in the program of its first concert, last June 3:

"The conditions of life becoming harder and harder, mechanical and impersonal, music owes it to itself to bring, without respite to those who love it, its spiritual strength and its courageous reactions. 'La Jeune France,' resuming the title once created by Berlioz, pursues the way upon which the master once firmly strode: A friendly group of four young French composers, Olivier Messiaen, Daniel-Lesur, Andre Jolivet and Yves Baudrier, 'La Jeune France' proposes the diffusion of young, free works as much estranged from trite revolutionism as from trite academism. . . .

"It also hopes to encourage the young French school which is being allowed to die by the indifference or the penury of official powers, and faithfully to continue the work of those great elders who made French music in this century one of the pure jewels of civilization."

Although Daniel-Lesur has received mention as the composer of the "Five Interludes for Four Horns" to be heard at Bernard Zighera's first chamber concert this winter, Olivier Messiaen has the initial opportunity of bearing the olive branch to Boston. Born in Avignon in 1908, he has studied with Paul Dukas and Marcel Dupre at the Paris Conservatory. Whether the name "Messiaen" has been chosen for its obvious resemblance to "la Messie" as well as to our adjective "messianic" does not appear, but at any rate the music of this young Messiah seeks to express "the truths of the Catholic faith with the greatest possible emotion and sincerity."

The present work bears the complete title "The Forgotten Offerings: The Cross, The Sin, The Eucharist," and is explained by the following text:

"Arms outstretched, sorrowful unto death, on the tree of the Cross, you shed your blood. You love us, sweet Jesus, we had forgotten it.

"Driven by folly and the serpent's sting upon a breathless, a frantic a ceaseless race, we were descending into sin as into the tomb.

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Globe MUSIC Oct. 17/36

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C. W. D.

All Society Turns Out to Greet Symphony Orchestra

By BETTY ALDEN

THE FIRST FRIDAY afternoon concert of the new symphony series was held yesterday . . .

The hall was jammed to the doors and all the regular subscribers were expectantly waiting in their accustomed seats by the time Dr. Koussevitsky appeared to take his stand on the conductor's platform . . .

After a short preliminary ceremony in which the conductor and his orchestra beamed appreciatively in acknowledgment of the warm ovation extended by the audience, while flashlight pictures recorded the scene, the first in the season's series of concerts, which so enrich our musical life, began . . .

RENEE SCHANCK

The intermission was like a big family reunion . . . so many socially prominent people had postponed their return to town until the opening date of the symphony . . . and a great many subscribers who came in from Providence, Worcester and other fairly distant places, found old friends to greet as they milled about the crowded foyer . . .

Nancy Wellington, whose engagement to Nicholas Danforth of New York, has just been announced, was kissed and hugged and offered all sorts of best wishes by a number of good friends . . . she looked as radiant as a prospective bride should with a dark oxford gray suit and hat enhancing her blondeness . . . and the little corsage of white roses and bouvardia on her shoulder looked like a miniature bridal bouquet . . .

Mrs. John Wiggins (Jean Lee Sargeant), just back from her honeymoon, wore a snappy sport suit of rust, beige and brown checks with a rust ascot and hat . . . and Louise Whittemore, who was in coral tweed with a matching hat, managed to squeeze through the crowd to have a chat with Mrs. Howard Slayman . . .

You could tell by the flash of enjoyment in Nancy Ames' dark eyes that she was particularly delighted wtih the beauty of Beethoven's Fifth Symphony . . . indeed, everyone seemed reluctant to go home after the beauty and richness of the afternoon's program . . .

A list of those present would read like the social register . . . and just a few in particular were Mrs. Albert C. Burrage, Jr., with her attractive sub-deb daughter, Nancy . . . Mrs. Eliot Guild, in an attractive little turban adorned with a stiffened veil . . . Mrs. Alvan Fuller and Mrs. Franklin Hobbs discussing the approaching concert of their violinist friend, Ruth Posselt, which is to take place on November 9 for the benefit of the West Newton Community Service Club . . . The Fullers, the Hobbses, Mr. and Mrs. Sinclair Weeks, Mrs. Henry I. Harriman and Rev. and Mrs. Herbert Hitchens are just a few of the patrons and patronesses for the occasion . . .

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Trans. Oct. 15/36

Introducing a New Composer And His Work

The latest grouping of composers about a common principal is not a "Six" or a "Five," but a "Four." Called "La Jeune France," it will have its first American representation at the Boston Symphony concerts of this week when Dr. Koussevitzky performs "Les Offrandes Oubliees" by Olivier Messiaen. The purpose of this group is best explained by the manifesto published in the program of its first concert, last June 3:

"The conditions of life becoming harder and harder, mechanical and impersonal, music owes it to itself to bring, without respite to those who love it, its spiritual strength and its courageous reactions. 'La Jeune France,' resuming the title once created by Berlioz, pursues the way upon which the master once firmly strode: A friendly group of four young French composers, Olivier Messiaen, Daniel-Lesur, Andre Jolivet and Yves Baudrier, 'La Jeune France' proposes the diffusion of young, free works as much estranged from trite revolutionism as from trite academism. . . .

"It also hopes to encourage the young French school which is being allowed to die by the indifference or the penury of official powers, and faithfully to continue the work of those great elders who made French music in this century one of the pure jewels of civilization."

Although Daniel-Lesur has received mention as the composer of the "Five Interludes for Four Horns" to be heard at Bernard Zighera's first chamber concert this winter, Olivier Messiaen has the initial opportunity of bearing the olive branch to Boston. Born in Avignon in 1908, he has studied with Paul Dukas and Marcel Dupre at the Paris Conservatory. Whether the name "Messiaen" has been chosen for its obvious resemblance to "la Messie" as well as to our adjective "messianic" does not appear, but at any rate the music of this young Messiah seeks to express "the truths of the Catholic faith with the greatest possible emotion and sincerity."

The present work bears the complete title "The Forgotten Offerings: The Cross, The Sin, The Eucharist," and is explained by the following text:

"Arms outstretched, sorrowful unto death, on the tree of the Cross, you shed your blood. You love us, sweet Jesus, we had forgotten it.

"Driven by folly and the serpent's sting upon a breathless, a frantic a ceaseless race, we were descending into sin as into the tomb.

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G. H. L. S.

ospect ===

Oliver Messiaen

Whose Orchestral Work, "Les Offrandes Oubliees," Will Be Presented at the Boston Symphony Concerts Tomorrow Afternoon and Saturday Evening

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MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The second regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in A major (K. 201) . . . . Mozart
"Les Offrandes oubliees" . . . . Messiaen
"Don Juan," Tone poem . . . . Strauss
Symphony No. 5 in E flat major . . . Sibelius

There is a perfect mine of symphonies by Mozart and Haydn which is hardly ever touched in the regular repertory of our orchestras. Here is this enchanting and ingenious work, for instance. All the Mozart scholars have singled it out as a particularly felicitous example of Mozart's early music; and yet it is almost never played, as Mr. Burk's program notes only too well prove. Such symphonies should be revived with greater regularity, for they fit perfectly into almost any program. This particular one in A major, with its lovely andante and its captivating finale, was beautifully played yesterday by a small orchestra.

It was followed on the program by a new work, introducing the best known of the group of four called "la jeune France." Moreover "Les Offrandes oubliees" was a good choice. Messiaen is evidently a deeply sincere composer and one who has some original ideas about composition. He is an organist, and his latest work is in the form of nine meditations, called "La Nativite du Seigneur," for that instrument. In this he employs a curious system of three transposable modes. Whether this earlier work has something of the same basis is hard to say, because the system as described in the Revue Musicale sounds decidedly complicated.

As usual in compositions which set out to contrast good and evil, the latter wins for immediate interest. "Paradise Lost" holds the reader's attention more easily than "Paradise Regained." Only Cesar Franck in his "Beatitudes" was unable to give his wicked characters much juice. Mr. Messiaen's sin, however, must have been exciting while it lasted; but happily there is no anti-climax when the piece ends in quietest simplicity. The work is more straightforward rhythmically than the constant changes in time signature would lead one to suppose. The composer has something to say, and he does so effectively and concisely.

Dr. Koussevitzky then led an exciting performance of Strauss's "Don Juan," perhaps the best of the tone poems and certainly "teacher's pet" as far as conductors are concerned. The performance of Sibelius' Fifth Symphony seemed to us exceptionally eloquent. We feel that the third movement is not Sibelius at his best. It gives us the tricks of his very individual style, but in such a way that they annoy rather than astonish or delight. On the other hand the first two are remarkable, and the finale loses none of its majesty.

This concert, which was an exceedingly good one, will be repeated tonight. Next week Wagner's "Faust" overture and Liszt's "Faust" symphony will be played.

LOWELL, MASS.

DAY TELEGRAM

AY CONCERT TO OPEN TOMO

xt Monday, in Symphon .15, Serge Koussevitzk duct the opening concert ries of six Monday evenin e Boston Symphony orc The programme will ir Haydn's Symphony in B fl 102, and the 9th in the Londc ies: Debussy's "The Sea," thi chestral sketches; and the Symphony of Sibelius in E flat

The remaining concerts o series, for which subscriptions are still available, will take place on November 30, January 18, February 8, February 22, and April 12. Soloists for the season are Harold Bauer, pianist, and Gaspar Cassado, 'cellist. Dimitri Mitropoulos will conduct one of the concerts.

The Tuesday afternoon series of six will open in Symphony hall on November 3. This series is devoted, for the season to come, to the foremost composers of the 19th century.

TROY, N. Y.

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C. W. D.

INFORMATION OBSCURED

Program Aptly Selected, Performers at Their Peak

31.

Dr. Koussevitzky and Orchestra Present Music by Mozart, Messiaen, Strauss and Sibelius

By Moses Smith

Outside of Boston Dr. Serge Koussevitzky is generally greeted as a masterful program-builder. It is true that in the home city of the Boston Symphony Orchestra the conductor is occasionally likely to regard the entire programs of the year as a unit, so that an individual program may seem to lack proportion. But the program for this week's concerts, heard yesterday afternoon and to be replayed this evening, is an illustration of the conductor's most happy flair for selecting an engrossing list.

Mozart's Symphony in A major (K. 201), which begins the program, serves the manifold purpose of a light, spirited beginning; of an offset to the storm and stress, the problems and perplexities of the music of the nineteenth and twentieth centuries that followed; and of a quasi-novelty. For, strange as it may seem, this delightful A major Symphony had not previously been played at a concert of the Boston Symphony Orchestra.

The more aggressive novelty followed immediately—"Les Offrandes oubliees" by Olivier Messiaen, containing music that could not have been written in any century (and very likely in any decade) but ours. With all its complexities this music had at least the intention of simplicity, as compared with other compositions of the post-War era. Therefore M. Messiaen's work was not so sharply contrasted with the music of an earlier century as to violate the listener's sensibilities.

On the other hand it had sufficient harmonic astringency, rhythmic diversity and orchestral color to serve as a bridge to Strauss's "Don Juan," which, a million miles removed from the music of Mozart in style and emotional effect, would have been altogether too violent a contrast with the little Symphony if it had been made to follow it immediately.

Now "Don Juan" is so richly and lushly scored, so sensuous in its melodic and harmonic appeal, that it might have seemed dangerous for Dr. Koussevitzky to place after it the Fifth Symphony of Sibelius, the only other number on the program. But the conductor must have been shrewdly counting on several factors; the intermission, which gave us listeners a chance to cool off after an exciting performance of the Strauss tone-poem; the intensities of this very Fifth Symphony of Sibelius and the almost hypnotic effect of its reiterated motives; and, finally, the magnificent performance it received.

* * *

It was clear at yesterday's concert that it is difficult to separate Dr. Koussevitzky the conductor from himself as program-maker. Or to separate either from the superb Boston Symphony Orchestra at his disposal. We have not had such uniformly beautiful, precise, invigorating, "inspiried" playing by the orchestra since—well, since the last similar occasion, which was probably no further away than last season. But at the time of listening the occurrence seems like a miracle.

The Mozart Symphony was played with a delicious style. The unfamiliar work by Messiaen seemed to be getting the most favorable treatment possible, far more favorable, it is probably safe to hazard, than it received at any of its Parisian performances. The playing of it abounds in difficulties, principally rhythmic; but the listener did not detect the slightest hitch.

The presentation of the Strauss tone-poem, as I have already suggested, was something out of the ordinary. The strings had the gorgeous beauty of tone that Strauss asks but does not always get from other orchestras. The brass choir, which has had its off days in the past, sounded magnificently yesterday. Especially was this true of the quintessential horns, which, on the basis of two concerts, seem rejuvenated this season.

Instead of straining for more superlatives to characterize the performance of the Sibelius Symphony it will be better to state simply that the playing seemed to be ideal. Almost certainly it surpassed Dr. Koussevitzky's and the Orchestra's previous splendid essays with this Symphony. There was all the wondrous perfection of detail and ensemble and none of the excessive breadth which has slightly marred the Koussevitzkyan presentations of this composition in the past.

* * *

It was good to hear the Mozart Symphony and a pity we have not heard it before. The Symphony was written when Mozart was only eighteen years old, but it exhibits the hand of a genius—and of a master as well. Consider only the development section of the first movement—short, rudimentary in form, but not so short as to prevent Mozart from introducing a stroke as bold as lightning, an idea that comes as fresh as the most elaborately contrived surprises of Beethoven. In a few months a mere boy turned out four such symphonies, not to mention other music. Wonderful boy, indeed!

The "offering" of M. Messiaen was too generous to be dismissed with condescension and not ample enough to justify its imposing auspices. This young man (he is twenty-eight, according to the program-book) boldly proclaims himself one of the four members constituting "La Jeune France," with the customary sweeping manifesto issued a little while ago. Terms of the manifesto are, it is true, general and rather vague. But by implication they lead us to expect, at the least, a Berlioz, in whose name the four presume to speak.

Messiaen, unfortunately, is no Berlioz. It is, of course, unfair to demand that he be either a Berlioz or even that now despised Saint-Saens, who once had something to say on the subject of purity in French art. But the composer of "Les Offrandes oubliees" is obviously a competent, talented and stimulating musician. In this work, which by the way, was written at least five years before the formal pronouncement of "La Jeune France," he has selected an excellent subject for musical setting—a trinity of the Cross, Sin and the Eucharist.

The score is necessarily in three-part form. I did not, at first hearing, agree with the opinion of no less eminent a musician than Florent Schmitt that the main section, devoted to Sin, is considerably superior to the other parts. Of course, it is obviously the most exciting; it would have to be in order to represent Sin at all well. But I found considerable interest in the cool, almost contemplative quality of the first offering; and in the peaceful (if again obvious) epilogue that purports to suggest the Eucharist.

Divers Music At Symphony

By Ruth Marsters
Music Editor

IT WOULD be difficult to imagine a greater study in contrasts than that presented by the two works given their first Boston performances at the regular pair of Boston Symphony concerts on Friday afternoon and Saturday evening.

The first, a Mozart Symphony in A major—a gem of a work which Dr. Koussevitzky happened upon in Europe this summer—was first performed in this country in 1897 at a New York concert of the American Symphony Orchestra, and again in 1931 by the Philharmonic, Toscanini conducting. There is no record of any other performance of the Symphony in this country, and it appears to have known a like neglect in Europe.

The second, "Les Offrandes Oubliees (The Forgotten Sacrifice). Meditation Symphonique" by Messiaen, though given its first performance in the United States on this occasion, is not altogether new, the score having been published in 1931.

* * *

OLIVIER MESSIAEN, a composer little known in this country, is one of those in the vanguard of modern French music who have grouped themselves together under the name "La Jeune France." To quote from the admirable program notes of John Burke he "aims primarily to express with the utmost possible of emotion and sincerity the truths of the Catholic faith."

The composer's singleness of purpose is evidenced by the long list of works from his pen inspired by the New Testament.

"Les Offrandes Oubliees" is written in three sections, which bear the titles: "La Croix, Le Peche, L'Eucharistie."

It opens with distinctly eerie threads of harmony in the violins; the rhythm becomes ever more insistent until the climax is reached in a torrential outburst where the music suddenly breaks off. A mysterious passage follows which develops into a movement of poignant beauty.

It is eminently sincere music—a strange blend of mysticism and cacaphony.

It was performed with a moving intensity—The audience appeared to approve the work, as it did the Mozart Symphony which opened the program.

* * *

IT IS almost unbelievable that the latter was written in 1774 by a child of eighteen. The clarity of thought, the unfaltering sureness of structural design, proclaim it to be a mature work. Its youthful qualities, are those that Mozart was never to lose. The extravagance of melody, the gracious patterns of movement and harmony, are everywhere expressive of a pure, blithe spirit that no amount of bitter experience could touch or tarnish.

The first half of the program was brought to a close with Strauss' Tone Poem, "Don Juan." Dr. Koussevitzky's reading of this score was the essence of dramatic poetry. The orchestra was in top form in its performance.

* * *

FINALLY, one heard Sibelius Fifth Symphony. Here is a work so greatly sincere, so filled with meaning, so rich in vitality and abundance of joy, that, had it been the only work of the composer, it would be sufficient to have established his towering stature. It was magnificently performed.

At the concerts of the coming Friday and Saturday Dr. Koussevitzky will conduct Liszt's "Faust" Symphony. The Harvard Glee Club will assist in the performance of the work. Rulon Robison to be the tenor soloist. The program will open with Wagner's "A Faust Overture."

OCTOBER 17, 1936

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What'

Boston Symphony Orchestra

THE Boston Symphony Orchestra gave its second Friday concert of the season yesterday afternoon in Symphony Hall. Dr. Koussevitzky conducted the following program: Mozart, Symphony in A major (K. 201); Messiaen, "Les Offrandes Oubliées" ("The Forgotten Sacrifice"), a Meditation Symphonique; Strauss, "Don Juan," and Sibelius, Symphony No. 5, in E flat.

The Mozart is especially grateful and gracious music, and while it does not reveal the mature ideas which may be discovered in his later works (the young composer is credited with having produced this symphony when only 18 years old) it is unmistakably Mozartean and altogether refreshing. The program said that this was the first performance at these concerts. We hope it may not be the last. It undeniably served a double purpose—of revealing the young genius of the eighteenth century and of throwing into relief the work of another youth of the twentieth century.

We are informed that Olivier Messiaen's "Les Offrandes Oubliées" was published in 1931, when the composer was 23 years old. This young man is affiliated with a group which calls itself "La Jeune France." Germaine Tailleferre has also chosen to associate herself with this group, a circumstance which should at once establish in the mind of the initiated the type of music which may be forthcoming. The group realizes that "as conditions of life become more and more hard, mechanical and impersonal, music must bring ceaselessly to those who love it its spiritual violence and its courageous reactions."

The group is pledged to "create and to promote a living music," but whereas the young Mozart mirrors the elegance of his period, plus that attribute commonly termed "spirituality," the young Messiaen seems to reflect our mechanical age minus that quality, unless it be found in the final measures of his work. A good portrait painter penetrates the outer self of his subject; so also should a composer owning to the tenets which are those of "La Jeune France" reveal more of that "inner fire."

To his credit it may be written that M. Messiaen's piece has the virtue of brevity, that its statements are succinct and very easy to comprehend and that there are mildly exciting moments during the middle section. There was cordial applause for the work upon the conclusion of this, the first performance in the United States.

A superb performance of the Sibelius item left the listener more impressed than ever with the creative ability of this composer. The work also revealed again to the fullest extent in the finale the development possibilities of what may be termed a thoroughly genuine, classical, "swing music" theme. Motion and majesty are the component parts of this impressive movement.

G. M. S.

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Boston Symphony's Matinees To Start Tuesday Afternoo

A concert season of unique d
tinction opens Tuesday at th
o'clock in Symphony Hall, Bost
For this will be the opening
the annual series of six symph
ic matinees in which the Bos
Symphony Orchestra plays w
might be termed programs wit
plot, under the leadership of
world-famous conductor, Se
Koussevitzky. He does the p
ting, and always is able to
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year's matinees was assemb
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plot of the season will be m
drawn from the masters of
nineteenth century, who are kno
as "the romantic school." T
made great advances in the art
writing for orchestra, besides
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agination.

To hear the characteristic wo
of the nineteenth century maste
as Koussevitzky will group th
at the Tuesday matinees at
proximately monthly interv
will be to range over some of
most glorious music of the wo
The composers will include B
thoven, Weber, Schubert, Berl
Mendelssohn, Schumann, Li
Wagner, Brahms, Tchaikovs
Debussy and Sibelius.

Although the entire strength
the Boston Symphony, 109 play
is heard in the Tuesday mati
these concerts are looked on
many as a bargain symphony
ies. Due simply to there b
only six concerts, whereas t
are twenty-four on Fridays
Saturdays, reserved season tic
are inexpensive. Also, the
starting time, three o'clock,
peals to out-of-towners.

On Tuesday, November 3,
programme is scheduled to
clude: the Fifth Symphony
Beethoven, Berlioz's "Roman
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LOWELL, MASS.
SUNDAY TELEGRAM
OCT 18 1936

SYMPHONY PROGRAMME ON FRIDAY AND SATURDAY

Serge Koussevitzky announces Listz's "Faust" Symphony for the third programme of the Boston Symphony orchestra to be given in Symphony hall next Friday afternoon and Saturday evening. This important work of Listz, which consists of three sections, "Faust," "Gretchen" and "Mephistopheles," concludes with a "chorus mysticus" in which the words of Goethe, deifying womanhood, are sung by a male chorus and tenor solo. The Harvard Glee club, and Rulon Robison will sing these parts. Wagner's "Faust" Overture will precede the performance of the Symphony.

The "Faust" Symphony is of special interest at this time in that this year marks the 50th anniversary of the composer's death—July 31, 1886. It also happens that he was born just 125 years ago—October 22, 1811.

Rare Musical Treats Fill Symphony's Program

By RUTH MARSTERS

A large and enthusiastic audience gathered in Symphony Hall yesterday afternoon to hear the Boston Symphony Orchestra, conducted by Serge Koussevitzky, in a program admirably designed and superbly performed.

For the opening work Dr. Koussevitzky surprised his audience with a Mozart Symphony which had hitherto not been performed in Boston. The records at hand show only two previous performances of it in this country, the first in 1897 at a concert of the American Symphony Orchestra in New York, and again in New York at a concert of the Philharmonic, Toscanini conducting, in 1931.

Dr. Koussevitzky happened upon the work last summer in Europe where it has apparently lain in obscurity for many years.

The Symphony is in A major, and scored for the usual strings with two oboes and two horns. It was written in 1774. Mozart was eighteen at the time and serving as concert master at the court of the Archbishop Hieronymous von Collaredo in Salzburg.

It is utterly delightful music, with the wealth of melody that Mozart expended so freely, the irresistible sparkle, and charm, which were so singularly his.

The maturity of the work is no more incredible, considering his tender years, than almost any other fact of his remarkable career.

Another work new to Boston was Messiaen's "Les Offrandes Oubliees (The Forgotten Sacrifice), Meditation Symphonique."

Olivier Messiaen, one of the four modern French composers grouped together under the name "La Jeune France," habitually bases his compositions on subjects taken from the New Testament.

In "Les Offrandes Oubliees" one finds intensity of emotional expression which is often beautiful. The work is built in a pyramid design in which an overwhelming peak is reached.

Strauss' Tone Poem, "Don Juan," and Sibelius Fifth Symphony comprised the remainder of the program. Both were magnificently performed. At the close of the Sibelius Symphony, which followed the intermission, and definitely climaxed the afternoon's performance, it was difficult to remember anything else—all other thoughts being swept away by the power of that towering giant.

The same program will be presented at this evening's concert in Symphony Hall.

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NEWS OF THE WORLD OF MUSIC

Liszt Chided Oftener Than Praised

BY WARREN STOREY SMITH

THIS present should be, for the subscribers to the Symphony Concerts, "Give a Thought to Liszt Week" or, better, "Be Kind to Liszt Week." For the composer whose memory will be honored through a performance of his "Faust Symphony" at the concerts of Friday and Saturdays is nowadays oftener chided than praised. Worse, he is apt to be ignored, save when some writer tells again the tale of his many amours or endeavors to straighten out the tangle of his personality.

Thirty years ago Lawrence Gilman could write: "In any final analysis . . . one is constrained to admit that, in Matthew Arnold's phrase, Liszt chiefly counts to us historically." If that was true then, how much truer is it today. Liszt invented the symphonic poem, paving the way for Richard Strauss, who ultimately swept him from the field. Of the dozen tone-poems only "Les Preludes" has a secure place in the current repertory, and even it is reserved for concerts of a distinctly popular cast. Pianists seldom play the once inevitable Hungarian Rhapsodies or the infinitely clever and showy transcriptions. Singers remember two or three of the songs. The two-piano concertos, models of effectiveness, survive of course, but where are the choral works? The third "Love Dream" will, unfortunately, always be with us.

Two masterpieces Lizt did create, the "Faust Symphony" and the Piano Sonata in B minor, and a less pretentious third, the "Mephisto Waltz." Of the smaller piano pieces a few, such as the F minor Study, have abiding charm.

Forget for a moment the unabashed sentimentality and the bombast that so often disfigure Liszt's music and remember the man's remarkable originality as a harmonist. The "Ricordanza" of 1839 anticipates the chromaticism of Son-in-law Wagner's "Tristan" by 20 years. Elsewhere there are foreshadowings even of Debussy. And it was not only Liszt's unfailing championship of every bold musical spirit of his day — Wagner, Smetana, Grieg, Saint-Saens, the Russian Five—that caused Carl Engel to say so truly that of all the composers of the 19th century Liszt only would have understood the music of the 20th.

When the "Faust Symphony" was last presented at Symphony Hall the occasion was the 100th anniversary of the death of Goethe. Now it is the 125th anniversary of the birth of Liszt, which falls on Thursday, and the 50th of his death, which came July 31 last. As before, the orchestra will be assisted in the final movement by the Harvard Glee Club and Rulon Robison, tenor. Also as before the Symphony will be prefaced by the "Faust Overture" of Wagner.

* * * *

To the two Voisins, father and son, the official register of the Symphony Orchestra now adds another such pair, the two Valkeniers of the horns, the younger of whom, an occasional participant last season, is now a full-fledged member of the octet. It is in this important section also that the only new face in the orchestra may be seen, that of Gottfried Freiberg, who replaces Mr. Boettcher as leader of the first quartet. Mr. Freiberg graduated from the Academy of Music in his native city of Vienna, having studied both horn and piano, and since 1928, when he was 20, he has been a member of the Philharmonic Orchestra of that city and solo horn-player at the State Opera. He has also played in the Festival Orchestra at Bayreuth, and in Vienna he has conducted chamber concerts and there organized the Freiberg Horn Quintet. Already he has proved himself a notable addition to our orchestra.

* * * *

Singing in part for the benefit of the Committee for the Home Care of Children with Heart Disease, under the auspices of the Massachusetts General Hospital, Roland Hayes will offer two departures from his usual custom a week hence at Symphony Hall. The first will be his singing of two excerpts from Wagner's "Die Meistersinger," Walther's song before the Master Guild and the more familiar "Prize Song." The second

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DAY, OCTOBER 17, 1936

AN EARLIER MOZART BY SYMPHONY

Effort of 1774 Heard; Strauss' "Don Juan"

BY WARREN STOREY SMITH

Was it by accident or by design that the first three pieces to be heard in the Symphony concert of yesterday afternoon were all works written before their respective composers had reached the age of 25? Beside the youthful Mozart, Messiaen and Strauss thus assembled, the 50-year-old Sibelius of the Fifth Symphony seemed a positive graybeard.

MOZART'S CHARM AND GRACE

The pieces by Mozart and Messiaen were played yesterday for the first time in Boston. The one is a Symphony in A major, one of four written at Salzburg in 1774; the other a "Symphonic Meditation," "The Forgotten Sacrifice," by one of a quartet of composers who collectively style themselves "Young France." Strauss, as the knowing might deduce, was represented by "Don Juan."

No doubt to the 18-year-old Mozart this Symphony in A major—his 29th, by the way—was a serious affair. To us of today it is primarily a work of charm and grace, like other of Mozart's early symphonies more suggestive of his comic operas than of the three great symphonies of 1788. It has been hoped for some time that Dr. Koussevitzky would turn his attention to these earlier if less important works, and give the G-minor, E-flat and "Jupiter" a much needed rest. Of the performance of this delightful symphony by the strings suitably reduced, paired oboes and horns, it is enough to say that it matched the music.

Messiaen's Pieces

It was, perhaps, more of a feather in Dr. Koussevitzky's cap to have rediscovered this youthful Mozart than to have introduced to this country the not unprepossessing but scarcely impressive work of Olivier Messiaen. Of its three divisions, entitled respectively, "The Cross," "The Sin" and "The Eucharist," the first and third seemed best suited musically to their subject matter, although it was apparently the stormy, agitated second division which most pleased the eminent Florent Schmitt when this "Meditation Symphonique" was first played in Paris in 1931. At least M. Messiaen has written here in all sincerity and with no little show of feeling. For this, in these days, much thanks.

The reception accorded this music yesterday was, however, distinctly half-hearted.

Strauss at Stride

Of these three composers only Strauss achieved in this case a masterpiece, writing with a technical mastery and ripened individuality that are no proper part of youth. The performance, yesterday by Dr. Koussevitzky and his orchestra missed none of the music's proud vitality, driving energy, sensuous glow or final emptiness. At the end enthusiasm now ran high.

When Mr. Monteux first gave us Sibelius's Fifth Symphony in 1922, the conductor admitted privately that he had no great liking for the piece, and Georges Longy, oboeist of blessed memory, remarked—also privately—that for him the symphony was devoid of melody, harmony, form and orchestral color. No one today could say these things of it, yet this particular Symphony has a Spartan simplicity which makes it less directly appealing than the First, Second and Fourth, save in the climactic close of the first and of the final movement. . . . Here again a masterly performance and a stirred audience may be recorded.

SYMPHONY IN FIRST OF MONDAY CONCERTS

The series of Monday symphony concerts for the current season began auspiciously last evening with full attendance and marked enthusiasm. The programme chosen by Dr. Koussevitzky for this occasion consisted wholly of music already heard at the two pairs of regular subscription concerts, and for that reason need not now be discussed in detail. The evening opening number was Haydn's Symphony in B flat major, No. 102, and the final item was the Fifth Symphony of Sibelius, while between them stood Debussy's "La Mer." In their sympathetic exposition of the music and in their general brilliance of effect, the performances were repetitions of those so recently given.

NEW BEDFORD, MASS.
Oct 19 MERCURY 36

We Contribute to Boston Symphony

Gundersen, Violin; Valerio, Clarinet, Born in New Bedford

Writing in the Atlantic Monthly of the recent publication "Boston Symphony Orchestra," Edward Weeks says: "Mr. Gerome Brush has performed a public service. . . . With the strokes of his crayon and the sympathy of his pen he has brought to light the individuality of the one hundred and nine members of the Boston Symphony."

We in New Bedford are proud to have contributed two players to the famous band of artists. Out of these portraits now on exhibit in the first balcony foyer of Symphony Hall, it is found that Robert Gundersen has been vividly recorded. Mr. Brush writes in part:

"To Mr. Robert A. Gundersen, the seating of the Boston Symphony Orchestra has meant a steady progression. Beginning at the age of eighteen, in the back row of the second violins, he is now within one of having to duck the conductor's baton in the livelier passages.

"Most people think in terms of whale oil when they think of New Bedford, but Mr. Gundersen was born there in 1895."

Some suggestion of the fine brow of clarinetist Manuel Carreiro Valerio, Mr. Brush has caught in his session with that young musician. Of him the compiler says:

"Mr. Valerio was born in New Bedford, Massachusetts, but so far as his temperament is concerned he might just as well have been born in the Azores, which is the birthplace of his father, his mother, and his wife. When he plays the clarinet, it is like the classic Horn of Plenty—a musical outpouring of the many flowers of St. Michael. He has never played anything but the clarinet and is perfectly happy to nestle down in a large orchestra, sounding the right note at the right time in a symphonic landscape."

Note: If Mr. Valerio has never played any other instrument he worked in an organ factory to earn the money for his clarinet lessons, practicing by night.

A. C. P.

PROVIDENCE, R. I.
BULLETIN

ANOTHER DISCOVERER

Dr. Koussevitzky has discovered New England. Every year until this one the eminent conductor of the Boston Symphony has gone abroad for relaxation after his strenuous season. This year he came back early to conduct those out-of-door performances in the Berkshires and afterward travelled through New England.

He thinks that it is wonderful. Seldom has he tasted such air. Never has he seen such roads, which make all beauty spots so readily accessible. Above all he is delighted with the way New England allows its natural beauty to speak for itself.

In Europe it is all so painfully cared for—cleaned, scoured, patted down with the palm of the hand, worked over, so that the traveller becomes unconsciously aware of the vast human effort behind it. Dr. Koussevitzky, who is a great walker, has had the time of his life here in the mountains and at the shore.

Well, some of us could have told him all this, of course. As a matter of fact, some of us have been telling him so all of the time he has been here and in no uncertain terms.

But it is like everything else. A fellow has to discover these things for himself. The rest of America is a great deal like Dr. Koussevitzky in this. Here it has been ever since the Revolution! Americans have heard of the beauty of New England all their lives, but it is comparatively recently that they have begun to show any real appreciation of it.

UESDAY, OCTOBER 20, 19

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MUSIC

MONDAY SYMPHONY

The Boston Symphony orchestra, Serge Koussevitzky, conductor, gave the first concert of the season of the Monday evening series last night in Symphony Hall. The program was as follows:

Haydn—Symphony in B-flat, No. 102
Debussy—"La Mer," Three Orchestral Sketches
Sibelius—Symphony No. 5, in E-flat, Op. 82

The current concert season bids fair to fulfill the promises of its auspicious beginnings. An audience larger than any we have ever had the pleasure of seeing at this concert series was present last night at the first of the Monday evening concerts of the Boston Symphony orchestra. What is more, growth of enthusiasm has kept pace with numerical increase. The applause last night represented far more than the cordiality to be expected at the opening of a new season. The program was one to inspire enthusiasm. The symphony in B-flat (No. 9 of the "London Symphonies") is proclaimed one of Haydn's "three greatest instrumental works" by no less an authority on such matters than Prof. Donald Tovey. Debussy's "La Mer," whether listened to as descriptive or pure music, cannot but be enjoyed by any one who has a receptive imagination. And Bostonians may well consider themselves fortunate in having the privilege of hearing Dr. Koussevitzky's inimitable reading of the Sibelius Fifth Symphony.

Unfortunately we must make certain reservations concerning the interpretation of the Haydn Symphony. The tuttis of the first movement were emphasized to such an extent that they became a series of dramatic effects. Haydn would undoubtedly have used such effects upon occasion, and sparingly. But it is unthinkable that he could have intended such violent and brutal shocks every time the tutti alternates with the concertino. The over-emphasis last night was, of course, partially due to the use of such a large body of instruments. When the orchestra is reduced, as Dr. Koussevitzky himself proved at one of the Harvard tercentenary concerts, such difficulties are entirely obviated in the performance of Haydn's orchestral works. The Finale of the symphony was also exaggerated last night, this time in respect to tempo. An excessive rate of speed caused the melodic detail to become indistinct, and made the anacrustic figure of the principal theme sound like a short glissando rather than three separate notes.

Whatever contestable elements may have been present in the Haydn slmphony were more than compensated by the superb playing of the orchestra during the entire remainder of the program. No Debussyian subtlety escaped the masterful players or the discerning conductor. As for the Sibelius symphony, none but superlative epithets could be applied to last night's eloquent performance.

P. C. A.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

With a program selective of the best of the two foregoing weekends, the Monday series of the Boston Symphony Orchestra got under way last night. Three unquestionably accepted names—Haydn, Debussy, Sibelius—added the hint of staidness one has come to expect of this particular sequence of Symphony concerts. The Monday audiences are among the most appreciative the Orchestra faces: and well they might be, for seldom does this organization fail to exhibit for this particular gathering a splendid summation of its talents.

The telling compactness of Haydn's B-flat symphony (No. 102, the ninth of the London series), staying much within the strict bounds of classicism, was an excellent contrast to the far-flung, huge-canvas apostrophe Debussy dedicated to the sea. Dr Koussevitzky is consummately shrewd in these deliberate program arrangements. All of "La Mer" received the performance that a great orchestra and great conductor can give it; but in the last of the trypitch—"Dialogue of Wind and Waves"—Dr Koussevitzky outdid even his customary self.

Then, after intermission, the conductor's equally prudent placement of Sibelius' fifth Symphony. The Finnish composer should be in everlasting debt to Dr Koussevitzky that he found a conductor who so intimately understood and appreciated his works, and was able so consistently and faithfully to give them to the public. Last night, Dr Koussevitzky gave a fine reading of this noble work. The splendid declamation of the final measures leaves an impression that will not soon be forgotten.

What's Going

Monday
Oct. 20 1936

Monday Symphony

THE Boston Symphony Orchestra's current series of Monday evening concerts opened last night at Symphony Hall. Dr. Koussevitzky, who was greeted with the customary warmth, had built an attractive program for the occasion out of Haydn's B flat Symphony, No. 102 (the ninth of the London symphonies), Debussy's "La Mer," and Sibelius's Fifth Symphony, in E flat. A certain impersonality, a decided absence of romantic self-pity or of egotistic preoccupation in general, undoubtedly gave unity to this program. Orchestra and conductor were at the height of their form.

Criticism and performance of Haydn have long been vitiated by the idea that the composer's dominant traits were rustic jollity and a predilection for practical jokes. Critics are beginning to shake off this obsession and acknowledge other qualities—grace and a warm, serious beauty, harmonic daring for other than jocular ends, and a formal subtlety and originality that are still embarrassing the pedants. But the picture of the hearty clodhopper and village cut-up still lingers in the minds of performers. Even Dr. Koussevitzky, last night, led the first Allegro with over-boisterous élan, trampling underfoot many a graceful phrase that deserved more tender treatment. But both the smoothly-flowing Adagio (avoiding the fate of the introductory Largo, which had been drawn out intolerably) and the really humorous—but not bucolic—Finale were played with a sensitiveness that could hardly have been improved.

Explicitly descriptive music is, with the swing of the pendulum, in bad odor today, but such delicate and miraculously imaginative tours de force as the three sketches that comprise Debussy's "La Mer" will not soon disappear from our programs. Rubber-stamp clichés have sent much program music to remote shelves. But this is painted from direct observation and in a medium of the painter's own devising. It was performed with brilliance and imaginative power.

The suggestion of natural forces is not absent from Sibelius's Fifth Symphony, but implicitly at the most, coloring mysteriously the purely musical synthesis of purely musical matters that preoccupies the composer. The work formed part also of the orchestra's Friday and Saturday programs, and need not be further discussed now, except perhaps to invite attention to a curious trait that often characterizes genius (Beethoven and Stravinsky both have it): a kind of fanatical and thoroughly conscious insistence upon banalities, where these, for all their unimpressiveness, happen to fit into the composer's scheme. Lesser composers feel the need of being impressive continuously—and tiresomely.

Symphony Gives Monday Concert

The first of the Monday evening series of concerts by the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, opened in Symphony Hall last night before an audience that appeared even larger and more enthusiastic than any that attended last season's Monday group. It was almost a capacity gathering. The program presented was a combination of the works heard at the last two Friday afternoon and Saturday evening concerts and included Haydn's Symphony in B flat, No. 102 (the ninth of the London series), Debussy's "La Mer," three orchestral sketches and the Sibelius Symphony No. 5 in E flat major.

Such a group of selections was ideally suited to the occasion. The Haydn had not been played in this series for a number of years, the Debussy could stand up under any quantity of performances, becoming increasingly effective after each repetition, and finally there was the Sibelius Fifth interpreted in inimitable fashion by Dr. Koussevitzky, and the orchestra. All three have been described in some detail the past few weeks. Yet so high was the calibre of the playing that one was again tempted to launch into superlatives. The lovely adagio of the Haydn symphony, the bright, shimmering beauty of the strings in Debussy's orchestral sketches "La Mer," these were things not soon to be forgotten.

And, of course, that statement should be applied even more emphatically to the Sibelius. Dr. Koussevitzky has long excelled as a conductor of Sibelius and last night he brought out all the grandeur and force of this particular masterwork. In the tremendous finale, as Prof. Tovey suggested, it was as if indeed Thor swung his hammer and drove the cantabile into "full form and glory" until the symphony ended "with the finality of a work that knew from the outset exactly when its last note was due." The audience, always more responsive than on Friday afternoon, gave conductor and orchestra an ovation at the close. The next Monday concert will be given Nov. 30.

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Symphony Concert

Program Aptly Selected, Performers at Their Peak

Dr. Koussevitzky and Orchestra Present Music by Mozart, Messiaen, Strauss and Sibelius

By Moses Smith

Outside of Boston Dr. Serge Koussevitzky is generally greeted as a masterful program-builder. It is true that in the home city of the Boston Symphony Orchestra the conductor is occasionally likely to regard the entire programs of the year as a unit, so that an individual program may seem to lack proportion. But the program for this week's concerts, heard yesterday afternoon and to be replayed this evening, is an illustration of the conductor's most happy flair for selecting an engrossing list.

Mozart's Symphony in A major (K. 201), which begins the program, serves the manifold purpose of a light, spirited beginning; of an offset to the storm and stress; the problems and perplexities of the music of the nineteenth and twentieth centuries that followed; and of a quasi-novelty. For, strange as it may seem, this delightful A major Symphony had not previously been played at a concert of the Boston Symphony Orchestra.

The more aggressive novelty followed immediately—"Les Offrandes oubliees" by Olivier Messiaen, containing music that could not have been written in any century (and very likely in any decade) but ours. With all its complexities this music had at least the intention of simplicity, as compared with other compositions of the post-War era. Therefore M. Messiaen's work was not so sharply contrasted with the music of an earlier century as to violate the listener's sensibilities.

On the other hand it had sufficient harmonic astringency, rhythmic diversity and orchestral color to serve as a bridge to Strauss's "Don Juan," which, a million miles removed from the music of Mozart in style and emotional effect, would have been altogether too violent a contrast with the little Symphony if it had been made to follow it immediately.

Now "Don Juan" is so richly and lushly scored, so sensuous in its melodic and harmonic appeal, that it might have seemed dangerous for Dr. Koussevitzky to place after it the Fifth Symphony of Sibelius, the only other number on the program. But the conductor must have been shrewdly counting on several factors; the intermission, which gave us listeners a chance to cool off after an exciting performance of the Strauss tone-poem; the intensities of this very Fifth Symphony of Sibelius and the almost hypnotic effect of its reiterated motives; and, finally, the magnificent performance it received.

* * *

It was clear at yesterday's concert that it is difficult to separate Dr. Koussevitzky the conductor from himself as program-maker. Or to separate either from the superb Boston Symphony Orchestra at his disposal. We have not had such uniformly beautiful, precise, invigorating, "inspiried" playing by the orchestra since—well, since the last similar occasion, which was probably no further away than last season. But at the time of listening the occurrence seems like a miracle.

The Mozart Symphony was played with a delicious style. The unfamiliar work by Messiaen seemed to be getting the most favorable treatment possible, far more favorable, it is probably safe to hazard, than it received at any of its Parisian performances. The playing of it abounds in difficulties, principally rhythmic; but the listener did not detect the slightest hitch.

The presentation of the Strauss tone-poem, as I have already suggested, was something out of the ordinary. The strings had the gorgeous beauty of tone that Strauss asks but does not always get from other orchestras. The brass choir, which has had its off days in the past, sounded magnificently yesterday. Especially was this true of the quintessential horns, which, on the basis of two concerts, seem rejuvenated this season.

Instead of straining for more superlatives to characterize the performance of the Sibelius Symphony it will be better to state simply that the playing seemed to be ideal. Almost certainly it surpassed Dr. Koussevitzky's and the Orchestra's previous splendid essays with this Symphony. There was all the wondrous perfection of detail and ensemble and none of the excessive breadth which has slightly marred the Koussevitzkyan presentations of this composition in the past.

* * *

It was good to hear the Mozart Symphony and a pity we have not heard it before. The Symphony was written when Mozart was only eighteen years old, but it exhibits the hand of a genius—and of a master as well. Consider only the development section of the first movement—short, rudimentary in form, but not so short as to prevent Mozart from introducing a stroke as bold as lightning, an idea that comes as fresh as the most elaborately contrived surprises of Beethoven. In a few months a mere boy turned out four such symphonies, not to mention other music. Wonderful boy, indeed!

The "offering" of M. Messiaen was too generous to be dismissed with condescension and not ample enough to justify its imposing auspices. This young man (he is twenty-eight, according to the program-book) boldly proclaims himself one of the four members constituting "La Jeune France," with the customary sweeping manifesto issued a little while ago. Terms of the manifesto are, it is true, general and rather vague. But by implication they lead us to expect, at the least, a Berlioz, in whose name the four presume to speak.

Messiaen, unfortunately, is no Berlioz. It is, of course, unfair to demand that he be either a Berlioz or even that now despised Saint-Saens, who once had something to say on the subject of purity in French art. But the composer of "Les Offrandes oubliees" is obviously a competent, talented and stimulating musician. In this work, which by the way, was written at least five years before the formal pronouncement of "La Jeune France," he has selected an excellent subject for musical setting—a trinity of the Cross, Sin and the Eucharist.

The score is necessarily in three-part form. I did not, at first hearing, agree with the opinion of no less eminent a musician than Florent Schmitt that the main section, devoted to Sin, is considerably superior to the other parts. Of course, it is obviously the most exciting; it would have to be in order to represent Sin at all well. But I found considerable interest in the cool, almost contemplative quality of the first offering; and in the peaceful (if again obvious) epilogue that purports to suggest the Eucharist.

Programs and Prospects for Concert Halls

Liszt's Anniversaries to Be Marked by Playing of "Faust" Symphony

The program for the symphony concerts on Friday and Saturday of next week will be made up of Wagner's "Faust" Overture and the Liszt "Faust" Symphony. The selection of the Liszt work at this time is occasioned by the current commemoration of the fiftieth anniversary of Liszt's death and the 125th of his birth. He was born on Oct. 22, 1811.

The Harvard Glee Club and Rulon Robison, tenor, will participate in the performance of the Symphony.

At the symphony concerts of Friday and Saturday, Oct. 30 and 31, Ruth Posselt, the talented Boston violinist, will be the soloist in the Dvorak Concerto. And the following week, on Nov. 6 and 7, Mahler's "Lied von der Erde" will be presented.

The program for the opening concert of the Boston Symphony Orchestra's Monday evening series will consist of Haydn's Symphony in B-flat, No. 102, Debussy's "La Mer" and the Fifth Symphony by Sibelius.

PROVIDENCE, R. I.
BULLETIN

OCT 22 1936

Liszt's "Faust Symphony" and Wagner's "Faust Overture" to be Played by Boston Symphony Orchestra Here Tuesday.—Harvard Glee Club, Rulon Robison, to Assist

By G. Y. Loveridge.

An evening devoted to the legend of Faust, as dealt with by Wagner and Liszt, is announced by the Boston Symphony Orchestra for its first concert of the season here in Metropolitan Theatre next Tuesday.

Wagner's "Faust Overture" will be played, and Liszt's "Faust Symphony." The symphony requires a male chorus and a tenor soloist, in this case the Harvard Glee Club and Rulon Robison; it takes about an hour and one-quarter to perform, and it and the Dante Symphony are accounted Liszt's finest works.

Is Seldom Heard

The symphony, which is seldom heard, is now being performed by the Boston orchestra in commemoration of the 125th anniversary of the birth of Liszt and the 50th of his death. He was born Oct. 22, 1811, and died July 31, 1886. There is a sort of family angle to Tuesday night's program, also, since Wagner was Liszt's son-in-law.

To deal with the compositions chronologically, Wagner's was composed in January, 1840, at a time when neither his musical state nor his economic state was high. The importance of this work as a turning point in his career is related in his autobiography. He had been living in Paris for some time and had been wasting his talents in efforts to imitate the works of inferior but more successful composers.

Speaking of his attendance at rehearsals of the Conservatoire orchestra, Wagner says that they "to my surprise, made such an unexpected impression on me in other ways that they exercised a decisive influence in the crisis of my artistic development.

"This was due to the fact that I listened repeatedly to Beethoven's Ninth Symphony, which, by dint of untiring practice, received such a marvelous interpretation at the hands of this celebrated orchestra that the picture I had had of it in my mind in the enthusiastic days of my youth now stood before me almost tangibly, in brilliant colors undimmed, as though it had never been effaced by the Leipsic orchestra who had slaughtered it under Pohlenz's baton."

Abyss of Shame

Wagner's whole period of deterioration of musical taste now "sank down as if into an abyss of shame and remorse" and he longed to compose something that would give him a "feeling of satisfaction" similar to that he had experienced in rediscovering Beethoven's Ninth Symphony.

"In this mood," he continues, "I sketched an overture to Faust which according to my original scheme was only to form the first part of a whole Faust Symphony as I had already got the Gretchen idea in my head for the second movement."

The rest of the symphony, however, never was written. Fifteen years later, at the behest of Liszt, much of the overture was rewritten.

"I had forgotten all about it, and I owed its reconstruction to the advice of Liszt, who gave me many valuable hints," Wagner says.

In the beginning he had hoped the Conservatoire orchestra would give the overture a hearing, but he was told the orchestra believed that enough had been done for him and "hoped to be rid of me for some time." He himself was "not quite confident" of the overture because of its "zephyr-like ending."

Wife Disliked It

Wagner's first wife, Wilhelmina Planer, the actress, did not like the overture, but Wagner speaks of it as a composition "which had been the means of so important a change in my musical ideas." It remains the oldest of his works in the modern repertoire.

Liszt was another of the numerous composers stirred to present the Faust legend in music. He began his symphony in 1853 and completed it in 1854. The choral epilogue was added subsequently. The symphony was dedicated to Berlioz. It consists of three "character pictures," of Faust, Marguerite and Mephistopheles.

The symphony is not only one of Liszt's most ambitious works, but also one of the most original, in the view of commentators, The first theme suggests the state of mind of Faust, his disillusionment and perplexity, the doubts and chaotic thoughts engendered by his long and fruitless study. This is followed by a theme portraying or indicating the yearning of Faust to triumph over his apparent destiny, then a section, allegro agitato, suggestive of his efforts to rise above fate.

The movement devoted to the young woman evokes "a sweet and innocent maiden," with the chief theme sung by oboe with solo viola.

The Mephistopheles movement is considered original and strong, in that it does not employ a new theme for this sinister person, but depicts him by parodies of the themes associated with Faust in the first movement. This was perhaps suggested by the line in Goethe's poem in which Mephistopheles describes himself: "I am the spirit that ever denies."

In the final movement there comes a gradual dispelling of the influences of darkness, and chorus and soloist join in a triumphant and stirring close.

Chicago Organist to Be Heard at Symphony Hall

Proter Heaps, Chicago, organist, will give a recital at Symphony Hall on Friday evening, beginning at 8.15. The program will consist of Parker's Concert Piece in B major; Bach's "Have Mercy Upon Me, O Lord," "Le Prologue de Jesu" and Toccata and Fugue in D minor; "The Swan" by Saint-Saens; "The Brook" by Dethier; the Pilgrims' Chorus from "Tannhauser;" "Four Casual Brevities" by Leach; Ravel's Bolero" and Mulet's Toccata, "Thou Art the Rock." In the course of the recital Mr. Heaps will discourse on the resources of the new Hammond organ, which he will be employing. Free tickets are obtainable at Symphony Hall or at M. Steinert and Sons Company, 162 Boylston street, Boston.

PROVIDENCE, R. I.
JOURNAL

Liszt's Faust Will Be Given by Orchestra

FOR its first concert here this season in the Metropolitan Theatre Tuesday night, the Boston Symphony Orchestra will offer Liszt's "Faust" Symphony by way of paying tribute to that composer, this year being the 125th anniversary of his birth and the 50th of his death.

This week is marked also by the opening of the Providence Symphony Orchestra's annual membership drive, to be inaugurated with a musical and tea at the home of Mrs. Arthur M. Allen, 184 Upton avenue, tomorrow afternoon at 4 o'clock.

The "Faust" Symphony is divided into three parts descriptive of and titled after the Goethe characters, Faust, Gretchen and Mephistopheles. The conclusion is a choral setting of the "chorus mysticus," which ends the second part of Goethe's poem. This will be sung by the Harvard Glee Club, G. Wallace Woodworth, conductor, and the tenor solo by Rulon Robison.

The symphony will form the second half of the program. Dr. Serge Koussevitzky has chosen Mozart's Symphony in A-major for the first part. The concert is scheduled to begin at 8:15 o'clock.

DAY, OCTOBER 24,

"FAUST" OF LISZT BY SYMPHONY

Orchestral Masterpiece Given With Marvels of Tone

BY WARREN STOREY SMITH

The second and third concerts by the Boston Symphony Orchestra have more than made up for any lack of outstanding interest in the first. Yesterday, as climax of this eighth of a season, there came a performance of the "Faust Symphony" of Liszt. As when this imposing work was last heard in Symphony Hall four years ago, the orchestra was assisted by the Harvard Glee Club and Rulon Y. Robison, tenor. Also as before, the Symphony, almost a concert in itself, was preceded by the "Faust Overture" of Wagner.

LISZT'S MASTERPIECE

In view of its dimensions it is not surprising that the "Faust Symphony" has been heard at only nine pairs of symphony concerts. The present pretext for its appearance is the fact that this year of 1936 marks both the 125th anniversary of the birth of Liszt and the 50th of his death; while in 1932 the occasion was the centennial of the death of Goethe. The last-named anniversary might have been marked in many ways; the present double anniversary could not have been more fitly observed. For this symphony is Liszt's masterpiece and monument, a work in which the flaws in his musical armor are least in evidence and the one in which all of his virtues shine most clearly.

The Gretchen Music

More than that, it contains in the second of its three "character pictures," that of Gretchen, music without precise parallel anywhere. Sensuous this music undoubtedly is, but it is no more the sensuousness of Gounod than it is that of Wagner. Could Goethe have lived to hear it, and have come to understand it, he would surely have felt that here his heroine had been reborn in tone. And if Faust is less recognizably characterized, and if this first movement is not without its touches of Lisztian grandiosity, rhetoric and pose, the limning of Mephistopheles in terms of parody of the Faust themes was a master stroke, executed with unerring mastery.

Fost most listeners, however, the high point of the symphony, even the moment long and anixously awaited, will be the final chorus, in whioh the "eternal feminine" is mystically glorified both by Goethe and by Liszt. A symphony of dramatic contrasts, this, of which the most dramatic is the passage from the orchestral brimstone of the finale to the rapture of this once uncomprehended epilogue.

Beauties of Tone

Three times now has Dr. Koussevitzky given us this symphony and each time he—and his orchestra—have presented it with a deeper insight into both its musical and its spiritual, or psychological, significance. Moreover, sheer beauty of orchestral tone could hardly go farther than yesterday; it went in the yearning, questioning introduction to the Faust movement in the "love theme," in the whole of the Gretchen movement and in the epilogue. One after another the various soloists of the orchestra reminded us of their perfections. Did space permit, it would be a pleasure to list player and passage.

Nor did chorus and tenor fail composer and conductor when their opportunity came. In the applause heaped upon the end these received their due as did Mr. Woodworth, who had prepared this collegiate choir.

Wagner's Overture

In its place at the beginning of the concert the necessarily lesser effort of Wagner nevertheless made its due impression. The task for the conductor here is not an easy one. Composed and almost unbelievably, when Wagner was virtually in his "Rienzi" days, this overture, which itself was to have been the first movement of a "Faust Symphony," is a curious mixture of prophesies both of the immediately approaching "Flying Dutchman" and of the far distant "Ring."

Despite Wagner's later revisions, the piece remains a mixture of styles. It is greatly to Dr. Koussevitzky's credit that yesterday we felt this to be the case less than ever before.

TRANSCRIPT, THURSDAY, OCTOBER 22, 1936

and Musicians --- News of th

Liszt "Faust" Symphony for Commemoration

With a Note About Wagner's Overture to Be Played By Boston Orchestra

Today is the one hundred and twenty-fifth birthday of Franz Liszt. Since he died in Bayreuth, "chez Wagner," as he would have said, fifty years ago, we are able to celebrate anniversaries both of his birth and death. The great Symphony after Goethe's "Faust," which is being given at the Boston Symphony concerts of Friday and Saturday, is the inevitable choice, for it not only exhibits Liszt thinking and composing at the height of his powers, but avoids the virtuoso Liszt whose love of shallow magnificence has seriously disfigured the reputation of his truly fine works.

This score, unquestionably his masterpiece, reflects the dual nature of a man who was constantly torn between the loftiest idealism and mysticism on the one hand and the most intense desire for the social pleasures of the world on the other. Since Mr. Ernest Newman has so glibly unfrocked L'Abbe Liszt, it is not surprising to discover an equally aphoristic allusion: "If it may be said that Liszt was a finer pianist than composer, it is no less true that he was a better lover than either." There is no need to expose the fallacies involved; rather is it valuable to accept the implications, for the composer shows himself in his two principal characters in this work.

First he is the "philosophical musician" of whom we have heard before, and second he is the man of the world whose wit could bite, whose irony could sting as it stings in the Mephistopheles movement of the Symphony. This man of the world also understood the gentler arts of his civilization and from this knowledge he has created a musical Gretchen of extraordinary imagination, a Gretchen exquisite at once in her simplicity and in her tender charm. It was only a step with Goethe for the loftiest Liszt to make her into a symbolic ideal of womanhood and divine love.

The second movement shows us Gretchen and her meeting with Faust, her love. The third depicts Mephistopheles as Goethe's spirit of denial. There is no new music, but all of Faust's music from the first movement of this symphony of character pictures is cruelly parodied, wantonly tortured into a fire of irony. This devil only exists as antagonism to Faust—his character is to have no character, but to be eternal mischief. Only the music of Gretchen leaves him powerless; before divine love his wiles are of no avail. The transition from this malicious witchery to the final chorus on the last lines from the second part of "Faust," "the eternal womanly draws us on," is a stroke of dramatic genius consummated in 1857 when Liszt revised the score which had been completed in 1854. It shows us Liszt, the mystic, at his best, just as the first movement defines the philosopher.

* * *

There could be no more fitting prelude to the "Faust" Symphony than the "Faust" Overture of Wagner which will precede it at these performances. Written in 1839 in Paris where Wagner, with Minna, was tasting his most profound miseries, and composing ballads and vaudeville music to eke out the barest existence, it points the way for his later achievements. There can be no doubt that he felt himself in much the same position as the Faust of the opening of Goethe's poem.

Always deeply moved by the plight of the Medieval magician who became Goethe's most significant character, Wagner heard a performance of Beethoven's Ninth Symphony under Habeneck at the Conservatoire which so fired his mind with what he considered its Faustian implications, that he set to work immediately upon a "Faust" Symphony of his own. The first movement alone was completed, and since it depicted Faust only in the loneliness of his study, it was called an "Overture to the First Part of Goethe's 'Faust'." The title was changed with the subsequent revisions.

Twilight Radiance

Franz Liszt

Born 125 Years Ago Today, Died Fifty Years Ago. The Reproduction Above Is from a Photograph Made in Paris Shortly Before the Composer's Death.

In the Overture we see a tormented and solitary scholar in his dark sanctuary, weary of books and learning, athirst for the greater knowledge and experience of the world. Restless, tortured with visions of life at its fullest, with illusory passions and desires, we see this Faust who must find the world anew through activity. "Faust in der Einsamkeit" looms from this score, Faust in the restless introspection that is to drive him into the world through which Liszt leads him. G. H. L. S.

Salute to Liszt's Memor

Fellow-Hungarian Recalls the Virtues of Liszt

Testimonial from Bela Bartok On the Occasion of the Double Anniversary

To what extent does this generation understand the works of Liszt, which of his works does the public prefer, and which does it appreciate less?

The answer to the first part of this question is simple; the average musician, like the average layman, sees but the external form and never the depth.

If the form is pleasant, the layman accepts and, indeed, pardons its imperfections, but often he does not even perceive them. It is much more difficult to answer the second part of our question, to learn why most people remain such strangers to Liszt's most important compositions. In order to reply to this, we must examine these compositions from the aesthetic point of view as well as from that of a criticism of the style.

If we compare Franz Liszt as a composer with his predecessors and contemporaries, we are at once struck—in the whole of his work—by a singular phenomenon which we will not find in their cases. We are convinced, indeed, that no one of the great composers who lived before Liszt's epoch or during it gave himself up, as much as he, to the most diverse, varied and heterogeneous influences.

Even the greatest composer has an already extant point of departure. The innovator comes gradually to regions which but barely recall this point, while another type—great by synthesis—develope a style neither seen nor imagined by those whose styles were his point of departure. Liszt, on the other hand, has no precise departing point, and he has not founded several similar styles upon it. He has submitted himself to the most contradictory and disparate influences.

* * *

Continued above Right

Let us examine these influences. Among his contemporaries Chopin's is especially marked in certain of the piano works. Traces of the Italian "bel canto" style of the beginning of the last century are discernible in almost all his compositions. It seems superfluous to mention how much he has devoted himself to the influence of what we call Hungarian Gypsy music.

The influence of the semi-popular and rather sentimental music of the

rhapsody still in manuscript. In his last works, mainly religious, a Gregorian influence is revealed. It is growing more difficult to shed light on his relation with Wagner; a special study based on chronological data must determine which of the "Wagnerian" elements in his works owe their priority to Liszt, and which are really due to Wagner.

We must state immediately, however, that everything that has been taken over has been entirely recast.

Whether it be a Hungarian melody or popular song, or an Italian tune, each of his works carries the stamp of his personality in a way such that it actually becomes his property. What he has created from these foreign elements has become Lisztian music that one cannot fail to recognize. The elements born from his own personality, which find themselves associated with exotic ones, are so numerous that the grandeur of his creative power could not be doubted in any of his compositions. He was almost an eclectic in the best sense of the word, an eclectic who receives a great deal from others but who adds still more of his own.

Under these conditions, it is only too natural that his style should admit some ruptures; but they are insignificant beside the mass of beauties which constitute its essence. However, the average layman probably clings to these infelicities, he neither sees nor comprehends the great beauties; since he does not receive in return dazzling passages, very rare in works like "The Dance of Death" (and indeed, what will become of Saint-Saens?), he rejects all his work.

Another unfavorable circumstance consists—I believe, at least—in the perhaps excessive length of Liszt's great scores. The frequent repetitions of certain important passages often seem superfluous to people of our day, who are habituated to a more rapid life. But I feel that that is not an essential reason. It is in his boldness and in his novelty that we must seek the fundamental qualities of his works. These are the qualities which raise Liszt among the great composers. It is because of them that we love his works just

upon the development of music is greater than that of Wagner." And today I still maintain what I have

Fifty Years Afterward, the Influence of the Weimar Master Is Traced

written. I don't mean that Liszt was a greater composer than Wagner. For in Wagner we find a great-

richer gam- more homo- ll that, the ore fertile ation than deceived er imi- which Wagner solves his problems—both in the whole and in the details—is such that, if it were possible to imitate him servilely, one could certainly not receive the necessary inspiration for a greater improvement from him.

Now all imitation is a sterile and dead thing. Liszt, on the other hand, has shown in his compositions such a variety of new possibilities, which, moreover, he himself has not exhausted, that we have been able to receive from him a far greater inspiration than from Wagner.

* * *

We will give some examples of the influence of Liszt on his successors. Richard Strauss's first compositions, otherwise quite barren, recall Brahms in their form, but the creative power of Brahms is lacking. There is a noticeable progress in Richard Strauss only when, under the influence of Wagner, and still more of Liszt, he sets himself to the cultivation of the symphonic poem. We are struck by the astonishing relationship which exists between many passages of certain compositions of Liszt, such as "Years of Pilgrimage" and "Poetic and Religious Harmonies," and many works of the two greatest figures of modern French music, Debussy and Ravel. It is my firm conviction that without the "Fountains of the Villa d'Este" and other similar works of Liszt, certain compositions of Debussy and Ravel which express an analogous spirit would be scarcely imaginable.

The heritage of Liszt betrays itself in indisputable fashion in almost all works of modern Hungarian music. But there is a composer who moves outside the sphere of Liszt's attraction less frequently than all the others. This composer, an ardent propagator of Liszt's art, is Ferruccio Busoni, the greatest disciple of the Lisztian tradition.

The point of departure manifestly due to Liszt and the new paths pursued directly after the data of Liszt are, in the case of an artistic phenomenon like that of Busoni, worthy of some attention even if the composer has not, or at least rarely, attained the expected perfection and the integral realization of his art.

(Reprinted from "La Revue Musicale"; translated by G. H. L. S.)

Trans. Oct 28

Stravinsky's music for the ballet, "Le Baiser de la Fee," will be presented for the first time in the main series of subscription concerts of the Boston Symphony Orchestra next Friday and Saturday. The piece was played, it will be recalled, the season before last at a Sanders Theater concert of the Orchestra, when the composer conducted. The success of the piece prompted Dr. Koussevitzky at that time to intimate that he would present it at a pair of concerts later in the season. But for some reason the plan was abandoned.

In addition next week's program will include Schumann's Fourth Symphony in D minor and Dvorak's Violin Concerto, in which the soloist will be Ruth Posselt, who has previously appeared in a Monday evening concert of the Symphony Orchestra.

In connection with the Liszt anniversaries, Symphony Hall, where the occasion is being marked by performances of the "Faust" Symphony this afternoon and tomorrow evening, is presenting an exhibition of Lisztiana, considerable pains having been expended in assembling the collection.

Of especial interest is an original Liszt manuscript, the work in question being one of the three "Sonnetti del Petrarca" for piano solo. The score, which is in black ink with corrections in red ink, consists of four pages (two leaves), torn—so the story goes—from a notebook by Liszt's landlady. It seems that that worthy dame realized the value of the notebook which had come into her possession, and peddled it piecemeal. Eventually the part that is on exhibition came into the hands of Mr. Wilfrid Trembly, who has lent it to Symphony Hall.

Trans, **MUSIC** Oct. 28/36

SYMPHONY HALL

Boston Symphony Orchestra

The "Faust" Symphony of Franz Liszt is revived at the Symphony concerts this week in observance of the 125th anniversary of the composer's birth. Liszt was born Oct 22, 1811. Since this formidable score takes more than an hour to play, Dr Koussevitzky prefaced it only with Richard Wagner's "A Faust Overture." There is no intermission.

The "mystical" chorus" at the end of the Symphony, on the text which forms conclusion to the second part of Goethe's "Faust," is sung by the Harvard Glee Club; the accompanying tenor solo is taken by Rulon Robison. These assisting gentlemen also participated when the work was last given by the Boston Symphony, in 1932.

The piano Sonata in B minor and the "Faust" Symphony may yet be regarded as Liszt's greatest masterpieces. Both are long, massively designed, pretentious in what they are intended to communicate. Both reflect the peculiar cast of Liszt's mind, the genius of lofty thought who dabbled at mystic philosophy, and the worldly man with a touch of vulgarity. Yet the superficial side of Liszt is less conspicuous in the Symphony than in the Sonata. While the charlatan is betrayed in the perorative sections of the "Faust" movement, "Gretchen" and "Mephistopheles" are noble art.

Particularly since the war, the 20th century has disowned the 19th. Sentiment unrestrained is no longer considered in good taste by many; idealism is regarded as contemptible naivete; rhetoric in music and literature has been damned to extinction. An inevitable—and fallacious—conclusion to all this upheaval is that because our world differs from that of 80 years ago, it is necessarily better.

Some individuals, hampered by this type of intellectual paralysis, have condemned all of Liszt, who was less a genius than Wagner, and they have to an extent derided the weakest pages of Wagner himself.

No style of musical expression can be rationalized beyond the mere fact of the amount of genius essential to its fabrication. Even the hardest-bitten modern will no doubt concede the technical skill of Liszt in the "Faust" Symphony. Otherwise it is a matter for the heart and not the brain to decide. The 19th century believed in the native genius of the people, and in the fundamental goodness of man. They also recognized man's imperfect state. But—and here is a point of difference between ourselves and our ancestors—they thought that man, with constant application of ideal principles, might lift himself, bootstraps and all, to the gates of Heaven.

Liszt portrayed Faust the philosopher, Faust the emotionally starved seeking woman's love; he also depicted Gretchen as the essence of womanly grace, purity, and the instrument of man's redemption. His Mephistopheles was picturesque rather than vicious, a spirit who sought merely to cancel man's virtues. All of this no doubt was a living reality to Liszt and his poetic contemporaries.

As a tonal artist Liszt succeeded in characterizing the three central figures of Goethe's poem. Faust and Gretchen probably gave him less of a problem than Mephistopheles. His score is a treasury of melody; his harmonies remain of striking beauty, even if subsequent imitation by other composers has robbed them of freshness. The orchestral texture of the "Faust" Symphony is not all of a piece. Liszt palpably learned from Wagner, but he did have his own points of originality. The style of the "Mephistopheles" section indubitably came from Berlioz; more than once does it echo salient parts of "The Damnation of Faust."

The performance yesterday was remarkably vital. Dr Koussevitzky's interpretive gifts are well suited to 19th century music.

The tone of the orchestra was again superlatively lustrous except that the horns seemed to be experiencing difficulty. The Harvard young men sang more sonorously than has been the case these past few seasons. Perhaps a new crop of voices has caused the improvement. Mr Robinson acquitted himself well with music trying to his vocal range and volume.

The program next week will be: Stravinsky: Suite from "The Fairy's Kiss"; Dvorak: Violin Concerto (Ruth Posselt, soloist); Schumann: Symphony in D minor. C. W. D.

HERALD

Eve'g H- Mass.

Of interest especially to Bostonians is Philip Hale's "Boston Symphony Programme Notes" published last year in book form. The book includes comments on ninety separate works by some forty composers. The chapter on each composer begins with something of the history of the man followed by a comparison of his compositions and a complete annotation of his important works with a description of the circumstances in which they were written and the background from which they sprang. A very informative book for

and Musicians --- News of th

Liszt "Faust" Symphony for Commemoration

With a Note About Wagner's Overture to Be Played By Boston Orchestra

Today is the one hundred and twenty-fifth birthday of Franz Liszt. Since he died in Bayreuth, "chez Wagner," as he would have said, fifty years ago, we are able to celebrate anniversaries both of his birth and death. The great Symphony after Goethe's "Faust," which is being given at the Boston Symphony concerts of Friday and Saturday, is the inevitable choice, for it not only exhibits Liszt thinking and composing at the height of his powers, but avoids the virtuoso Liszt whose love of shallow magnificence has seriously disfigured the reputation of his truly fine works.

This score, unquestionably his masterpiece, reflects the dual nature of a man who was constantly torn between the loftiest idealism and mysticism on the one hand and the most intense desire for the social pleasures of the world on the other. Since Mr. Ernest Newman has so glibly unfrocked L'Abbe Liszt, it is not surprising to discover an equally aphoristic allusion: "If it may be said that Liszt was a finer pianist than composer, it is no less true that he was a better lover than either." There is no need to expose the fallacies involved; rather is it valuable to accept the implications, for the composer shows himself in his two principal characters in this work.

First he is the "philosophical musician" of whom we have heard before, and second he is the man of the world whose wit could bite, whose irony could sting as it stings in the Mephistopheles movement of the Symphony. This man of the world also understood the gentler arts of his civilization and from this knowledge he has created a musical Gretchen of extraordinary imagination, a Gretchen exquisit at once in her simplicity a tender charm. It w with Goethe f make h w

G Fa Me der rit of music, but sic from the first of this symphony of character pictures is cruelly parodied, wantonly tortured into a fire of irony. This devil only exists as antagonism to Faust—his character is to have no character, but to be eternal mischief. Only the music of Gretchen leaves him powerless; before divine love his wiles are of no avail. The transition from this malicious witchery to the final chorus on the last lines from the second part of "Faust," "the eternal womanly draws us on," is a stroke of dramatic genius consummated in 1857 when Liszt revised the score which had been completed in 1854. It shows us Liszt, the mystic, at his best, just as the first movement defines the philosopher.

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There could be no more fitting prelude to the "Faust" Symphony than the "Faust" Overture of Wagner which will precede it at these performances. Written in 1839 in Paris where Wagner, with Minna, was tasting his most profound miseries, and composing ballads and vaudeville music to eke out the barest existence, it points the way for his later achievements. There can be no doubt that he felt himself in much the same position as the Faust of the opening of Goethe' poem.

Always deeply moved by the pligh of the Medieval magician who became Goethe's most significant char acter, Wagner heard a performance o Beethoven's Ninth Symphony unde Habeneck at the Conservatoir which so fired his mind with wha he considered its Faustian implica tions, that he set to work immediately upon a "Faust" Symphony of hi own. The first movement alone wa completed, and since it depicte Faust only in the loneliness of hi study, it was called an "Overture t the First Part of Goethe's 'Faust' The title was changed with the subsequent revisions,

Twilight Radiance

Franz Liszt

Born 125 Years Ago Today, Died Fifty Years Ago. The Reproduction Above Is from a Photograph Made in Paris Shortly Before the Composer's Death.

In the Overture we see a tormente and solitary scholar in his dar sanctuary, weary of books and learning, athirst for the greater knowledge and experience of the world. Restless, tortured with visions of life at its fullest, with illusory passions and desires, we see this Faust who must find the world anew through activity. "Faust in der Einsamkeit" looms from this score, Faust in the restless introspection that is to drive him into the world through which Liszt leads him. G. H. L. S.

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ings from the estate of Maybelle
Newton Center will be sold

Wi Sa'

Fifteen-Year-Old C

Only Two Years' Voice Training Precedes Leap to

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rom Bela Bartok the Occasion of the Double Anniversary

To what extent does this generation understand the works of Liszt, which of his works does the public prefer, and which does it appreciate less?

The answer to the first part of this question is simple; the average musician, like the average layman, sees but the external form and never the depth.

If the form is pleasant, the layman accepts and, indeed, pardons its imperfections, but often he does not even perceive them. It is much more difficult to answer the second part of our question, to learn why most people remain such strangers to Liszt's most important compositions. In order to reply to this, we must examine these compositions from the aesthetic point of view as well as from that of a criticism of the style.

If we compare Franz Liszt as a composer with his predecessors and contemporaries, we are at once struck—in the whole of his work—by a singular phenomenon which we will not find in their cases. We are convinced, indeed, that no one of the great composers who lived before Liszt's epoch or during it gave himself up, as much as he, to the most diverse, varied and heterogeneous influences.

Even the greatest composer has an already extant point of departure. The innovator comes gradually to regions which but barely recall this point, while another type—great by synthesis—develope a style neither seen nor imagined by those whose styles were his point of departure. Liszt, on the other hand, has no precise departing point, and he has not founded several similar styles upon it. He has submitted himself to the most contradictory and disparate influences.

* * *

Let us examine these influences. Among his contemporaries Chopin's is especially marked in certain of the piano works. Traces of the Italian "bel canto" style of the beginning of the last century are discernible in almost all his compositions. It seems superfluous to mention how much he has devoted himself to the influence of what we call Hungarian Gypsy music.

The influence of the semi-popular and rather sentimental music of the Italians, totally opposed to the Gypsy music, is equally noticeable in his scores, as is proved by those touching upon Italian subjects. He has remained no more indifferent to popular Spanish music, as his Spanish Rhapsody shows. Few people know that he has also left us a Roumanian Rhapsody still in manuscript. In his last works, mainly religious, a Gregorian influence is revealed. It is growing more difficult to shed light on his relation with Wagner; a special study based on chronological data must determine which of the "Wagnerian" elements in his works owe their priority to Liszt, and which are really due to Wagner.

We must state immediately, however, that everything that has been taken over has been entirely recast.

Whether it be a Hungarian melody or popular song, or an Italian tune, each of his works carries the stamp of his personality in a way such that it actually becomes his property. What he has created from these foreign elements has become Lisztian music that one cannot fail to recognize. The elements born from his own personality, which find themselves associated with exotic ones, are so numerous that the grandeur of his creative power could not be doubted in any of his compositions. He was almost an eclectic in the best sense of the word, an eclectic who receives a great deal from others but who adds still more of his own.

Under these conditions, it is only too natural that his style should admit some ruptures; but they are insignificant beside the mass of beauties which constitute its essence. However, the average layman probably clings to these infelicities, he neither sees nor comprehends the great beauties; since he does not receive in return dazzling passages, very rare in works like "The Dance of Death" (and indeed, what will become of Saint-Saens?), he rejects all his work.

Another unfavorable circumstance consists—I believe, at least—in the perhaps excessive length of Liszt's great scores. The frequent repetitions of certain important passages often seem superfluous to people of our day, who are habituated to a more rapid life. But I feel that that is not an essential reason. It is in his boldness and in his novelty that we must seek the fundamental qualities of his works. These are the qualities which raise Liszt among the great composers. It is because of them that we love his works just as they are, with their imperfections. I say, "with their imperfections," because perhaps no one of his scores contains from the beginning to the end that character of perfection that we admire so much in the compositions of the great classics.

Continued above Right

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What was the influence of this music upon the subsequent evolution of music art?

Fifty Years Afterward, the Influence of the Weimar Master Is Traced

I have written somewhere: "It is my impression that Liszt's influence upon the development of music is greater than that of Wagner." And today I still maintain what I have written. I don't mean that Liszt was a greater composer than Wagner. For in Wagner we find a greater perception of form, a richer gammut of expression, and a more homogeneous style. But for all that, the works of Liszt have been more fertile for the succeeding generation than Wagner's. Let no one be deceived by the great crowd of Wagner imitators! The perfection with which Wagner solves his problems—both in the whole and in the details—is such that, if it were possible to imitate him servilely, one could certainly not receive the necessary inspiration for a greater improvement from him.

Now all imitation is a sterile and dead thing. Liszt, on the other hand, has shown in his compositions such a variety of new possibilities, which, moreover, he himself has not exhausted, that we have been able to receive from him a far greater inspiration than from Wagner.

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We will give some examples of the influence of Liszt on his successors. Richard Strauss's first compositions, otherwise quite barren, recall Brahms in their form, but the creative power of Brahms is lacking. There is a noticeable progress in Richard Strauss only when, under the influence of Wagner, and still more of Liszt, he sets himself to the cultivation of the symphonic poem. We are struck by the astonishing relationship which exists between many passages of certain compositions of Liszt, such as "Years of Pilgrimage" and "Poetic and Religious Harmonies," and many works of the two greatest figures of modern French music, Debussy and Ravel. It is my firm conviction that without the "Fountains of the Villa d'Este" and other similar works of Liszt, certain compositions of Debussy and Ravel which express an analogous spirit would be scarcely imaginable.

The heritage of Liszt betrays itself in indisputable fashion in almost all works of modern Hungarian music. But there is a composer who moves outside the sphere of Liszt's attraction less frequently than all the others. This composer, an ardent propagator of Liszt's art, is Ferruccio Busoni, the greatest disciple of the Lisztian tradition.

The point of departure manifestly due to Liszt and the new paths pursued directly after the data of Liszt are, in the case of an artistic phenomenon like that of Busoni, worthy of some attention even if the composer has not, or at least rarely, attained the expected perfection and the integral realization of his art.

(Reprinted from "La Revue Musicale"; translated by G. H. L. S.)

Trans. Oct 23

Stravinsky's music for the ballet, "Le Baiser de la Fee," will be presented for the first time in the main series of subscription concerts of the Boston Symphony Orchestra next Friday and Saturday. The piece was played, it will be recalled, the season before last at a Sanders Theater concert of the Orchestra, when the composer conducted. The success of the piece prompted Dr. Koussevitzky at that time to intimate that he would present it at a pair of concerts later in the season. But for some reason the plan was abandoned.

In addition next week's program will include Schumann's Fourth Symphony in D minor and Dvorak's Violin Concerto, in which the soloist will be Ruth Posselt, who has previously appeared in a Monday eve-

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Trans. MUSIC Oct. 23/36

SYMPHONY HALL

Boston Symphony Orchestra

The "Faust" Symphony of Franz Liszt is revived at the Symphony concerts this week in observance of the 125th anniversary of the composer's birth. Liszt was born Oct 22, 1811. Since this formidable score takes more than an hour to play, Dr Koussevitzky prefaced it only with Richard Wagner's "A Faust Overture." There is no intermission.

The "mystical" chorus" at the end of the Symphony, on the text which forms conclusion to the second part of Goethe's "Faust," is sung by the Harvard Glee Club; the accompanying tenor solo is taken by Rulon Robison. These assisting gentlemen also participated when the work was last given by the Boston Symphony, in 1932.

The piano Sonata in B minor and the "Faust" Symphony may yet be regarded as Liszt's greatest masterpieces. Both are long, massively designed, pretentious in what they are intended to communicate. Both reflect the peculiar cast of Liszt's mind, the genius of lofty thought who dabbled at mystic philosophy, and the worldly man with a touch of vulgarity. Yet the superficial side of Liszt is less conspicuous in the Symphony than in the Sonata. While the charlatan is betrayed in the perorative sections of the "Faust" movement, "Gretchen" and "Mephistopheles" are noble art.

Particularly since the war, the 20th century has disowned the 19th. Sentiment unrestrained is no longer considered in good taste by many; idealism is regarded as contemptible naivete; rhetoric in music and literature has been damned to extinction. An inevitable—and fallacious—conclusion to all this upheaval is that because our world differs from that of 80 years ago, it is necessarily better.

Some individuals, hampered by this type of intellectual paralysis, have condemned all of Liszt, who was less a genius than Wagner, and they have to an extent derided the weakest pages of Wagner himself.

No style of musical expression can be rationalized beyond the mere fact of the amount of genius essential to its fabrication. Even the hardest-bitten modern will no doubt concede the technical skill of Liszt in the "Faust" Symphony. Otherwise it is a matter for the heart and not the brain to decide. The 19th century believed in the native genius of the people, and in the fundamental goodness of man. They also recognized man's imperfect state. But—and here is a point of difference between ourselves and our ancestors — they thought that man, with constant application of ideal principles, might lift himself, bootstraps and all, to the gates of Heaven.

Liszt portrayed Faust the philosopher, Faust the emotionally starved seeking woman's love; he also depicted Gretchen as the essence of womanly grace, purity, and the instrument of man's redemption. His Mephistopheles was picturesque rather than vicious, a spirit who sought merely to cancel man's virtues. All of this no doubt was a living reality to Liszt and his poetic contemporaries.

As a tonal artist Liszt succeeded in characterizing the three central figures of Goethe's poem. Faust and Gretchen probably gave him less of a problem than Mephistopheles. His score is a treasury of melody; his harmonies remain of striking beauty, even if subsequent imitation by other composers has robbed them of freshness. The orchestral texture of the "Faust" Symphony is not all of a piece. Liszt palpably learned from Wagner, but he did have his own points of originality. The style of the "Mephistopheles" section indubitably came from Berlioz; more than once does it echo salient parts of "The Damnation of Faust."

The performance yesterday was remarkably vital. Dr Koussevitzky's interpretive gifts are well suited to 19th century music.

The tone of the orchestra was again superlatively lustrous except that the horns seemed to be experiencing difficulty. The Harvard young men sang more sonorously than has been the case these past few seasons. Perhaps a new crop of voices has caused the improvement. Mr Robinson acquitted himself well with music trying to his vocal range and volume.

The program next week will be: Stravinsky: Suite from "The Fairy's Kiss"; Dvorak: Violin Concerto (Ruth Posselt, soloist); Schumann: Symphony in D minor. C. W. D.

HERALD

Everett - Mass.

Of interest especially to Bostonians is Philip Hale's "Boston Symphony Programme Notes" published last year in book form. The book includes comments on ninety separate works by some forty composers. The chapter on each composer begins with something of the history of the man followed by a comparison of his compositions and a complete annotation of his important works with a description of the circumstances in which they were written and the background from which they sprang. A very informative book for [illegible]

35.

MUSICAL AMERICA for October 10, 1936

MEPHISTO'S
MUSINGS

MEPHISTO'S MUSINGS

Dear Musical America:

That's an Irisher, said I to myself, said I, when I read your editor's remarks about music criticism in the secondary cities, a few weeks ago. If you don't know what I mean by an Irisher, you need only to recall to yourself one of your own favorite stories—the one about the Irishman who asked whether what he saw before him was a private scrap or one that anybody could get in on. It's no surprise to me, therefore, to find in my mail an assortment of clippings, all bearing in some way on that editorial. One or two seemed rather belligerent. Apparently some of our music reviewers didn't like that word "secondary." What amused me most was that in one instance several pokes were taken at Olin Downes for saying his say. The New York *Times* critic quoted generously and fairly from the editorial, giving your editor due credit. But in elaborating on the theme to make of it a full-length Sunday article he ran afoul of a confrere in Texas—whereupon the free-for-all was on.

So far as I can see, Downes was in agreement with the editorial. He was sympathetic in his attitude toward the reviewer who finds he cannot write in a smaller city in quite the way he would write in a musical metropolis. He notes that "if the local orchestra is not adjudged the equal of the New York Philharmonic-Symphony, if the local pianist is not acclaimed as at least an incipient Paderewski and the fiddler who played at Mrs. Jones's is mentioned as less than a Kreisler, harsh things are said of the critics." He admits that this kind of reaction is not wholly unknown in the big cities. But in the smaller community, local influences, financial or social, can make trouble, when a reviewer would be unassailable if he wrote on a large paper in a great city. Moreover, observes Downes, the man who writes about music in a small place is likely to be a youngster. A position which demands exceptional balance, tact and experience must be filled by a fledgling. "It can be hard lines for that young man, as also for his readers!" The fledgling's newspaper aspires to a constructive influence in the community. "To be constructive involves being fearless, but to be fearless it is not necessary to fail to grasp the realities and act upon them." The danger is that the beginner in the critical game, in order to show his independence and his courage, will consider all compromise despicable and flay without mercy. "What he needs is a course in common or dog reporting under a wholly unsympathetic and realistic city editor." When he has learned to adjust himself to the realities, and by tolerance and fair-mindedness has merited the confidence of his readers, he is in a far better position to strike and strike hard in the cause of improvement or extermination.

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But, down in the fair city of Dallas, John Rosenfeld, Jr., regards all this as old-fashioned prattle that only goes to show how far poor, benighted, self-satisfied New York has fallen behind the times. Mr. Downes, avers the Texas commentator in a lengthy article in the Dallas *News*, is just a decade late in his observations. Back in the early twenties, he informs us, the newspapers of the second and tertiary cities dropped the pulpit-benediction tone and began to report music as a human phenomenon and not as a revelation from on high. The tussle, he continues, was sharp and acrimonious, but quickly settled in favor of the newspaper, its rights and its duties. Mr. Rosenfeld skillfully juggles quotes from both Mr. Downes and your editor, with this coda: "The upshot of these contentions is that the small-town critic should be as patient and tolerant with home talent as he must be with a kindergarten delivery of 'Mary Had a Little Lamb.' We would say that this is only another example of New York's faulty perspective of things provincial."

To tread further with Rosenfeld: "The true difficulty of the inland reviewer is that his tact, tolerance and constructive impulse is not exactly matched by the paying public. The critic usually is far more appreciative of the local symphony, the home recitalists, the annual imported concert course than is the sustaining audience." He contends that the local concertgoer is "deluded by a vicious outgrowth of the provincial inferiority complex." It manifests itself, he says, "in a sort of cultural hoity-toitiness which assumes that nothing good can flourish in the native artistic wilderness."

And then the Dallas reviewer squares off for a whole series of uppercuts at music in New York, speaking of "slovenly and uninspired concerts by Toscanini," "off nights for Metropolitan prima donnas," "seedy backgrounds and perfunctory mise-en-scene," "the nondescript musical debutantes whose recitals are sheer impositions." He draws some more or less specific comparisons in favor of musical events in Dallas, and valiantly asserts that there are at least five pianists in his city who might challenge half the touring piano virtuosi of the day. All this is to back up a contention that criticism in the secondary city should be as severe as it is in the metropolis. "Kindly critical standards, so urgently recommended by Mr. Downes and MUSICAL AMERICA, work to the disadvantage of home talent," argues our dissident. "Tolerance and tact offer no promise of improved provincial music." "The inland music reviewer," he maintains in closing, "must try to write as Mr. Downes does from his eminence, and the performers must try to play and sing as do the subjects of Mr. Downes's essays."

In looking back over Mr. Rosenfeld's article, I find I overlooked something I really should have quoted. It reads: "We can see only one reason why the Dallas Symphony should not be a major orchestra of this continent and that is the belief that it cannot be and need not be." I don't quite know why, but in this connection I find myself thinking about those slovenly performances by Toscanini. Anyway, I was right about t whole discussion being an Irisher. I going to stay out of it.

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CONCORD, N. H.
Monitor & N. H. Patriot

Music Club To Open Program Next Tuesday

Arthur Fiedler Will Speak On Esplanade Concerts

Arthur Fiedler, outstanding Boston musician, will address the Concord Music club at its opening meeting next Tuesday at 3:30 in Memorial Parish House on the subject "A Venture In Popularizing Good Music—The Esplanade Concerts." As conductor of the Boston Symphony "Pops" Mr. Fiedler ~~has~~ established for himself a reputation as an excellent musician and an able executive. He was the moving force behind the project of the Esplanade Concerts which have attained nation-wide attention because of the masses of people who have shown their interest by attending.

Recognizing the popularity of the concert lectures given as a morning course last year, the program committee has engaged George Fior, a young pianist of great ability and wide experience, to present four recitals. Additional interest will attach to these concerts by reason of the fact that they will be given in various homes throughout the city, the hostesses being Mrs. Harold H. Blake, Mrs. Charles H. Dolloff, Mrs. Isaac Hill and Mrs. Donald G. McIvor. The first appearance of Mr. Fior will be on December 2 and the recitals will occur in each of the following three months.

Open to Public

On January 19 in the Auditorium, Winifred Cecil, New York soprano of radio and concert fame, will give a program of songs which will be free to members of the club but will be open to the general public for a nominal fee. Miss Cecil will be remembered for her excellent work as soloist in the production of 'The Messiah' last December and her appearance here is in response to the requests of many who heard her on that occasion.

The Durrell String Quartet, regarded as one of the best women's organizations of this character in the country, will make its appearance on April 14. This group made up of Josephine Burrell, first violin, Edith Roubounde, second violin, Anna Golden, viola, and Mildred Ridley, cello, presents an ensemble developed over a period of years which has met with great success in concerts given in most of the education institutions in New England.

Among the special meetings sponsored by members of the club will be a Christmas concert on December 16, a Liszt program on March 17 commemorating the 50th anniversary of the death of this noted composer, and a garden party on May 19 at the home of Mrs. Mary L. Carleton and Louisa Herbert. This last meeting will be held out of doors and the music will be appropriate to the surroundings.

Light Opera

For the second year the club will present a light opera with "Chimes of Normandy" by Planquette as the current offering on Nov. 23-24 at the Auditorium. While this work is of an entirely different character from "The Mikado" which met with so much success last year, it is filled with pleasing music and the dialogue tells a dramatic and interesting story. Mae Taylor of Boston will again take a larding part and Elsie Belrose Campbell will be heard in one of the leading character parts. Ray Crowell, Harold Cheney, Russell Sawyer and other well-known vocalists will appear in the production.

The executive board of the club has voted a scholarship of $10 each year to that student in the Concord High school who has done most for music during his or her course. This prize will be awarded for the first time next June.

The program for the year has been prepared under the supervision of Mrs. Walter M. May. The other officers of the club are Mrs. Herbert W. Rainie, president, Mrs. Charles H. Dolloff, vice president, Mrs. Ruth Day, secretary, Mrs. N. P. Johnson, treasurer, Mrs. Ernest Dudley, auditor, Mrs. Donald E. Sanborn, librarian, Mrs. Fred S. Sprague, National Federation secretary, Mrs. Benjamin H. Rolfe, chairman of the social committee, Miss Carrie Pearl Underhill, chairman of the philanthropic committee, and Miss Eleanor Vinton, chairman of the press committee.

New York News Week

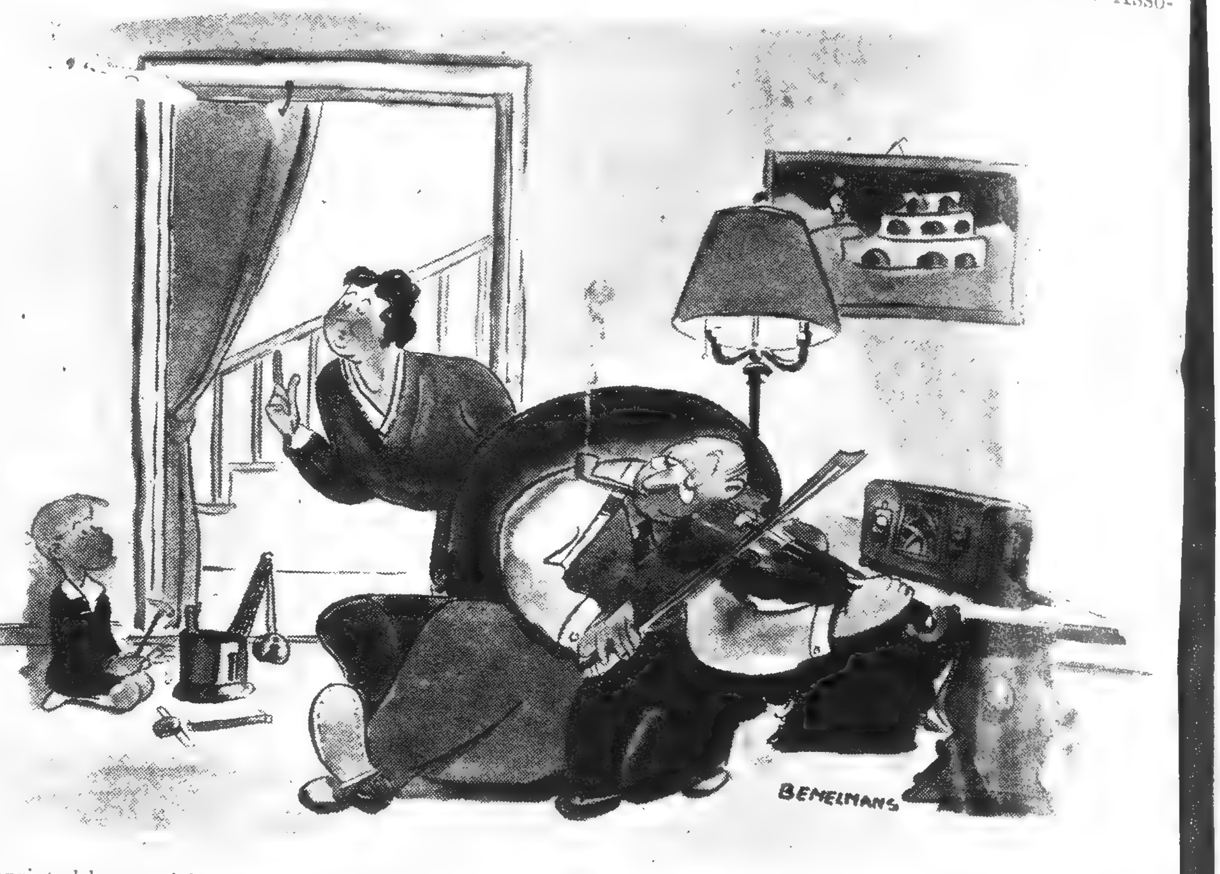
OCT 3 - 1936

RADIO

ORCHESTRA: *Amateur Musicians Get Ensemble Training Via Air*

Fact: in 1920, barely a thousand high-school orchestras existed in the United States. By 1936, surveys indicated the presence of more than 35,000.

Fancy: Radio men point out that this amazing musical growth jibes almost exactly with the fifteen-year rise



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'Shh—quiet, darling. Daddy's playing with the Boston Symphony'

f broadcasting. Most of the revival f interest in music, they say, is due the influence of the air waves.

Last July CBS started the fad for adio community singing. This week e National Broadcasting Co., using struments instead of voices, will present the "NBC Home Symphony." Two xplanatory broadcasts will be heard ct. 3 and 10 at 6:35 P.M. over the lue network (WJZ). Leopold Stowski, conductor of the Philadelphia ymphony, will act as guest speaker on e first program.

The scheme as conceived four years ago by Ernest La Prade, NBC Concert Orchestra director, retains the simplicity of the community sings. It needs only two elements: a central broadcasting unit and cheap copies of the various scores, readily available to amateur musicians all over the country. For the first, La uses his own 30-piece orchestra. ublishers' conference last Novemb provided the second. Led by Carl Inc., a concert edition of scores ted from the National Schools O ra Association contest list was a quarter of the former cost a local dealers.

Oct. 17, actual practice egins sands of music-minded amate shush the kids and squat befor with flute or bull-fiddle—or other instruments. Before th be a score from Mozart, Schu Beethoven—at 10 cents a copy.

They will tune their instrum a sounding of A-440, then ears for the click of a me One. Two. Three. Play!

RECORDER

Forum Plans 16th. Season

For its sixteenth season the Philadelphia Forum has announced a distinguished program of varied events including the three Theatre Guild dramatic successes of last season, music, ballet, lectures on science, politics, literature, drama economics and education.

The plays which The Forum will present for its members include "Idiot's Delight," the Pulitzer Prize winner, with Alfred Lunt and Lynn Fontanne; "End of Summer," with Ina Claire and Osgood Perkins; and "Call It a Day" with Philip Merivale and the distinguished English actress Gladys Cooper in her first Philadelphia appearance.

The music will include the only Philadelphia concerts by the Boston Symphony Orchestra and the Curtis Symphony Orchestra with Oskar Shumsky, violinist, as soloist. Kirsten Flagstad, the great Wagnerian soprano of the Metropolitain Opera, which The Forum presented last year in her first Philadelphia appearance, will return in her first Philadelphia appearance this season. Lauritz Melchoir, leading Wagnerian tenor of ~~the~~ Metropolitan, will be heard in his first recital in Philadelphia. Moriz Rosenthal, pianist and last surviving pupil of Frank Liszt, will be heard in a Liszt Anniversary program, and Jose Iturbi, distinguished pianist and conductor, in his first appearance of the season. Olgo Samaroff, pianist and critic, will give three lecture-recitals, Modern Music of the Eighteenth, Nineteenth and Twentieth Centuries, assisted by the Philadelphia-Symphony Chamber Orchestra in its first Philadelphia appearance, Marian Anderson, great Philadelphia Negro contralto, and Rosalyn Tureck, pianist.

The Forum will present four distinguished ballets, the Monte Car Ballet Russe; the Jooss Europe Ballet, which The Forum presented last year in its first and Philadelphia appearance; Tra Schoop and her comic ballet, the first time in Philadelphia; and Catherine Littlefield and the Philadelphia Ballet in the first performance in the United States of Tschaikowsky's "The Sleepin Beauty," with the Curtis Symphony Orchestra.

Among the lecturers whom The Forum will present will be E Ludwig, distinguished histor and biographer, in his first appearance in Philadelphia; Hugh Walpole, the well-known British novelist, in his only Philadelphia appearance; Robert M. Hutchin president of the University of Chicago; William Lyon Phelps, in three new talks on worth-while books; John Mason Brown, dramatic critic, on the new plays; Stuart Chase, economist, and Edwar Weeks, editor of the Atlantic Monthly.

The Forum will, as usual, sta the presentation of The Philadelphia Award, and will also presen group of lectures on science, adventure, exploration and travel, each lecture being given for the first time in Philadelphia. Amo those who will appear in this ser will be Burton Holmes, Rev. Bernard R. Hubbard, "the glacier pries Captain John D. Craig, H. C. Bryant of the National Park Servic Julien Bryan, Wendell Chapman, naturalist, Hugh H. Bennett, Chi of the Soil Conservation Service the Department of Agricultu Doctor Arthur A. Allen of Cornell University, and Captain C. W. R. Knight, "the eagle man."

HERALD

OCT 15 1936

Public Library Publicity Department

Do you enjoy listening to a symphony concert? The opportunity to do so and to see the orchestra is now open to you—but of course I don't have to inform you that the Boston Symphony Orchestra began its season last Friday, Oct 9, under the leadership of Dr Serge Koussevitsky.

Is it not ~~true that the~~ enjoyment of an orchestral concert is due to your knowledge of the work? At least that has been my experience. The more familiar I am with the music, the more I enjoy it. For instance, is it not true that if you go to a concert and find that Schubert's "Unfinished Symphony" or Tschaikowsky's "Symphony Pathetique" is to be played, you at once settle back in your cushioned seats, ready to take in every note, knowing of the enjoyment in store for you. If, on the other hand, you find on your program "Third Concerto" by Serge Prokofieff, which is to be played this season, you may frown, for you have never heard it and wonder if you will enjoy it. Not only new compositions do you hear, but it is possible that you are not familiar with many of the older ones. Here is where your library may help you.

But before I go any further, I am not written for just those few who attend a symphony concert. Oh no! there are many splendid symphonic programs which may be heard over your radio. In fact, we sometimes do not appreciate what a rare treat is just at our finger tips. Today, millions of people who perhaps would never have heard a symphony orchestra, have the privilege, with no effort on their part. So, the books I shall mention should be helpful to all who love music, whether we hear it at home or with the addition of having the orchestra in sight.

FORT WAYNE, IND.
NEWS-SENTINEL

NEW YORK, Oct. 23.—(A.P.)—For the fifth season, the Boston symphony orchestra is to be heard in a broadcast series beginning November 19. Altogether the schedule calls for 21 concerts, all but three of which are for Thursday nights. The exceptions are Thursday matinee programs.

UTICA, N. Y.
DISPATCH

For the fifth season, the Boston Symphony Orchestra is to be heard in a broadcast series beginning Nov. 19. Altogether the schedule calls for 21 concerts, all but three of which are for Thursday nights. The exceptions are Thursday matinee programs.

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MEPHISTO'S MUSINGS

Dear Musical America:

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But before I go any further, I am not written for just those few who attend a symphony concert. Oh no! there are many splendid symphonic programs which may be heard over your radio. In fact, we sometimes do not appreciate what a rare treat s just at our finger tips. Today, millions of people who perhaps would never have heard a symphony orchestra, have the privilege, with no effort on their part. So, the books I shall mention should be helpful to all who ove music, whether we hear it at ome or with the addition of having orchestra in sight.

FORT WAYNE, IND.
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Monitor & N. H. Patriot

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Recognizing the popularity of the concert lectures given as a morning course last year, the program committee has engaged George Fior, a young pianist of great ability and wide experience, to present four recitals. Additional interest will attach to these concerts by reason of the fact that they will be given in various homes throughout the city, the hostesses being Mrs. Harold H. Blake, Mrs. Charles H. Dolloff, Mrs. Isaac Hill and Mrs. Donald G. McIvor. The first appearance of Mr. Fior will be on December 2 and the recitals will occur in each of the following three months.

Open to Public

On January 19 in the Auditorium, Winifred Cecil, New York soprano of radio and concert fame, will give a program of songs which will be free to members of the club but will be open to the general public for a nominal fee. Miss Cecil will be remembered for her excellent work as soloist in the production of 'The Messiah' last December and her appearance here is in response to the requests of many who heard her on that occasion.

The Durrell String Quartet, regarded as one of the best women's organizations of this character in the country, will make its appearance on April 14. This group made up of Josephine Burrell, first violin, Edith Roubounde, second violin, Anna Golden, viola, and Mildred Ridley, cello, presents an ensemble developed over a period of years which has met with great success in concerts given in most of the education institutions in New England.

Among the special meetings sponsored by members of the club will be a Christmas concert on December 16, a Liszt program on March 17 commemorating the 50th anniversary of the death of this noted composer, and a garden party on May 19 at the home of Mrs. Mary L. Carleton and Louisa Herbert. This last meeting will be held out of doors and the music will be appropriate to the surroundings.

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The program for the year has been prepared under the supervision of Mrs. Walter M. May. The other officers of the club are Mrs. Herbert W. Rainie, president, Mrs. Charles H. Dolloff, vice president, Mrs. Ruth Day, secretary, Mrs. N. P. Johnson, treasurer, Mrs. Ernest Dudley, auditor, Mrs. Donald E. Sanborn, librarian, Mrs. Fred S. Sprague, National Federation secretary, Mrs. Benjamin H. Rolfe, chairman of the social committee, Miss Carrie Pearl Underhill, chairman of the philanthropic committee, and Miss Eleanor Vinton, chairman of the press committee.

New York News Week

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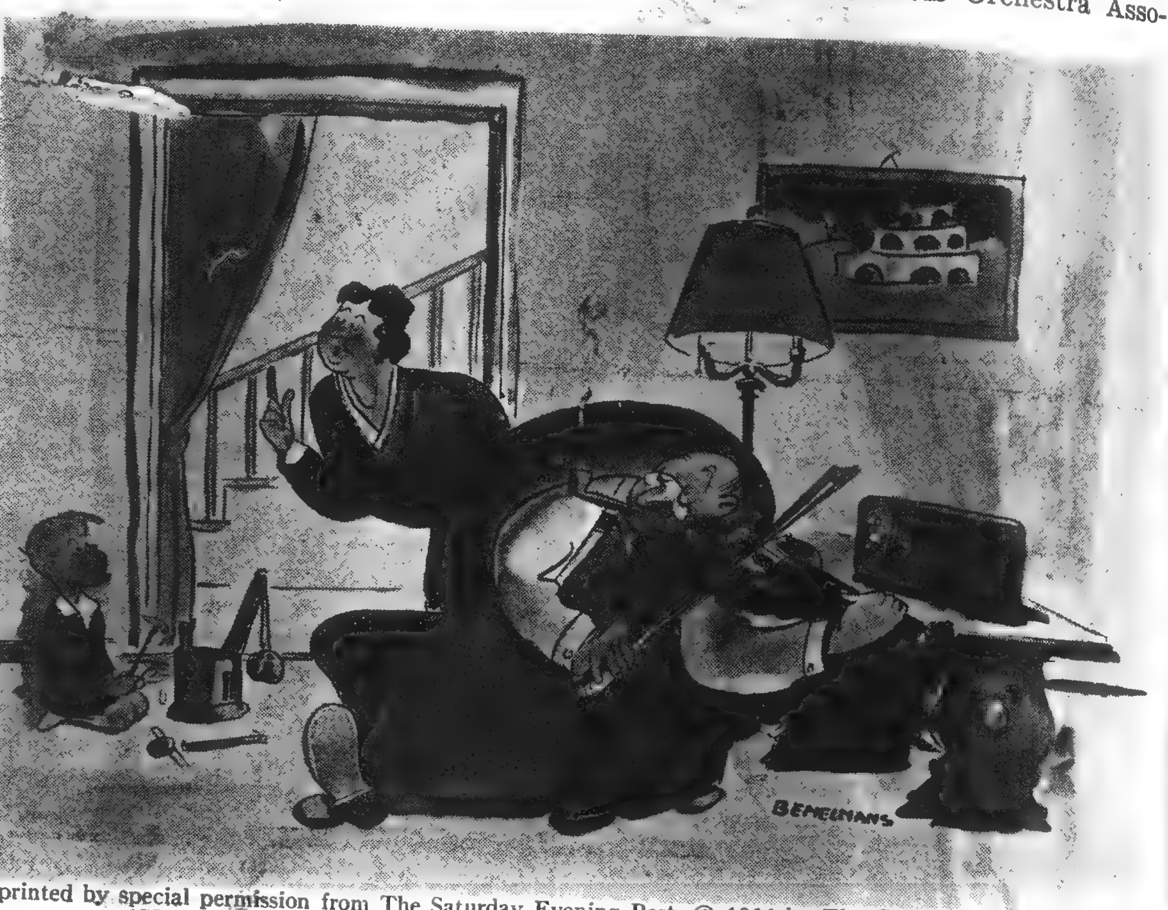

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'Shh—quiet, darling, Daddy's playing with the Boston Symphony'

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Conshohocken Pa

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MUSICAL AMERICA for October 10, 1936

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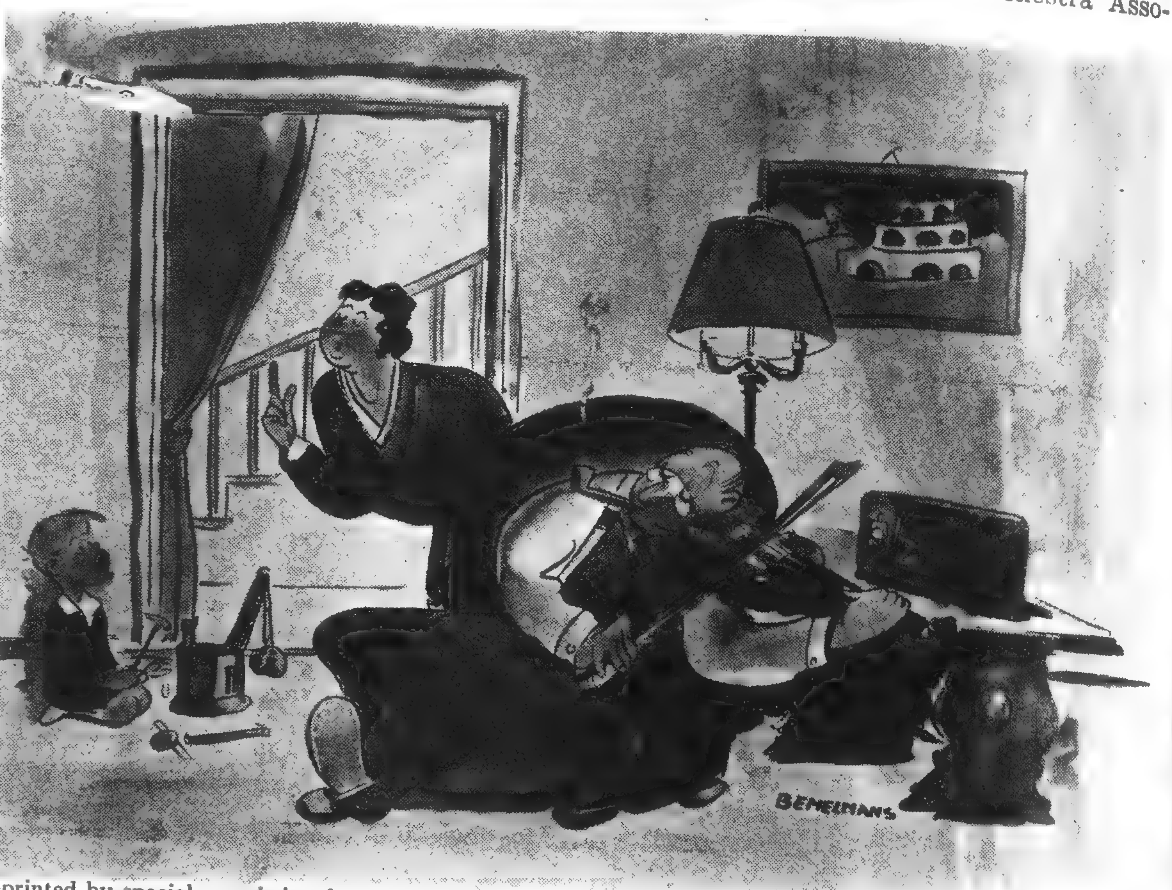

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FORT WAYNE, IND.
NEWS-SENTINEL

NEW YORK, Oct. 23.—(A.P.)—For the fifth season, the Boston symphony orchestra is to be heard in a broadcast series beginning November 19. Altogether the schedule calls for 21 concerts, all but three of which are for Thursday nights. The exceptions are Thursday matinee programs.

NEWS LETTER
SAN FRANCISCO, CAL.

OCT 24 1936

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The book is printed by Boston's Merrymount Press.

NEW YORK, N. Y.
TIMES

OCT 2 1936

BERKSHIRE FESTIVAL PLANS 1937 SEASON

Return of Koussevitsky Depends on Building of Music Shed, Officers Are Told.

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Oct. 21.—Announcement was made today at the annual meeting of the Berkshire Symphonic Festival, Inc., held at the home of Miss Gertrude Robinson Smith, president, that the Boston Symphony Orchestra, Dr. Serge Koussevitsky, conductor, will return next August for six concerts over two week-ends, if the festival association provides a music shed. Miss Smith and other officers were re-elected as follows: vice presidents, Mrs. Carlos M. de Heredia and Norval H. Busey; treasurer, John C. Lynch; secretary, George W. Edman.

The annual House of Mercy Hospital bazaar will be held tomorrow at the Bishop Memorial Building, with the Pittsfield Junior League in charge of the luncheon. Among those directing the fête are Mrs. Fred T. Francis, Mrs. Lewis M. Underwood, Mrs. Albert Bliss, Mrs. C. Kenneth Fuller, Mrs. Edward von P. Renouf and Mrs. John F. Noxon. Twelve Currier & Ives prints will be reproduced in tableux.

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=== News of Music

Trans. Oct. 17/36

Roland Hayes Who Will Give a Recital in Symphony Hall on Sunday Afternoon, Oct. 25

Roland Hayes and Wagner's Walther

Incident in the Life of the Negro Tenor Paralleling One in the Opera

Departing from his customary style of program in seasons of the immediate past, Roland Hayes will include two excerpts from Wagnerian drama in his recital in Symphony Hall on Sunday afternoon, Oct, 25. These will be "Walther Before the Master Guild" and the "Prize Song."

Circumstances have never hitherto led Roland Hayes, the Lieder singer, into Wagnerian paths. Recently, however, he has made a particular study of that peak of musical lyricism which lies in the part of Walther von Stolzung in "Die Meistersinger." The two excerpts that Mr. Hayes will sing are, in the opinion of the Negro tenor, not operatic arias at all, but "Lieder," for the young Minnesinger sets forth these two numbers in an attempt to fix the song form itself.

The first, sung before the solemn conclave of Mastersingers in Act I, as formative, improvisatory. The youthful knight is finding himself, but he is not relying on guild authority to do it. Evolving music, he needs no prompting from the book, for he is drawing directly upon the ardor of young love, the life which flows abundantly in his veins. The impulses of melody and of love thus merged crystallize into perfect formal expression in the "Prize Song," which is the climax of the opera.

Mr. Hayes finds that the lyrical style of this music is not inseparable from the dramatic stage, and that its concept, as described above, is quite implicit in the music, and not wholly dependent upon the theatrical spectacle.

Two episodes in the life of Mr. Hayes place him in very close sympathy with the character of Walther as he meets his two tests in "Die Meistersinger." The tenor also faced two tests of song at a turning point in his career.

After a venturesome and weary journey, largely by foot, Hayes as a youth made his way, with an introduction, to the head of the music department of a Negro college. He found this faculty member to be a woman of demeanor as severe, and disposition as hard to move, as Wagner's hero encountered in the guild of mastersingers. He spoke of his eager desire to enter the school and study both singing and other educational subjects. His appearance, apparently, was against him. He was just a youth who had strayed from a farm, and belonged back there. Seeing that he was about to be dismissed, young Hayes pleaded so urgently to be allowed to show what he could do that the lady reluctantly sat down at the piano. Looking over several pieces of dog-eared music offered by the youth, she began the accompaniment of "Beyond the Gates of Paradise." Roland sang his heart out. The instructor still revealed no emotion. But she did invite him to sing "Forgotten." Still imperturbable, she told him to return in a few days, but was noncommittal as to what for.

On Roland's return, the instructor said she herself could do nothing for the lad, but she gave him a note and told him to take it to the principal. That dignitary informed the young man that he would be taken on probation.

For several weeks the supposedly unimpressionable head of the music department gave Hayes invaluable coaching for his second test—a striking parallel to the assistance rendered Walther by Hans Sachs. Then the singer received a summons to appear before the entire faculty and the assembled student body. He sang "Beyond the Gates of Paradise." This time he conquered all reserve, as he could see and hear from faculty and student body. The gate swung in to him, for he became a regular student. Wagner's Walther, in winning Eva with his song, knew no greater joy.

R. L. H.

NEW YORK, N. Y.
TIMES

WITH OTHER ENSEMBLES

At the Boston Symphony Orchestra concerts in Symphony Hall, Boston, last week, Serge Koussevitzky played for the first time in this country an orchestral score by a composer from the Parisian group, "La Jeune France." This composition was "Les Offrandes Oubliées," by Olivier Messiaen. The work was played last June in Paris at the first concert of the group, which in addition to Messaien includes three other composers: Daniel-Lesur, André Jolivet and Yves Baudrier. Mr. Koussevitzky happened to attend this inaugural concert in Paris and considered the music he heard by the group the most striking and interesting emanating from Paris today. He said he was amazed to find that these young Frenchmen broke away from the general course embraced for the past twenty-five years by the younger generation and found inspiration instead from the earlier source, the pure evolution to be traced from Bach to Wagner.

LOWELL, MASS.
COURIER-CITIZEN

OCT 21 1936

Bost a Programs.

In commemoration of the double anniversary of Liszt's birth and death the Boston Symphony in its regular programs this week Friday afternoon and Saturday evening will feature the composer's "Faust" Symphony in which the Harvard Glee Club and Rulon Robison, tenor, will assist. The symphony will be preceded by Wagner's colorful "Faust" Overture.

The Monday evening supplementary series by the orchestra opened this week with a large attendance.

MUSIC

By G. Y. Loveridge

Splendid Performance of Liszt's "Faust" Symphony Given by Boston Symphony Orchestra, Harvard Singers, Led by Dr. Koussevitzky

As individuals and as a band, the Boston Symphony Orchestra last night displayed its unexcelled abilities in a memorable concert in Metropolitan Theatre. Dr. Serge Koussevitzky conducted. The Harvard Glee Club and Rulon Y. Robison, tenor soloist, took part.

It was a social as well as a musical event. Furs, jewels and other finery made the audience a bright spectacle, and the streets were cluttered with the customary limousines and taxicabs. There was a good-sized and cordial audience, but there were likewise many vacant places. Twenty-five thousand persons will gather to see Penn trample Brown, but when Mozart and Liszt make first down for art and civilization, there are still some seats left among 3400. Even one of the best orchestras in the world, with the Harvard Glee Club thrown in, cannot alter that.

The program comprized Mozart's Symphony in A major and Liszt's Faust Symphony. A contrast there, indeed. Mozart's symphony was composed when he was but 18. Liszt's when he was more than 40. Mozart contents himself with strings, two oboes and two horns. Liszt calls upon the great modern orchestra, with chorus besides.

It might be thought that Mozart would fare poorly against such competition, but not so. At least, it did not seem so to those of us musical cave-dwellers who still like Mozart. Under Dr. Koussevitzky's graceful and compelling hands, the symphony took shape as something exquisite and rare, the sometimes gay and sometimes languorous creation of a boy who did not know that already half his life was done, or that he was an immortal. After writing that line, we pause to consider how distressed we should be if somebody were to show, presently, that Mozart didn't compose the symphony. Such things have happened. But no, it must have been Mozart. Nobody else had such ease and artful artlessness.

Here one heard to finest advantage the orchestra's famed strings, brilliant, mellow or spirited as Dr. Koussevitzky desired, showing the most exact shadings and dynamic refinements. We had rather watch such bowing than watch the West Point cadets march. And as for the fingering, even the trills were perfectly matched and executed.

This was a work that did not burden the hearer with evidence of deep thought or strivings of the soul. It was like a flower in a storm compared to some of what was to follow.

Lizst's Faust symphony, although considered one of his best works, is seldom played. The current popularity of it is due to a double anniversary this year, the 125th of his birth and the 50th of his death.

The symphony proved of strong interest. Although more than an hour was required to perform it, and there were passages that seemed dull and digressive, it held the earnest attention of the audience. The Faust legend, which has prompted creative efforts by so many writers, musicians and painters, plainly had stirred Liszt sincerely. Dr. Koussevitzky, coaxing his men, lashing them into a tonal fury, smiling, scowling, wrung from this score every drop of meaning, it seemed. For different persons there are different meanings. Liszt has merely designated the three "character pictures" as Faust, Gretchen and Mephistopheles, and one must search out the qualities and significance one's self.

The numerous solo passages gave opportunity to enjoy the work of many of the orchestra's virtuosi separately. Oboe, viola, horn, the flute so often admired in the "Afternoon of a Faun," all had their individual moments and took the stage with confidence and authority. And there was a headlong pizzicatto passage for the double-basses that was admirably performed.

In the Faust movement five themes are discerned. Dr. Koussevitzky brought them out in clear statement and joined them smoothly. At the beginning of the movement one found Faust in thoughtful mood, sometimes perplexed and melancholy, brooding on the futility of his life. Then he becomes romantic (according to the oboe), and is led from one turn of mind to another, until finally there is a triumphant swing and surging in the brasses, which seems to signify some sort of triumph. Dr. Koussevitzky spun out this web with masterly hand, and dyed it with all the tone colors at his command. Precision of attack, beauty of tone, fluent technique were all in evidence. In spite of the somewhat episodic character of this movement, and the conflicting moods it evokes, Dr. Koussevitzky gave it unity and solid impact.

The Gretchen movement, built upon two songful themes, was performed with the same consistent artistry. The Gretchen revealed in this movement, as has been discovered and announced a long time ago, is the innocent and lovely girl of Faust's early acquaintance, and does not depict her in the prison phase of her existence. Again one heard the oboe at its best.

In the final movement, devoted to Mephistopheles, the themes associated with Faust are burlesqued and battered about from one section of the orchestra to another. The strings that had sung so pleasantly now growl and whine. Faust is mocked at every turn, and only now and then do the unchanged themes of the Gretchen movement lighten, and emphasize the gloom.

The chorus and Mr. Robison singing with the orchestra, brought the piece to a solemn impressive hopeful conclusion. The young men sang earnestly and feelingly, with commendable diction, and Mr. Robison's fine tenor, floating above the orchestral accompaniment, was truly moving. Only once was there evidence of the strain occasioned by singing the difficult part.

Dr. Koussevitzky was recalled several times by insistent applause, which he shared with soloist, orchestra and chorus.

Between the two symphonies, Mrs. Henry D. Sharpe spoke briefly about the festival of Brahms chamber music to take place next month in the School of Design Museum.

Favorable Beginning Of Monday Concerts

If the concert in Symphony Hall last evening represented a true sample of what is to come, listeners may look forward to musical enjoyment of a decidedly substantial character in the remaining programs of the Monday series just begun. Program, audience, conductor and performance all seemed to express a new solidity and confidence. The applause which greeted Dr. Koussevitzky grew from a gratifying cordiality to open enthusiasm. Just before intermission, the conductor was thrice recalled to the stage and the players were brought to their feet in acknowledgment of a long period of clapping.

The program repeated the substance and pattern of the season's regular concerts a week ago Friday, with the important exception of the substitution of the Fifth Symphony of Sibelius for the Fifth Symphony of Beethoven. Since many consider Sibelius to be the Beethoven of today, there was no change in balance. The other two pieces were, as before, Haydn's Symphony in B-flat, ninth of the London series, and Debussy's "La Mer."

By comparison with later alertness, the first three movements of Haydn's Symphony seemed almost too facile, even casual. Dr. Koussevitzky emphasized the mysterious character of the introductory largo and the undulating languidness of the adagio. Otherwise, these earlier movements appeared merely as necessary preparation for the alternating piquancy and forcefulness, the sudden sharp thrusts, the unexpected fleetness and humorous touches of the finale. At the close, one felt a sense of pleasure upon renewing acquaintance with music of Haydn which has a freshness seemingly lacking in the more familiar symphonies.

Dr. Koussevitzky transmitted the symphony of Sibelius with the understanding and conviction which he has gained through a long and ardent pioneer service in bringing the music of this composer to the attention of the American public. In virtuosity, however, the orchestra excelled in the three orchestral sketches of Debussy. The performance here, revealed a depth of senusuos imagery—almost a third dimension in sound—which is much less characteristic of Debussy's other compositions, and brought the most enthusiastic applause of the evening.

N. M. J.

36.

Symphony Gives Faust Legend

Trav. Oct. 23/36

By WILLIAM T. CHASE, Jr.

The Faust legend occupied the en-tire third program of the Bosto Symphony orchestra. Dr. Serg Koussevitzky conducting, in Symphony Hall yesterday afteroon. Th program consisted of Wagner's "A Faust Overture" and Liszt's "A Faus Symphony in Three Character Pictures" (after Goethe). Assisting with the symphony were the Harvard Glee Club (G. Wallace Woodworth), conductor) and Rulon Y Robison, tenor soloist. For obviou reasons the "Faust" of Goethe' poem appealed to a number of grea composers and the subject attracte the imagination of both Liszt an his son-in-law, Richard Wagne along with Berlioz, Schumann an others. Wagner revised his overture within three months' of Liszt' completion of the symphony, thu making their inclusion on the sam program the more appropriate.

The real reason for the performance of the symphony, however was the fact that Thursday, Oct. 22 marked the 125th anniversary o Liszt's birth and the past summe the 50th anniversary of his death Thus the occasion was in the natur of a double remembrance. With this in mind Dr. Koussevitzky and the orchestra gave of their very best permitting us to hear exciting and beautiful interpretations of the two works. Liszt's "A Faust Symphony," had not been played here since 1932 The program was given without the customary intermission as the symphony lasted for an hour and 20 o 25 minutes. A page or perhaps a little more was cut, and that was all

Strictly speaking, the Liszt composition was not a symphony, being rather three portraits respectivel of "Faust," "Gretchen" and "Mephistopheles." To a certain degree, too, it revealed some of the composer's characteristics, for a Ernest Newman pointed out in hi study of "The Man Liszt," "There is no musician whose music so closely resembles his life, and whose life is so manifestly his music made flesh, as Liszt." In him, as Schering says, there was a constant oscillation between "the religious," "the idyllic," "the heroic" and "the erotic."

And that realization, more than anything else, led Raabe to write that "the brooding protagonist whom he has drawn with such uncanny certainty in this first movement, the ardent lover, the aspirant towards the ideal, who again and again sinks back into darkness when victory seems at hard, is Liszt himself." And later on: "And who has ever known better than Liszt that there is a power that falsifies and disintegrates everything that is great and noble? So he shows us, in the Methistopheles finale, the themes of the Faust movement in a horrible distortion. Not only the first but the second and third movements are thus pictures of the Faust that was in the soul of Liszt."

Yesterday the Mephistopheles movement brought out all the "milagnant growls, the sulphurous vapors" of the score and seemed the most interesting to listen to; this in spite of the lovely simplicity of the Gretchen movement with its charming woodwind duet. The Harvard Glee Club sang the closing measures with great effectivenes and Mr. Robison's voice conveyed th rather mystical qualities of the line admirably. Certainly the ovation a the close was fully deserved. Wag ner's "A Faust Overture" was equal well set forth. This concert will b repeated tonight.

HERALD

FTH BROADCAST SERI OR BOSTON SYMPHONY

Schedule of 21 Concerts On Thursdays Starts on November 19

ROOSEVELT TODAY

By The Associated Press

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37.

NEW YORK, N. Y.
SUN

OCT 24 1936

The New Records

Koussevitzky's 'Unfinished'—A Valuable Book on Recording—Lighter Matters.

By IRVING KOLODIN.

Although the record buyer previously had his choice of eleven versions of Schubert's "Unfinished," Victor this month places a twelfth in the catalogues. To a list of conductors already including the names of Stokowski, Wood, Kleiber, Sokoloff, Schalk, Von Schillings, Melichar, Blech, Pruewer and Goossens is now added Serge Koussevitzky's. The orchestra, of course, is the Boston Symphony.

It was to be expected that the recording would give this version precedence over any of the existing ones, and, with slight reservations, that expectation has been fulfilled. Those who had regarded with trepidation the possible effects of Koussevitzky's personality on the simplicity of the music may be relieved to learn that the interpretation is individual without being eccentric. It is scarcely so overwhelming a conception as his performance of Mendelssohn's "Italian" symphony; however, we are also spared the distortions that marred the Mozart G minor.

Dramatic Schubert.

It has been the conductor's choice to emphasize the drama in the contrasting characters of the first and second themes of the first movement, but he has done so within the limits of reason and good taste. There will be some who would prefer a greater freedom and flow in the statement of the second theme; however, Mr. Koussevitzky's restraint is preferable to the too loving touch generally bestowed on this motive. The pace throughout is brisker than conventional, but consistent with the conductor's conception.

Fine clarity and excellent tone are the particular virtues of the recording. Unfortunately the first (and important) entrance of the oboe has been poorly handled, and the final chords of the allegro reverberate too plainly through the hall. These are minor blemishes, however. By reason of Mr. Koussevitzky's animated tempo, and by compressing nearly five minutes of recording onto the second side of the first record, Victor has been able to present the whole of the opening movement on one disk. This not only spares the listener an additional interruption, but permits the odd side of the final record to be used for the G major ballet music from "Rosamunde," beautifully played.

What They're Selling.

Center Music Shop—

"Easy to Love"	V
"You Came to My Rescue"	B

Gramophone Shop—

"Easy to Love"	B
"De-Lovely"	V

Haynes-Griffin—

"De-Lovely"	V
"Easy to Love"	B

New York Band—

"Pennies From Heaven"	V
"I Can't Escape From You"	D

Performances are appraised in this column purely on a basis of phonographic reproduction, without regard to concert hall achievements of the artists. These records were played on an RCA-Victor combination, and Burmese Color Needles were used. The editor welcomes queries on records, machines, needles, or accessories.

All About Recording.

Pure chance recently put into these hands the best book yet written about the technical side of recording. The "pure chance" was its presence on the shelves of the Fifty-eighth Street Music Library, for it is written by an Englishman and bears the imprint of Ernest Benn, Ltd., of London. The author is H. Courtney Bryson, who calls his exhaustive treatise of nearly three hundred pages (with true British reserve) merely "The Gramophone Record." With the aid of one hundred and thirty-odd photographs, drawings and graphs Mr. Bryson has traced the development of recorded sound from its earliest days to the present, discoursing with rare erudition on every problem from microphone placing to best method of polishing the finished disk. Much of the discussion is necessarily in the scientific jargon of the craft, but the basic information is available to any one of reasonable patience. Certainly it will be enormously illuminating to persons with a curiosity about recording technic and contribute much to an understanding of the medium's problems. Perhaps he will be encouraged to write a similar volume on reproducing instruments.

Lighter Matters.

Another effort to exploit the current enthusiasm for the now legendary Bix Beiderbecke is represented in the re-issue of Paul Whiteman's several-years-old recording of "Washboard Blues" (Victor 36186). This is labeled as "featuring Bix Beiderbecke," but it consists almost wholly of a lengthy monologue by Hoagy Carmichael, with little orchestral playing of any sort and even less of Beiderbecke. On the reverse you may hear Bing Crosby of pre-Hollywood days in "High Water," a pseudo Negro spiritual. It's really not much fun.

Much more listenable is another of the Red Norvo-Mildred Bailey couplings (Brunswick 7744), this one "A Porter's Love Song to a Chambermaid." The lyric pokes some excellent fun at all the imitators of Gilbert's "Thou the willow, I the stream," ably abetted by Miss Bailey's lusty vocalizing. It is backed by a breathless careen through "I Know That You Know" with Red's dazzling xylophone in the lead. No vocal on this one.

DEMOCRAT

[illegible]

OCT 22 1936

Lawrence Tibbett To Open Rutgers Concert Program.

Lawrence Tibbett, baritone of the Metropolitan Opera Company and star of concert stage and screen, will open the Rutgers University Concert Course this year, with a program of concert music in the Rutgers Gymnasium, on Friday evening, October 30.

A number of local music lovers are expected to attend the concert.

Other guest artists who will appear in the Rutgers series this year are Dalies Franz, pianist, and Helen Jepson, prima donna with the Metropolitan, December 8; Ethel Bartlett and Rae Robertson, pianists, January 14; the Vienna Choir Boys, February 25; and the Boston Symphony Orchestra, March 30.

Mr. Tibbett is one of the finest artists ever to appear in the Rutgers Concert Course. As star of the Metropolitan Opera, he has played with equal success the leading male role in Aida, Tosca, Traviata, Die Meistersinger and Pagliacci.

On the screen he has scored hits in the Rogue Song, The Pagan Love Song and Metropolitan.

DALLAS, TEX.
NEWS

OCT 23 1936

Hoffman to Conduct For Houston Concert

Special to The News.

HOUSTON, Texas, Oct. 22.—Ernst Hoffman, formerly of the Boston Symphony Orchestra, has arranged the opening program of the Houston Symphony Orchestra, to be given Nov. 9, and will conduct at that time. Tito Schipa, tenor of the Metropolitan Opera Company, will be guest artist.

DURHAM, N. C.
SUN

OCT 23 1936

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RDAY, OCTOBER 24, 1936

Honor Liszt At Friday Symphony

By RUTH MARSTERS

An eminently satisfactory performance of Liszt's "Faust Symphony" at the concert of the Boston Symphony Orchestra, conducted by Serge Koussevitzky yesterday afternoon, roused the usual large Symphony audience to clamorous approval.

The Harvard Glee Club (G. Wallace Woodworth, conductor) contributed its best efforts in the performance of the final Andante mistico.

Rulon Robison, singing the tenor solo, gave a beautiful performance. It was one distinguished by a sensitive musicanship—the skillful control of a voice that while not exceptionally large is of rare quality.

* * *

The program was designed in commemoration of the 125th anniversary of Liszt's birth and also memorialized the 50th anniversary of his death. (Liszt was born at Raiding, Hungary, on October 22, 1811, and died at Bayreuth July 31, 1886.)

Wagner's "Faust Overture" was performed as the opening work.

Liszt's close association with Wagner, the fact that the two "Faust" works were produced at practically the same time and that Wagner's Overture in its present state is the result of revisions made at the instigation of Liszt, made the choice of the opening work particularly apt.

The larger work of Liszt, formally titled "A Faust Symphony in Three Character Pictures (after Goethe)" in addition to being the more ambitious work, is the more important in every aspect.

* * *

The first of the three pictures, "Faust," is written: Lento assai, Allegro impetusso, and Allegro agitatoed appassionato assai—depicting the character in romantic, philosophic, and strident mood, while a gloom foreboding of evil is subtly introduced.

The second, "Gretchen," Andante soave, contains music of beauty and tenderness though the movement is a little long.

The Allegro vivace ironico of the "Mephistopheles" picture is a clever piece of writing. No new themes are introduced but the Faust theme is twisted and distorted for the most diabolical affect imaginable. The last Andante mistico, in which the male chorus is introduced, is solemnly beautiful exalting the "eternal feminine."

Liszt's "transformation of themes" idea, which he used instead of thematic development, is particularly well suited to music of a descriptive character. Certainly Liszt's is one of the most successful musical depictions of the characters so variously immortalized.

—VOTE AMERICAN—

Resident Artists Will Be Heard Here

BY WARREN STOREY SMITH

EXPLAIN it how you will, the fact remains that it has been far easier for the resident composer to obtain a hearing at Symphony Hall than for the resident performer to appear as soloist at the Symphony Concerts, particularly at those of the regular series. This year, however, two Bostonians are to be featured as assisting artists at the concerts of Friday afternoons and Saturday evenings, one the violinist, Ruth Posselt, the other the pianist, Howard Goding. Miss Posselt, who made her debut in recital at Symphony Hall as a child prodigy, and who has played at a Monday evening Symphony Concert, will be heard at the end of this week in the Concerto of Dvorak.

By a curious coincidence, if coincidence it is, when Gregor Piatgorsky, the Russian 'cellist, already an established favorite in Boston, plays with the orchestra later in the year his piece will be Dvorak's 'cello concerto. Two pieces by Dvorak in a single Boston Symphony season—or the performance of any piece other than the "New World" Symphony—is a matter for comment in these later days, in which the Bohemian composer's music has fallen from its position of popularity. In some instances the conductorial thumbs have been turned down too soon, and perhaps Dvorak's is a case in point.

What's G

[illegible] Oct. 24/36

Boston Symphony Orchestra

AN EMOTIONAL afternoon was provided by the third Friday concert of the Boston Symphony Orchestra season, given yesterday afternoon in Symphony Hall. The program was made up of Wagner's "Faust Overture" and the "Faust Symphony" of Liszt. The occasion was the one hundred and twenty-fifth anniversary of Liszt's birth and the fiftieth of his passing. The orchestra was assisted by the Harvard Glee Club, of which G. Wallace Woodworth is conductor, and by Rulon Y. Robison as tenor soloist.

The choice of works was appropriate. This symphony is acknowledged, even by his enemies, as one of Liszt's greatest works, probably his greatest. And the "Faust Overture" recalls the close relationship of the two composers and the importance of the influence of Liszt upon Wagner. The "Faust" theme is well suited to the temperaments of both men.

A vast deal of ink and temper has been expended upon the question of Liszt's place in the history of music. There is no question of the greatness of his gift to music, even though this gift was received by the world mainly through Wagner. There is grave question of his taste; or rather it would be more accurate to say that he was distressingly wanting in taste. He was one of the prophets of a tasteless age, the age of Byron and of Berlioz, an age of posing and of romantic frenzies.

Liszt was one of the leading showmen of the time. A great virtuoso as well as a romantic sensualist, he had the world at his feet. He was unfortunately not big enough to withstand the adulation of the fashionable crowd. He was too often content with tawdry effects and easy victories, in composition as well as in piano playing.

The worst of his defects are evident in the first and the last movements of this symphony. The last one, which attempts to be diabolically ironic at the expense of the first, is no funnier today than the thing it parodies. It is difficult to say which is most absurd, the posturings of Faust, the snarling of Mephistopheles or the apothesis. The best music of the symphony is in the second movement where Liszt forgot his public and wrote some sincere and lovely measures. It is a pity that these constitute only an interlude.

There is a well-sponsored movement in England today to revive the reputations of Liszt and of Berlioz. Prominent musicians and critics there contend that these composers have been badly underrated of late years because of their faults. Perhaps we shall have more to say on this problem on a later occasion.

Dr. Koussevitzky strove with energy and devotion to present the music at hand in the best light. The orchestra returned him a superb performance, and he must have been grateful too for the support lent by the glee club and by Mr. Robison.

L. A. S.

HANOVER, PA.
SUN

OCT 23 1936

DIAL TWISTS

Boston Symphony Radio Plans

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will be heard on the air twelve times during the coming season over the National Broadcasting Company's blue network, beginning Thursday evening, November 19. Four of the concerts will be broadcast here from Carnegie Hall; three from Saunders Theater, Cambridge, Mass.; one from the Brooklyn Academy of Music, and three from Symphony Hall in Boston. Except for the three programs played in Boston, all these broadcasts will be Thursday nights. Nine concerts of the orchestra's spring "Pop" series will also be broadcast on Thursday evenings.

BRIDGEPORT, CONN.
Oct. 24/36 POST

BOSTON SYMPHONY RETURNS

The Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky will return to the WJZ network for its fifth consecutive season Nov. 19 at 8:30 p. m. The "Pop" Concerts will be heard every Thursday, at that hour, instead of Saturday nights this winter.

Symphony Gives Faust Legend

By WILLIAM T. CHASE, Jr.

The Faust legend occupied the entire third program of the Boston Symphony orchestra. Dr. Serge Koussevitzky conducting, in Symphony Hall yesterday afteroon. The program consisted of Wagner's "A Faust Overture" and Liszt's "A Faust Symphony in Three Character Pictures" (after Goethe). Assisting with the symphony were the Harvard Glee Club (G. Wallace Woodworth), conductor) and Rulon Y. Robison, tenor soloist. For obvious reasons the "Faust" of Goethe's poem appealed to a number of great composers and the subject attracted the imagination of both Liszt and his son-in-law, Richard Wagner, along with Berlioz, Schumann and others. Wagner revised his overture within three months' of Liszt's completion of the symphony, thus making their inclusion on the same program the more appropriate.

The real reason for the performance of the symphony, however, was the fact that Thursday, Oct. 22, marked the 125th anniversary of Liszt's birth and the past summer the 50th anniversary of his death. Thus the occasion was in the nature of a double remembrance: With this in mind Dr. Koussevitzky and the orchestra gave of their very best, permitting us to hear exciting and beautiful interpretations of the two works. Liszt's "A Faust Symphony," had not been played here since 1932. The program was given without the customary intermission as the symphony lasted for an hour and 20 or 25 minutes. A page or perhaps a little more was cut, and that was all.

Strictly speaking, the Liszt composition was not a symphony, being rather three portraits respectively of "Faust," "Gretchen" and "Mephistopheles." To a certain degree, too, it revealed some of the composer's characteristics, for as Ernest Newman pointed out in his study of "The Man Liszt," "There is no musician whose music so closely resembles his life, and whose life is so manifestly his music made flesh, as Liszt." In him, as Schering says, there was a constant oscillation between "the religious," "the idyllic," "the heroic" and "the erotic."

And that realization, more than anything else, led Raabe to write that "the brooding protagonist whom he has drawn with such uncanny certainty in this first movement, the ardent lover, the aspirant towards the ideal, who again and again sinks back into darkness when victory seems at hand, is Liszt himself." And later on: "And who has ever known better than Liszt that there is a power that falsifies and disintegrates everything that is great and noble? So he shows us, in the Methistopheles finale, the themes of the Faust movement in a horrible distortion. Not only the first but the second and third movements are thus pictures of the Faust that was in the soul of Liszt."

Yesterday the Mephistopheles movement brought out all the "milagnant growls, the sulphurous vapors" of the score and seemed the most interesting to listen to: this in spite of the lovely simplicity of the Gretchen movement with its charming woodwind duet. The Harvard Glee Club sang the closing measures with great effectiveness and Mr. Robison's voice conveyed the rather mystical qualities of the lines admirably. Certainly the ovation at the close was fully deserved. Wagner's "A Faust Overture" was equally well set forth. This concert will be repeated tonight.

SYMPHONY PROGRAM

The Boston Symphony Orchestra will give the fourth program of its regular series in Symphony Hall, next Friday afternoon and Saturday evening. Serge Koussetitzky will then give the first Boston performance of the orchestral suite from Stravinsky's ballet, "The Fairy's Kiss." This music from the ballet of 1928 was performed, it will be remembered, by this orchestra in Sanders theater, Cambridge, under the direction of the composer when he visited this country two seasons ago. The ballet bears the subtitle—"Inspired by the muse of Tchaikovsky," and Stravinsky uses themes from Tchaikovsky to his own purposes.

Ruth Posselt will appear as soloist with the orchestra in the violin concerto of Dvorak, which has not been heard at these concerts for a number of years. Miss Posselt, who was born in Medford, Mass., made her first public appearances when she was still a child. In recent seasons, she has given concerts in many parts of Europe, appearing with the principal orchestras in Paris and Amsterdam. She has also appeared with the orchestras of Chicago and Detroit, as well as with this orchestra (in the Monday evening series). The closing number will be Schumann's Fourth Symphony in D minor.

Liszt Anniversaries

Symphonic Matinee to Honor A Composer Now Neglected

Engrossing Performance by Koussevitzky and Boston Orchestra; Wagner for Prelude

By Moses Smith

The music world has become temporarily Liszt-conscious because of the coincidence of the double anniversary this year: It is fifty years since Liszt died, 125 years since he was born. In contrast, for the better part of a quarter of a century his music has steadily fallen out of the symphonic repertory because, in the minds of those who determine our programs, the composer of numerous rhapsodies and symphonic poems had "dated."

Those who believe that the music of a neglected composer is not yet dead have nowadays the solace of looking forward to anniversaries. For as studious as contemporary program-makers are to allow a given composer to pass into forgetfulness, equally certain are they to perk up at the mention of a centennial celebration and hasten to prepare a memorial performance of that composer's work. A Faure has already passed into such a category; a d'Indy is probably approaching it; and Ravel's turn, very likely, will come next.

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Clearly the production was as well a labor of love on his part. The caliber of yesterday's performance in Symphony Hall was evidence toward this conclusion. From start to finish the music-making, under the alert, insistent and impassioned direction of the conductor, was taut or plastic, vigorous or gentle, rude or poetic, according to the requirements of the composer. Not for a moment did the conductor lapse into mere routine. And so far as he could vouchsafe, there was not a dull moment in the performance.

The orchestral playing was of the quality disclosed at last week's concerts—which is high praise. The Harvard Glee Club, trained by its own conductor, G. Wallace Woodworth, sang well the music alloted them in the third movement, though on occasion the young voices were strained to produce a volume that more experienced vocalists could have yielded readily. Rulon Y. Robison, the tenor chosen for the solo in that same movement, sang the difficult part conscientiously and intelligently; but his vocal resources, at best, were not enough.

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The most interesting thing, for the present writer, was that yesterday's performance resulted in a re-allocation of values. In the past I have found the savage, ironic music of the first part of the last movement the best of the Symphony. It still possessed bite yesterday, much of it, at least. But some of the cavortings of this Mephistopheles began to look stagey. The Lisztian irony was evidently taking itself seriously.

The Gretchen music in the second part, on the other hand, music which has often seemed pallid in the past, took on substance yesterday (perhaps because of the beautiful, not over-sentimentalized performance). The dictum of Newman on the subject, quoted in the program-book of these concerts, furnished a pithy summary for this point of view: "Almost the whole Margaret is there, with her curious blend of sweetness, timidity and passion; while Faust's interpositions are exceedingly noble."

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Transcript Telegram

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Intermission
Brahm—Second Symphony
Soloist, Jean Bedetti

COURIER

REALM OF MUSIC

by Gladys St. Clair Heistad

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Mr. Gerome Brush has performed a public service. He has singled out the black and white keys of one of the greatest instruments in the world. With the strokes of his crayon and the sympathy of his pen he has brought to light the individuality of the 109 members of the Boston Symphony. Each musician sat for him in the little room that houses the Casadesus Collection; each played for him a solo in order to banish the last vestige of self-consciousness, and from each he has drawn comments, bits of personal history, and the gleam of aspirations which are characteristic . . . These men have not lived in ivory towers. Many of them are veterans of the World War; a smaller handful escaped from the disruption of the Russian Revolution; others are, if you like, voluntary absentees from dictatorship. Is not this harmony of 109 musicians singularly representative of our democracy as we should like to keep it? The citizen by adoption, and the home-bred artist have joined forces and, under leadership as nearly 'permanent' as Major Higginson could have wished, are making music that is history.

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The sketches are done in such a fascinating way, too, that I wish space permitted giving several verbatim. It can't be done of course, but here is that of Serge Koussevitzky, conductor:

"Ruskin gave architecture seven lamps. The lamps of orchestral music, however, are numbered by the few great conductors living at the time. Dr. Serge Koussevitzky is one of the greatest of these lamps. When he stands before his orchestra, everyone seems to reflect the everburning light of his personality. The dress suit that fits so perfectly across the shoulder, the bent left elbow, the bird-like alertness, the Niagara crescendos—everybody liked him. He has been here for twelve years—everybody loves him."

* * * *

All through the book are bits like this—speaking of Eugene Adam, tuba player—"he has the presence—that bright, undisillusioned look—of a Boutet de Monvel French schoolboy. His friends make fun of him because of his slow movement and speech, but they don't seem to realize that he is a classic statue. When he plays the tuba, he spreads a beautiful thick, velvet carpet of sound, upon which the higher notes dance." Of Minot Alfred Beale, born in Rockland, Mass.,—"this does not imply that he can hoe a row of corn as well as he can 'hoe it down' on the violin, but he does like country places, and sunrises, and baked beans on Sunday mornings. If he is not playing the violin, give him a fountain pen or a sharp pencil and he can fix up a tune for any instrument or number of instruments." Of Jean Bedetti, violoncellist, "he does not put on his pajamas and tuck himself in bed until his 'cello has been properly put away." Of Richard Burgin, concert master: "At the age of twelve he was soloist before a glittering and critical Russian audience. By them he was considered the 'boy wonder'; by himself, the 'wondering boy.'

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If any of the readers of this column has a special "pet" in the Boston Symphony Orchestra, let me know, and I'll tell you what Gerome Brush has to say of him.

* * * *

One of the finest musical attractions in this part of Maine will be the offering by the Eastern Maine Music Festival in Bangor Oct. 29—the Russian Symphonic Choir. Basile Kibalchich, conductor of the Choir, has a long musical history of illustrious achievements behind him. He was born in Tchernigoff in southern Russia, in the center of the region rich in folklore, folk-song and choral singing. He showed musical talent at an early age, and when only 12 was called upon to lead a vocal choir of large numbers. Later he studied in the class of Rimsky-Korsakov, and perfected himself in cello, although choral conducting still occupied his mind. In 1906 he was invited to lead the most famous of Russia's choral organizations, the Archangel Sky Choir of Petrograd.

Six years later he made a two years' tour to Russia as conductor of the choir of the Petrograd Conservatory of Music, thus gaining a national reputation. In 1912 Mr. Kibalchich accepted the position as choir conductor of the Russian cathedral of Geneva, Switzerland, and soon after became choir conductor of the Russian cathedral in Paris. It was at this period of his life that he organized the first Russian symphonic choir, so called because he built it on the same lines as a symphony orchestra. His present choir represents his supreme achievement in applying his principles of choral singing. The voices are used like so many wind instruments, and the singing of the chorus resemble some ideal sort of organ whose widely varied qualities he attends to with an exquisite delicacy of registration.

The Choir consists of nine men and nine women, and they appear in colorful Russian costume.

From the pen of Mrs. Alice Strong of Medford Hillside, a consistent reader of this column, comes these charming lines:

CLARKSBURG, W. VA.
TELEGRAM

In pre-war days Serge Koussevitzky, conductor of the Boston Symphony orchestra, was both conductor and financial backer of his own symphony orchestra in Russia.

NEW BEDFORD, MASS.
STANDARD-TIMES

OCT 27 1936

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The Boston Symphony Orchestra will be heard in the first of its five concerts in Providence tonight at the Metropolitan Theater, Dr. Serge Koussevitzky conducting.

MUSIC 38

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The third regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Rulon Y. Robison, tenor, and the Harvard Glee Club assisted in the final chorus of the Liszt symphony. The program was as follows:

Wagner................A Faust Overture
Liszt................A Faust Symphony

Hardly a composer of the middle 19th century failed to be inspired by Goethe's "Faust" to some definite and usually important act of creation. It is curious they almost all left the second part of "Faust" untouched. Liszt, as an afterthought, used the final lines for his symphony. Schumann was the only one to take passages from the second part and weave them into a great musical work. This is the more strange in that one would think that the greater poetry and far-flung imagination of the second part would have appealed to the romantic composers. Schumann's oratorio is never performed, perhaps because of the number of soloists that are reuireqd; and yet there are some to say that it is a masterpiece and the finest music to be inspired by Goethe's "Faust."

Liszt's work has not earned respect easily, because there are always those who are mentally convinced that a virtuoso pianist can not be a great composer. That Bach, Mozart, Beethoven and others were virtuosos of the keyboard does not seem to occur to them. It is also true that we hear far too much of Liszt's lesser pieces and too little of his good piano and orchestral music. There will not be many to deny the beautiful and remarkable pages in the score of the Faust symphony after listening to it yesterday. The best counsel in discussing this work lies in Pope's lines:

"Survey the whole, nor seek slight
faults to find,
Where nature moves and rapture
warms the mind."

Such advice is excellent, no doubt, but it is hard to apply it conscientiously during the whole of the hour and twenty minutes that the Faust symphony requires in performance. Dr. Koussevitzky cut a couple of pages in the first movement, pages that were merely repetitions of what had been completely stated before. If there is one large fault with this work it is surely just this, that it is excessively repetitious. Over and over again we hear the themes sounded, so that the Mephistopheles movement is not only an intentionally ingenious, but sometimes a hollow mockery.

Most critics, and among them Philip Hale, find the Gretchen movement to be the crowning glory of the symphony. Yet for us its sustained, idyllic mood palls before Liszt has finished with it. In addition, Dr. Koussevitzky chose to take a very slow tempo, one that was actually dragging. Otherwise the performance was excellent. The brilliant Mephistopheles movement was given a superb interpretation. brought out the dmaratic quality of brought out the dramatic uality of the movement to perfection. Mr. Robison sang the high tenor solo of the finale admirably. The Harvard Glee Club did its part most capably. Since this was a Liszt anniversary and not a commemoration of "Faust," some other work of his might possibly have been offered. As it was we heard a dramatic reading of Wagner's "Faust Overture."

The concert will be repeated tonight. Next week Ruth Posselt will be the soloist in Dvork's violin concerto. The concert will begin with Stravinsky's excerpts from "Le Baiser de la Fee" and end with Schumann's symphony No. 4 in D minor.

NEWS

OCT 24 1936

RADIO

Day by Day

By C. E. Butterfield

New York, Oct. 24.—For the fifth season, the Boston symphony orchestra is to be heard in a broadcast series. Altogether, the schedule calls for 21 concerts, all but three of which are for Thursday nights. The exceptions are Thursday matinee programs.

Dr. Serge Koussevitzky will conduct, the programs to begin November 19. The night concerts will go from 8:30 to 9:30. Last year the orchestra was presented on Saturday nights. The network is that of WJZ-NBC.

Liszt Anniversaries

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COURIER
Rockland, Me
10/26/36

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The sketches are done in such a fascinating way, too, that I wish space permitted giving several verbatim. It can't be done of course, but here is that of Serge Koussevitzky, conductor:

"Ruskin gave architecture seven lamps. The lamps of orchestral music, however, are numbered by the few great conductors living at the time. Dr. Serge Koussevitzky is one of the greatest of these lamps. When he stands before his orchestra, everyone seems to reflect the everburning light of his personality. The dress suit that fits so perfectly across the shoulder, the bent left elbow, the bird-like alertness, the Niagara crescendos—everybody liked him. He has been here for twelve years—everybody loves him."

* * * *

All through the book are bits like this—speaking of Eugene Adam, tuba player—"he has the presence—that bright, undisillusioned look—of a Boutet de Monvel French schoolboy. His friends make fun of him because of his slow movement and speech, but they don't seem to realize that he is a classic statue. When he plays the tuba, he spreads a beautiful thick, velvet carpet of sound, upon which the higher notes dance." Of Minot Alfred Beale, born in Rockland, Mass.,—"this does not imply that he can hoe a row of corn as well as he can 'hoe it down' on the violin, but he does like country places, and sunrises, and baked beans on Sunday mornings. If he is not playing the violin, give him a fountain pen or a sharp pencil and he can fix up a tune for any instrument or number of instruments." Of Jean Bedetti, violoncellist, "he does not put on his pajamas and tuck himself in bed until his 'cello has been properly put away." Of Richard Burgin, concert master: "At the age of twelve he was soloist before a glittering and critical Russian audience. By them he was considered the 'boy wonder'; by himself, the 'wondering boy.'

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If any of the readers of this column has a special "pet" in the Boston Symphony Orchestra, let me know, and I'll tell you what Gerome Brush has to say of him.

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One of the finest musical attractions in this part of Maine will be the offering by the Eastern Maine Music Festival in Bangor Oct. 29—the Russian Symphonic Choir. Basile Kibalchich, conductor of the Choir, has a long musical history of illustrious achievements behind him. He was born in Tchernigoff in southern Russia, in the center of the region rich in folklore, folk-song and choral singing. He showed musical talent at an early age, and when only 12 was called upon to lead a vocal choir of large numbers. Later he studied in the class of Rimsky-Korsakov, and perfected himself in cello, although choral conducting still occupied his mind. In 1906 he was invited to lead the most famous of Russia's choral organizations, the Archangel Sky Choir of Petrograd.

Six years later he made a two years' tour to Russia as conductor of the choir of the Petrograd Conservatory of Music, thus gaining a national reputation. In 1912 Mr. Kibalchich accepted the position as choir conductor of the Russian cathedral of Geneva, Switzerland, and soon after became choir conductor of the Russian cathedral in Paris. It was at this period of his life that he organized the first Russian symphonic choir, so called because he built it on the same lines as a symphony orchestra. His present choir represents his supreme achievement in applying his principles of choral singing. The voices are used like so many wind instruments, and the singing of the chorus resemble some ideal sort of organ whose widely varied qualities he attends to with an exquisite delicacy of registration.

The Choir consists of nine men and nine women, and they appear in colorful Russian costume.

From the pen of Mrs. Alice Strong of Medford Hillside, a consistent reader of this column, comes these charming lines:

CLARKSBURG, W. VA.
Oct. **TELEGRAM** 26/36

In pre-war days Serge Koussevitzky, conductor of the Boston Symphony orchestra, was both conductor and financial backer of his own symphony orchestra in Russia.

NEW BEDFORD, MASS.
STANDARD-TIMES

OCT 2 7 1936

* * *

The Boston Symphony Orchestra will be heard in the first of its five concerts in Providence tonight at the Metropolitan Theater, Dr. Serge Koussevitzky conducting.

Oct. 24/36

MUSIC

38

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The third regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Rulon Y. Robison, tenor, and the Harvard Glee Club assisted in the final chorus of the Liszt symphony. The program was as follows:

Wagner..................A Faust Overture
Liszt..................A Faust Symphony

Hardly a composer of the middle 19th century failed to be inspired by Goethe's "Faust" to some definite and usually important act of creation. It is curious they almost all left the second part of "Faust" untouched. Liszt, as an afterthought, used the final lines for his symphony. Schumann was the only one to take passages from the second part and weave them into a great musical work. This is the more strange in that one would think that the greater poetry and far-flung imagination of the second part would have appealed to the romantic composers. Schumann's oratorio is never performed, perhaps because of the number of soloists that are reuireqd; and yet there are some to say that it is a masterpiece and the finest music to be inspired by Goethe's "Faust."

Liszt's work has not earned respect easily, because there are always those who are mentally convinced that a virtuoso pianist can not be a great composer. That Bach, Mozart, Beethoven and others were virtuosos of the keyboard does not seem to occur to them. It is also true that we hear far too much of Liszt's lesser pieces and too little of his good piano and orchestral music. There will not be many to deny the beautiful and remarkable pages in the score of the Faust symphony after listening to it yesterday. The best counsel in discussing this work lies in Pope's lines:

> "Survey the whole, nor seek slight
> faults to find,
> Where nature moves and rapture
> warms the mind."

Such advice is excellent, no doubt, but it is hard to apply it conscientiously during the whole of the hour and twenty minutes that the Faust symphony requires in performance. Dr. Koussevitzky cut a couple of pages in the first movement, pages that were merely repetitions of what had been completely stated before. If there is one large fault with this work it is surely just this, that it is excessively repetitious. Over and over again we hear the themes sounded, so that the Mephistopheles movement is not only an intentionally ingenious, but sometimes a hollow mockery.

Most critics, and among them Philip Hale, find the Gretchen movement to be the crowning glory of the symphony. Yet for us its sustained, idyllic mood palls before Liszt has finished with it. In addition, Dr. Koussevitzky chose to take a very slow tempo, one that was actually dragging. Otherwise the performance was excellent. The brilliant Mephistopheles movement was given a superb interpretation. brought out the dmaratic quality of brought out the dramatic uality of the movement to perfection. Mr. Robison sang the high tenor solo of the finale admirably. The Harvard Glee Club did its part most capably. Since this was a Liszt anniversary and not a commemoration of "Faust," some other work of his might possibly have been offered. As it was we heard a dramatic reading of Wagner's "Faust Overture."

The concert will be repeated tonight. Next week Ruth Posselt will be the soloist in Dvork's violin concerto. The concert will begin with Stravinsky's excerpts from "Le Baiser de la Fee", and end with Schumann's symphony No. 4 in D minor.

NEWS
Brunswick, Me

OCT 2 4 1936

RADIO

Day by Day

By C. E. Butterfield

New York, Oct. 24.—For the fifth season, the Boston symphony orchestra is to be heard in a broadcast series. Altogether, the schedule calls for 21 concerts, all but three of which are for Thursday nights. The exceptions are Thursday matinee programs.

Dr. Serge Koussevitzky will conduct, the programs to begin November 19. The night concerts will go from 8:30 to 9:30. Last year the orchestra was presented on Saturday nights. The network is that of WJZ-NBC.

39.

Ruth Posselt Boston Violinist, Who Will Be Soloist at the Boston Symphony Concerts Next Friday Afternoon and Saturday Evening

PROVIDENCE, R. I.
NEWS-TRIBUNE
Oct. 24/36

Many Social Functions Planned for Hallowe'en; Symphony Season to Open

Musicale and Tea Will Launch Providence Orchestra's Year and Boston Group Will Give First Concert; Drama Groups Plan Presentations.

By ELIZABETH L. WILLIAMS

The tang of fall pervading the atmosphere and the rich harvest of autumn colors will add to the environment of numerous affairs planned for Hallowe'en, which are included in events of the week, when witches will cast their spell at many festivities.

Friends of music will be seen at the musical and tea on Monday at the home of Mrs. Arthur M. Allen on Upton avenue which launches the season of the Providence Symphony Orchestra, and at the initial concert of the Boston Symphony Orchestra scheduled for Tuesday night at the Metropolitan Theatre. Two of the local drama groups, The Players, and the Blackfriars Guild, will give several presentations during the week, the social calendar of which lists a large number of diversified social activities.

STAMFORD, CONN.
Oct. 24/36 ADVOCATE

Taking the Ether
with
tedyudain
RADI

VANDENBERG VIA WICC

Millions of people who never even thought of lending an ear to this or that politician, will fall all over themselves to get near the loudspeaker, after a radio chain decided to "cut" the speaker from the etheroute, for one reason or another. It's always been that way. What you don't have — you want. That's why there's so much interest in the interrupted talk of Senator Vandenberg. That's why WICC is going to bring you the speech.

The WICChannels will carry Senator Arthur Vandenberg's speech at 9, Monday night. Telling why they're putting the GOParty mogul on to repeat his now famous Chicago speech, they say: "The sole reason offered by the officials of CBS for their action in cutting the Vandenberg program, during which the recorded voice of President Roosevelt was heard, was that it was a violation of the CBS policy to broadcast recorded, or transcribed programs over the network.

The WICChin-gang further points out: "As a breach of policy is the only reason offered by CBS for their action in cutting Senator Vandenberg's speech from the air, and in view of the fact that it has always been the policy of WICC to allow the broadcast of transcribed programs, there is no reason to deny the New England citizen the opportunity of hearing the speech."

The voice of the President, heard in conjunction with the Senator Vandenberg speech, is from recordings of various speeches made by Mr. Roosevelt following his nomination in 1932.

'Round the Dials.

A grandma, Mrs. Anna Mandy, who's made her living by hanging by the teeth from the tops of circus tents and performing other feats of strength, has been added to the cast of "strong woman" night on the Bob Ripley show, tomorrow eve...Lois McFee, the husky bouncer in Leon and Eddie's, and Martha Smith, a woman blacksmith, complete the cast...The world famous Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will return to NBC for its fifth season as an exclusive NBC feature, Nov. 19.

PROVIDENCE, R. I.
BULLETIN

OCT 24 1936

BOSTON SYMPHONY TO OFFER "FAUST"

Liszt's Score Will Open Concert Season Tuesday Night at Metropolitan.

Liszt's masterly score, the "Faust" Symphony, three character pictures after Goethe, will be the event of the opening concert of the season in Providence by the Boston Symphony Orchestra, to be given in the Metropolitan Theatre on Tuesday evening. The symphony is being performed by Serge Koussevitzky this season in observance of the double anniversary of Franz Liszt, the 125th anniversary of whose birth took place on Thursday. The 50th anniversary of his death took place last July.

The performance of the symphony will be preceded by Mozart's Symphony in A-major, K. No. 201. This symphony was written in 1774 when Mozart was a boy of 18. Its recent performances by Serge Koussevitzky in Symphony Hall were probably the first in Boston.

SERGE KOUSSEVITZKY
Plans a Faustian Festival

The "Faust" symphony is divided into three parts, entitled Faust, Gretchen and Mephistopheles. The first part is a full length portrait of the solitary Faust. The second, which corresponds to the slow movement of the symphony, is an idyllic portrait of Gretchen. The music of Mephistopheles mocks in fiendish accents the themes of Faust. The conclusion is a choral setting of the "chorus mysticus," which ends the second part of Goethe's poem. It is the deification of womanhood ("the eternal feminine draws us ever onward"). The moving verses are sung by a male chorus, with tenor solo. The choral part will be by the Harvard Glee Club, G. Wallace Woodworth, conductor, and the tenor solo by Rulon Robison.

PROVIDENCE, R. I.
NEWS-TRIBUNE

OCT 24 1936

'FAUST' SYMPHONY'S OPENING NUMBER

Serge Koussevitzky announces Liszt's "Faust" Symphony for the first program of the Boston Symphony Orchestra to be given in the Metropolitan Theatre, next Tuesday evening—the opening of the orchestra's Providence season of five concerts. This important work of Liszt, which consists of three sections, "Faust," "Gretchen," and "Mephistopheles," concludes with a "chorus mysticus" in which the words of Goethe, defying womanhood, are sung by a male chorus and tenor solo. The Harvard Glee Club, and Rulon Robison will sing these parts.

The performance of the Symphony will be preceded by Mozart's Symphony in A major, K. No. 2101. This symphony was written in 1774 when Mozart was a boy of 18. Its recent performances by Serge Koussevitzky in Symphony Hall were probably the first in Boston.

The "Faust" Symphony is of special interest as this year marks the 50th anniversary of the composer's death—July 31, 1886. It also happens that he was born just 125 years ago—Oct. 22, 1811.

ST. LOUIS, MO.
GLOBE-DEMOCRAT
Oct. 25/36

First Symphony Concerts to Be Given This Week

Beethoven's 'Eroica' Will Feature Opening Programs.

FIRST concerts of the St. Louis Symphony Orchestra's fifty-seventh season will be given Thursday evening at 8:30 o'clock and Friday afternoon at 2:30 o'clock in the Opera House of the Municipal Auditorium. Vladimir Golschmann, who returned to St. Louis Tuesday after a summer in Europe, will be director of the musical institution for his sixth consecutive year.

The 87 members of the orchestra will assemble tomorrow for rehearsals. Symphony-goers will see a number of new faces in the personnel this season. Edward Murphy, former member of the symphony, returns to replace James Stagliano, who now is with the Los Angeles Philharmonic Orchestra as head of the horn section. Oscar G. Zimmerman, who has been with the Philadelphia Symphony Orchestra for the last seven years, will head the bass section, and Samuel Krauss comes from the National Symphony Orchestra at Washington to be the first trumpet player.

A new stage setting, designed after the modern and improved acoustical backgrounds used by the Boston, Philadelphia and New York symphony orchestras, has been built for the local orchestra from plans designed by Leopold Stokowski, famous conductor.

Golschmann has announced one of the most extensive and varied repertoires in the orchestra's history. The opening concerts will feature Beethoven's great "Eroica" symphony and the first St. Louis presentation of Albert Roussel's Sinfonietta for String Orchestra, which was played for the first time in this country by the Boston Symphony Orchestra last [redacted]

The second pair of concerts, November 6 and 7, will introduce the season's first soloist, Jascha Heifetz, world-renowned violinist, who will be heard in Brahms' violin concerto. Other instrumentalists appearing during the season are Serge Rachmaninoff, Alexandre Tansman, 12-year-old Ruth Slenczynski, Dalies Frantz, Serge Prokofieff, Cot[illegible] Frederick and Vladimir Horowitz, pianists; Scipione Guidi and Albert Spalding, violinists, and Gregor Piatigorsky, violoncellist.

Rose Bampton, mezzo-soprano; Pa[redacted] tenor, and Chase Baromeo, bass-barytone, all stars of the Metropolitan Opera and concert stage, will be soloists at the orchestra's presentation of Berlioz's "Damnation of Faust" with the chorus on November 20-21. Arthur Fear, noted English barytone, will be solo vocalist at the first St. Louis performance of William Walton's choral piece, "Belshazzar's Feast," for orchestra and chorus, on March 5-6.

Eighteen pairs of concerts will be given during the 1936-37 season, with the final pair on March 19 and 20. The usual series of five student concerts will be held on November 12, December 10, January 14, February 11 and March 11. Four high school concerts under auspices of Board of Education will be given on November 4, December 2, January 6 and March 17. Tours will be conducted in January, February and after the close of the season in March and April, covering 28 Middle Western and Southern cities. Col. W. de Basil's Ballet Russe will make its annual appearance with orchestra the first of the year.

Season tickets at reduction prices will be withdrawn after the concert next Saturday night, when seats for all remaining concerts will be sold at regular single ticket prices only. Season reservations now may be made at the orchestra's offices on the fourth floor of the Municipal Auditorium.

Details of the opening program are:

Prelude to "Lohengrin" — Wagner
Sinfonietta, Op. 52 (for string orchestra)— Albert Roussel
1. Allegro.
2. Andante.
3. Finale.
(Played without pause.)
Symphonic poem, "Fontane di Roma" ("The Fountains of Rome")— Ottorino Respighi
1. The Fountain of Valle Giulia (Dawn).
2. The Triton Fountain (Morning).
3. The Fountain of Trevi (Noon).
4. The Villa Medici Fountain (Sunset).
Symphony No. 3 in E flat Major, "Eroica" Op. 55 — Beethoven
1. Allegro con brio.
2. Marcia funebre: Adagio assai.
3. Scherzo: Allegro vivace.
4. Finale: Allegro molto.

MANCHESTER, N. H.
LEADER

Tender Puritans

SERGE KOUSSEVITZKY
Conductor of the Boston Symphony orchestra.

THE BOSTON SYMPHONY ORCHESTRA. By Gerome Brush. Boston.

Here is a new departure in books that is unusual in its method of presentation and doubly notable in that its author-illustrator has been a resident of nearby Dublin for the past 40 years.

Briefly, "The Boston Symphony Orchestra" consists of 110 charcoal sketches of the complete personnel of the noted orchestra and a brief biographical and intimate article about each musician. The story behind the book is an interesting one.

Publication of the attractive guide for Boston symphony devotees was prompted by an exhibition of Mr. Brush's drawings that Madame Koussevitzky, wife of the orchestra's conductor, had had him sketch for her. The portraits of these Bostonians of another era so attracted the management that they arranged to have him draw the entire personnel of the orchestra.

Mr. Brush, who was living in Dublin at the time, "went to Peterborough and got a haircut, took off my wooly underwear, went down to Symphony hall in Boston and drew every member of the orchestra" when he received word that he had been seelcted for the tremendous task.

His work occupied him for the months of April and May. The sittings for the 110 portraits averaged about 40 minutes apiece, although some took less than 10 minutes. One day he completed six sketches. The biographies occupied him during June and July.

Mr. Brush was born 48 years ago in New York City, the son of George DeForest Brush, the celebrated American painter. While still a infant he was taken to France and spent most of his childhood in Europe. In 1908 he went to Messina after the earthquake and spent considerable time rebuilding the town of Reggio Calabria.

In 1913, Mr. Brush returned to this country, met Miss Lewise Seymour, then playing in "Romance" at the Maxine Elliott theatre in New York and married her. Through a singular coincidence, their daughter Rosemary, appearing at the same theatre in "The Children's Hour" last winter, also met her husband, Don C. Davis, there.

Referring to his position as secretary to Gov. Robert P. Bass during the latter's administration, Mr. Brush likes to recall that "I did my job more eagerly and enthusiastically and more inefficiently than anything else I ever did," and adds: "I was a source of amusement to the governor's friends and an agony to him."

Although Mr. Brush informs readers of his highly interesting guide to the Boston Symphony orchestra that "New Englanders are scions of Puritanism, the scorners of music, "he reconciles, in his own mind, the traditional New England outlook with the Symphony orchestra with the words:

"Puritanism when brought into the arts well, is always attractive; it has the quality of an Italian Primitive. We are too apt to think of a New England artist as austere, but a real puritan can surprise you. Like Mr. Bryant, he can be tender."

MEDFORD, MASS.
Oct. MERCURY 27/36

Ruth Posselt In Concert At Newtonville

Miss Ruth Posselt of this city, internationally known famous violinist, will present a concert under the auspices of the Community Service club of West Newton, at the Newton High school auditorium, walnut st, Newtonville, Monday evening, Nov. 9th.

Mary Pumphrey Tower, will be Pro Arte Symphonic ensemble of the accompanist, assisted by the the Boston Symphony orchestra, comprised of Norbert Lauga, violin; Hubart Sauvlet, violin; Boaz Piller, cello; Charles van Wynbergan, viola; Gaston Dufrensne, bass and Reginald Boardman,

40.

PROVIDENCE, R. I.
JOURNAL

OCT 2 5 1936

INFORMAL POSE OF SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra opening their current season with first concert at the Metropolitan theatre, Tuesday night.

DALLAS, TEX.
NEWS

36

New York Music Letter:

Famous Indoor Sport Again Comparing Kreisler, Heifetz

BY PIERRE V. R. KEY,

Special Correspon

NEW YORK, Oct. 24.—Every so often one is beset with arguments concerning two artists. Whether one is better than the other. As if it mattered—providing each is truly an artist. And yet, quite a few persons continue to indulge their disputatious moods. They have been letting off steam for several days now, over the relative merits of Fritz Kreisler and Jascha Heifetz. Jascha appeared on the Carnegie Hall stage first. Fritz made his appearance some sixty hours later, on the same platform. Each had a huge audience. Kreisler's was the larger because he permitted seats to be placed on the stage. Heifetz chose an intimate setting, with several decorative plants serving as a background. My preference was for the latter arrangement; I have grown to dislike this dividing of an assemblage . . . though I must admit that it pays dividends to the musician who can bring such a thing about.

The programs of these supreme violinists were as dissimilar as their respective resources. Each was admirably suited to its purpose and I doubt if two more thoroughly enjoyable recitals of their kind have been heard so close together in recent times.

The question of superiority, however, could scarcely have entered the mind of the discerning listener because the music and the art of each performer was so highly individual as to make any comparison rather out of place. The dazzling Heifetz technique, superb musicianship and pure tone were again in evidence. The tonal warmth which Kreisler draws from his fiddle never touched the sense more completely; never have his poise, authoritativeness and gracious manner of these great artists been more compelling.

Each has something not possessed by the other; and so it becomes largely a matter (in speaking of these two) of being fortunate enough to hear and see them both. I doubt if either will have a successor, wherefore we should rejoice that they are still with us and hope that their professional departures will be long delayed.

Little Music-Makers.

Like tiny birds, which are ever eager to test their wings in a first flight, this current music season promises to be a record-breaker for youthful first appearances. The Town Hall has few open dates that are now available, and all the other lesser auditoriums seem to be almost equally in demand. Singers, pianists and violinists form the major portion of this fledgling contingent. With lamentably few exceptions these young men and women will be heard and seen and as quickly forgotten.

It is all quite sad, when you ponder the situation. Still, so far as I am aware, nothing can be done about it. Such a thing as squelching ambition (regardless of the lack of justification for parading it) seems next to impossible. The root of the matter appears to lie in the American insistence in getting an early start, regardless of the individual's preparedness to play or sing well enough to merit discriminating approval.

The expense of giving a Town Hall recital ranges from $500 to $800—according to the amount of newspaper advertising which is deemed necessary to remind the public that Mr. A or Miss B is to give a recital. It costs less to appear less pretentiously. The real expense, however, is generally paid by the candidate for professional consideration in the heartaches that follow, when, meeting truth face to face, it becomes apparent that a big time effort was made some time before the singer's or instrumentalist's resources warranted it.

First Orchestra Gun.

Time was when the Philadelphia Orchestra was nothing very much. That was years ago, before Leopold Stokowski's magic laid hold of the organization which was proceeding mildly along its quiet course. Nowadays the City of Brotherly Love spends something like a million a season for the maintenance of what its supporters contend is the first symphonic organization extant. Once again that is, of course, a question of opinion. But it is indisputably one of the first three we know; the New York Philharmonic and Boston Orchestras being the other two.

The Philadelphians led off in New York's symphony schedule the other evening, with Eugene Ormandy conducting. Moving from a radio post to that of leader of the Minneapolis Symphony, Mr. Ormandy has gone on and up to a pre-eminent place in one of the most difficult and trying of all music fields. He is a gifted musician, and his conducting talent is now thoroughly proven.

His customary poise must have been tried though, when a goodly portion of Philadelphia's Academy of Music walked out on the playing of a symphony writen by an English composer named William Turner Walton. It seems the piece was considered so ultramodern as to confuse some of the sophisticated Philadelphia music listeners. At any rate, some of them took a walk.

Nothing of that sort happened at the New York concert; but the Walton composition did bear down rather hard upon the hearing of some of us. As for the orchestra, it was tonally beautiful, and technically the marvelous unit it has been for lo these many years.

Oct. LOWELL, MASS. 25/36
SUNDAY TELEGRAM

SYMPHONY PROGRAMME

The Boston Symphony orchestra will give the fourth programme of its regular series in Symphony Hall, next Friday afternoon and Saturday evening. Serge Koussevitzky will give the first Boston performance of the orchestral suite from Stravinsky's ballet, "The Fairy's Kiss." This music from the ballet of 1928 was performed, it will be remembered, by this orchestra in Sanders theatre, Cambridge, under the direction of the composer when he visited this country two seasons ago. The suite was also performed in Chicago at that time. The ballet bears the subtitle "Inspired by the muse of Tchaikovsky," and Stravinsky uses themes from Tchaikovsky to his own purposes.

Ruth Posselt will appear as soloist with the orchestra in the Violin Concerto of Dvorak, which has not been heard at these concerts for a number of years. Miss Posselt, who was born in Medford, Mass., made her first public appearances when she was still a child. In recent seasons, she has given concerts in many parts of Europe, appearing with the principal orchestras in Paris and Amsterdam. She has also appeared with the orchestras of Chicago and Detroit, as well as with this orchestra (in the Monday evening series). The closing number will be Schumann's Fourth Symphony in D minor.

WASHINGTON, D. C.
STAR

OCT 24 1936

Portraits of Musicians, by Gerome Brush.

APROPOS of the opening of the concert season in Washington and elsewhere, mention may be made of a series of portrait drawings by Gerome Brush of the 109 members of the Boston Symphony Orchestra, which, because of their clever rendering and excellent likeness, have been incorporated in a book—full-page illustrations, each faced by a biographical sketch written by the artist. "Mr. Gerome Brush," says Edward Weeks in his introduction, "has performed a public service. He has singled out the black and white keys of one of the greatest instruments in the world. With the strokes of his crayon and the sympathy of his pen he has brought to light the individuality of the members of the Boston Symphony. Each musician sat for him in the little room that houses the Casadesus Collection; each played for him a solo in order to banish the last vestige of self-consciousness, and from each he has drawn comments, bits of personal history, and the gleam of aspirations which are characteristic." Each man is shown playing an instrument, the only exception being the one man who makes no sound—the librarian—who is pictured smoking a pipe. They are sketched in charcoal, loosely, but with evident sympathy and understanding. The note of personality is dominant. "Today, unnoticed, waiting for a traffic light to turn green, hesitate unassuming men, for the safest moment to cross the street and get into the tuning room of Symphony Hall," writes Mr. Brush in his foreword, adding, "I have had the good fortune to be allowed in this tuning room, and here they are." Not only is this an excellent idea, but a publication of lasting worth artistically.

Gerome Brush is the son of George de Forest Brush, one of our American painters to whom the appellation "great" may appropriately be given—the painter of the "Mother and Child" in the Corcoran Gallery of Art and other distinguished canvases. Young Brush studied under his father and other masters and has not only, as in this instance, proved himself a capable and gifted draftsman, but has produced works in sculpture of significant merit.

NEW YORK, N. Y.
HERALD-TRIBUNE

OCT 2 193

Enrollment Asked For Berkshires' 1937 Festival

Tentative Plans Call for Six Boston Symphony Concerts Next August

The Berkshire Symphonic Festival, Inc., which has drawn up preliminary plans for the 1937 festival next August at Stockbridge, Mass., has asked in a recent statement from its president, Miss Gertrude Robinson Smith, that those intending to become patrons or members for next summer's festival should do so as soon as possible, as word as to whether the expanded plans contemplated for 1937 can be carried out must be given to the Boston Symphony Orchestra by next Sunday.

According to the conditions asked by Serge Koussevitzky and the Boston Symphony for their return to the Berkshires next summer, six concerts are to be given instead of three, as last August, and a shed is to be built to replace the tent used in the 1936 festival. Both the festival committee and Dr. Koussevitzky have agreed that a permanent home must be found and a long-range plan adopted in order to make the Berkshire region a noted festival center.

Miss Robinson Smith has pointed out that a large and early enrollment of patrons and members is necessary to assure the return of the Boston Symphony next summer and the development of these long-range plans. Sustaining members pay $5 apiece for one or two tickets, depending upon the location, for three concerts, and patrons pay $75 for a box seating six, for three concerts. If there are six concerts, members and patrons may buy tickets for the others at the same rates.

Inquiries and enrollments for membership can be addressed to the Berkshire Symphonic Festival at Stockbridge, Mass.

COLUMBUS, OHIO
STATE JOURNAL
Oct. 27/36

Kedroff Four Hear Cheers For Concerts

"The most wonderful phenomenon of the vocal world today!"

Thus Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, characterizes the Kedroff male quartet, which makes its third Columbus appearance in Mees Hall on the Capital University campus Nov. 4 and 5.

Six or seven years ago this Russian vocal ensemble revealed to a small but amazed assemblage of Columbus music lovers and critics the beauties of vocal music cast in the chamber music style.

A year later the Kedroffs fulfilled a demanded return engagement in Memorial Hall. Upon their return to America after an absence of four years, the Capital Concert Series management promptly booked them for concerts on the Mees Hall musical menu.

This unique organization, founded by its leader, Professor N. N. Kedroff, formerly of the Imperial Conservatory of Petrograd, has for 40 years, with but one change in its personnel, been presenting notable concerts of Russian church and folk music for enthusiastic audiences in Europe and America.

According to Charles Isaacson of The New York Times the Kedroffs have accomplished with the human voice what the famous Flonzaleys did for chamber music with stringed instruments.

Tickets for the Kedroffs concerts Nov. 4 and 5 may be had at Heaton's and at the Capital conservatory box office.

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PITTSFIELD, MASS.
EAGLE

Mrs. Barrett Has Meeting For Festival

Opinion of Summer Residents Sought for Future Symphonic Event

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Hollywood Reporter
Oct, HOLLYWOOD, CAL. 27/36

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PROVIDENCE, R. I.
JOURNAL

OCT 25 1936

INFORMAL POSE OF SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra opening their current season with first concert at the Metropolitan theatre, Tuesday night.

DALLAS, TEX.
NEWS

OCT 25 1936

New York Music Letter:

Famous Indoor Sport Again Comparing Kreisler, Heifetz

—BY PIERRE V. R. KEY,
Special Correspon

NEW YORK, Oct. 24.—Every so often one is beset with arguments concerning two artists. Whether one is better than the other. As if it mattered—providing each is truly an artist. And yet, quite a few persons continue to indulge their disputatious moods. They have been letting off steam for several days now, over the relative merits of Fritz Kreisler and Jascha Heifetz. Jascha appeared on the Carnegie Hall stage first. Fritz made his appearance some sixty hours later, on the same platform. Each had a huge audience. Kreisler's was the larger because he permitted seats to be placed on the stage. Heifetz chose an intimate setting, with several decorative plants serving as a background. My preference was for the latter arrangement; I have grown to dislike this dividing of an assemblage . . . though I must admit that it pays dividends to the musician who can bring such a thing about.

The programs of these supreme violinists were as dissimilar as their respective resources. Each was admirably suited to its purpose and I doubt if two more thoroughly enjoyable recitals of their kind have been heard so close together in recent times.

The question of superiority, however, could scarcely have entered the mind of the discerning listener because the music and the art of each performer was so highly individual as to make any comparison rather out of place. The dazzling Heifetz technique, superb musicianship and pure tone were again in evidence. The tonal warmth which Kreisler draws from his fiddle never touched the sense more completely; never have his poise, authoritativeness and gracious manner of these great artists been more compelling.

Each has something not possessed by the other; and so it becomes largely a matter (in speaking of these two) of being fortunate enough to hear and see them both. I doubt if either will have a successor, wherefore we should rejoice that they are still with us and hope that their professional departures will be long delayed.

Little Music-Makers.

Like tiny birds, which are ever-eager to test their wings in a first flight, this current music season promises to be a record-breaker for youthful first appearances. The Town Hall has few open dates that are now available, and all the other lesser auditoriums seem to be almost equally in demand. Singers, pianists and violinists form the major portion of this fledgling contingent. With lamentably few exceptions these young men and women will be heard and seen and as quickly forgotten.

It is all quite sad, when you ponder the situation. Still, so far as I am aware, nothing can be done about it. Such a thing as squelching ambition (regardless of the lack of justification for parading it) seems next to impossible. The root of the matter appears to lie in the American insistence in getting an early start, regardless of the individual's preparedness to play or sing well enough to merit discriminating approval.

The expense of giving a Town Hall recital ranges from $500 to $800—according to the amount of newspaper advertising which is deemed necessary to remind the public that Mr. A or Miss B is to give a recital. It costs less to appear less pretentiously. The real expense, however, is generally paid by the candidate for professional consideration in the heartaches that follow, when, meeting truth face to face, it becomes apparent that a big time effort was made some time before the singer's or instrumentalist's resources warranted it.

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First Orchestra Gun.

Time was when the Philadelphia Orchestra was nothing very much. That was years ago, before Leopold Stokowski's magic laid hold of the organization which was proceeding mildly along its quiet course. Nowadays the City of Brotherly Love spends something like a million a season for the maintenance of what its supporters contend is the first symphonic organization extant. Once again that is, of course, a question of opinion. But it is indisputably one of the first three we know; the New York Philharmonic and Boston Orchestras being the other two.

The Philadelphians led off in New York's symphony schedule the other evening, with Eugene Ormandy conducting. Moving from a radio post to that of leader of the Minneapolis Symphony, Mr. Ormandy has gone on and up to a pre-eminent place in one of the most difficult and trying of all music fields. He is a gifted musician, and his conducting talent is now thoroughly proven.

His customary poise must have been tried though, when a goodly portion of Philadelphia's Academy of Music walked out on the playing of a symphony writen by an English composer named William Turner Walton. It seems the piece was considered so ultramodern as to confuse some of the sophisticated Philadelphia music listeners. At any rate, some of them took a walk.

Nothing of that sort happened at the New York concert; but the Walton composition did bear down rather hard upon the hearing of some of us. As for the orchestra, it was tonally beautiful, and technically the marvelous unit it has been for lo these many years.

Oct. LOWELL, MASS. 25/36
SUNDAY TELEGRAM

SYMPHONY PROGRAMME

The Boston Symphony orchestra will give the fourth programme of its regular series in Symphony Hall, next Friday afternoon and Saturday evening. Serge Koussevitzky will give the first Boston performance of the orchestral suite from Stravinsky's ballet, "The Fairy's Kiss." This music from the ballet of 1928 was performed, it will be remembered, by this orchestra in Sanders theatre, Cambridge, under the direction of the composer when he visited this country two seasons ago. The suite was also performed in Chicago at that time. The ballet bears the subtitle "Inspired by the muse of Tchaikovsky," and Stravinsky uses themes from Tchaikovsky to his own purposes.

Ruth Posselt will appear as soloist with the orchestra in the Violin Concerto of Dvorak, which has not been heard at these concerts for a number of years. Miss Posselt, who was born in Medford, Mass., made her first public appearances when she was still a child. In recent seasons, she has given concerts in many parts of Europe, appearing with the principal orchestras in Paris and Amsterdam. She has also appeared with the orchestras of Chicago and Detroit, as well as with this orchestra (in the Monday evening series). The closing number will be Schumann's Fourth Symphony in D minor.

WASHINGTON, D. C.
STAR

OCT 24 1936

Portraits of Musicians, by Gerome Brush

APROPOS of the opening of the concert season in Washington and elsewhere, mention may be made of a series of portrait drawings by Gerome Brush of the 109 members of the Boston Symphony Orchestra, which, because of their clever rendering and excellent likeness, have been incorporated in a book—full-page illustrations, each faced by a biographical sketch written by the artist. "Mr. Gerome Brush," says Edward Weeks in his introduction, "has performed a public service. He has singled out the black and white keys of one of the greatest instruments in the world. With the strokes of his crayon and the sympathy of his pen he has brought to light the individuality of the members of the Boston Symphony. Each musician sat for him in the little room that houses the Casadesus Collection; each played for him a solo in order to banish the last vestige of self-consciousness, and from each he has drawn comments, bits of personal history, and the gleam of aspirations which are characteristic." Each man is shown playing an instrument, the only exception being the one man who makes no sound—the librarian—who is pictured smoking a pipe. They are sketched in charcoal, loosely, but with evident sympathy and understanding. The note of personality is dominant. "Today, unnoticed, waiting for a traffic light to turn green, hesitate unassuming men, for the safest moment to cross the street and get into the tuning room of Symphony Hall," writes Mr. Brush in his foreword, adding, "I have had the good fortune to be allowed in this tuning room, and here they are." Not only is this an excellent idea, but a publication of lasting worth artistically.

Gerome Brush is the son of George de Forest Brush, one of our American painters to whom the appellation "great" may appropriately be given—the painter of the "Mother and Child" in the Corcoran Gallery of Art and other distinguished canvases. Young Brush studied under his father and other masters and has not only, as in this instance, proved himself a capable and gifted draftsman, but has produced works in sculpture of significant merit.

NEW YORK, N. Y.
HERALD-TRIBUNE

OCT 25 1936

Enrollment Asked For Berkshires' 1937 Festival

Tentative Plans Call for Six Boston Symphony Concerts Next August

The Berkshire Symphonic Festival, Inc., which has drawn up preliminary plans for the 1937 festival next August at Stockbridge, Mass., has asked in a recent statement from its president, Miss Gertrude Robinson Smith, that those intending to become patrons or members for next summer's festival should do so as soon as possible, as word as to whether the expanded plans contemplated for 1937 can be carried out must be given to the Boston Symphony Orchestra by next Sunday.

According to the conditions asked by Serge Koussevitzky and the Boston Symphony for their return to the Berkshires next summer, six concerts are to be given instead of three, as last August, and a shed is to be built to replace the tent used in the 1936 festival. Both the festival committee and Dr. Koussevitzky have agreed that a permanent home must be found and a long-range plan adopted in order to make the Berkshire region a noted festival center.

Miss Robinson Smith has pointed out that a large and early enrollment of patrons and members is necessary to assure the return of the Boston Symphony next summer and the development of these long-range plans. Sustaining members pay $5 apiece for one or two tickets, depending upon the location, for three concerts, and patrons pay $75 for a box seating six for three concerts. If there are six concerts, members and patrons may buy tickets for the others at the same rates.

Inquiries and enrollments for membership can be addressed to the Berkshire Symphonic Festival at Stockbridge, Mass.

COLUMBUS, OHIO
STATE JOURNAL
Oct. 27/36.

Kedroff Four Hear Cheers For Concerts

"The most wonderful phenomenon of the vocal world today!"

Thus Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, characterizes the Kedroff male quartet, which makes its third Columbus appearance in Mees Hall on the Capital University campus Nov. 4 and 5.

Six or seven years ago this Russian vocal ensemble revealed to a small but amazed assemblage of Columbus music lovers and critics the beauties of vocal music cast in the chamber music style.

A year later the Kedroffs fulfilled a demanded return engagement in Memorial Hall. Upon their return to America after an absence of four years, the Capital Concert Series management promptly booked them for concerts on the Mees Hall musical menu.

This unique organization, founded by its leader, Professor N. N. Kedroff, formerly of the Imperial Conservatory of Petrograd, has for 40 years, with but one change in its personnel, been presenting notable concerts of Russian church and folk music for enthusiastic audiences in Europe and America.

According to Charles Isaacson of The New York Times the Kedroffs have accomplished with the human voice what the famous Flonzaleys did for chamber music with stringed instruments.

Tickets for the Kedroffs concerts Nov. 4 and 5 may be had at Heaton's and at the Capital conservatory box office.

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PITTSFIELD, MASS.
EAGLE 27/36

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ELYRIA, O.
Chronicle Telegram

OCT 26 1936

First Concert Under Auspices Of Civic Music Association To Be Given November 9th

ON MONDAY EVENING, November 9th, at 8:15 the first concert in a series of three under the auspices of the Elyria Civic Music Association will be given.

The first artist to be presented is Hortense Monath, pianist. The second concert will be given on January 11th and the third some time in March. All concerts will be held in the First Congregational church.

Miss Monath is a young American pianist who in recent years has consistently interested both audiences and critics alike with the originality of her programs, the large grasp of her music and the independence of her style.

She first studied with her mother, then with Ernest Hutcheson in New York and finally went to Berlin to work under Artur Schnable. Following her debut in Hamburg she gave concerts in Rome, Florence, Bologna and Milan and made solo appearances with the Vienna Philharmonic Orchestra, with Fritz Busch conducting and was soloist at the Festspiele in Salzburg.

In this country she has appeared as solo artist with the Boston Symphony Orchestra, under Koussevitsky and also with the Newark Symphony Orchestra, the National Symphony Orchestra, and in recital throughout the east, middle west and south.

The Civic Music Association will present Jacqueline Salomons, violinist on January 11th and a tenor, Attilio Baggiore, will be the artist on the March program.

More than two hundred Elyria music lovers hold memberships in the association.

ST. LOUIS, MO.
POST DISPATCH
Oct. 25/36

Chopin's Piano In London Broadcast.

THE time for the broadcast from Londin in which the "Broadwood" piano used by Chopin in his tour of England in 1848 will be played has been set for 12:30 noon today on the CBS network. Frank Mannheimer, an American pianist, will play the Minuet, Larghetto and Presto movements from Chopin's seldom performed First Sonata.

* * *

The Ballet Russe de Monte Carlo's opening in the Metropolitan Opera House will be broadcast for half an hour on the WJZ network at 7:30 Thursday night. "Aurora's Wedding" from Tschaikowsky's "Sleeping Beauty" is programmed for that period.

Concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will be broadcast on the WJZ network, begining Thursday night, Nov. 19. Instead of broadcasting the orchestra's entire series from Boston as in past seasons, the network will pick up four of its Carnegie Hall concerts in New York, three in the Sanders Theaters at Harvard University, three in Symphony Hall in Boston and one in the Brooklyn Academy of Music. All these broadcasts will be on Thursday evenings except three from Boston on Thursday afternoons. In addition, the same network will carry the orchestra's "pop" concerts in Boston on nine consecutive Thursday nights, beginning May 6.

PAWTUCKET, R. I.
TIMES
Oct. 24/36

G[illegible] Club Will Sing wi[illegible] lub Symphony

Serge Koussevitzky announces Liszt's "Faust" Symphony for the first program of the Boston Symphony Orchestra to be given in the Metropolitan theatre, next Tuesday evening—opening the orchestra's Providence season of five concerts. This important work of Liszt, which consists of three sections, "Faust," "Gretchen," and "Mephistopheles," concludes with a "chorus mysticus" in which the words of Goethe, deifying womanhood, are sung by a male chorus and tenor solo. The Harvard Glee Club and Bulon Robinson will sing these parts.

The performance of the symphony will be preceded by Mozart's Symphony in A major, K. No. 201. This symphony was written in 1774 when Mozart was a boy of 18. Its recent performances by Serge Koussevitzky in Symphony Hall were probably the first in Boston.

The "Faust" symphony is of special interest at this time in that this year marks the 50th anniversary of the composer's death—July 31, 1886. It also happens that he was born just 125 years ago—[illegible] 22, 1811.

PROVIDENCE, R. I.
NEWS-TRIBUNE
Oct. 28/36

-:- MUSIC -:-

The Boston Symphony Orchestra and its conductor, Serge Koussevitzky, returned to Providence after an absence of six months last night to give one of the most unusual concerts in which it has been ever heard here. The program included but two works, a Mozart Symphony in A major, (K. 201) and the Liszt Faust Symphony.

Mozart was first; a brief, formal, melodic gem in four movements, more like a string quartette than a symphony, the high points of which were the lovely Andante on muted strings and the crisp Minuet with its abrupt ending in the middle of a phrase. Although the technical demands of this symphony were nothing to tax the orchestra, Dr. Koussevitzky let his players loose with all their velocity in the finale which was close to breath-taking.

The Faust Symphony began with a sinister and ominous theme that gradually developed into an intensely dramatic situation. The first of the three character sketches in its composition, devoted to Faust, was by far the most interesting, perhaps because it followed the stylistic Mozart. It leaped headlong in its series of chromatic ascents and descents with periodic pauses for dialogues between given sections of the wood winds and brass. A bass saxophone figured prominently in these conversations. The dynamic Allegro agitato was frequently too noisy with its thundering tympany and crashing cymbals, but it was 27 minutes of impressive experience nontheless.

The second sketch, shorter and more subdued, was entitled Gretchen. A theme of churchly dignity was enunciated in the woodwinds and developed with great deliberation. It was a breathing spell before the finale, Mephistopheles, where once again the themes of the opening movement were heard in an amazing confusion of sound with profuse syncopation. This wild foray led to the Andante mistico where the Harvard Glee Club and Rulon Y. Robison, tenor soloist, joined the orchestra to bring the strange symphony to a close. Joining of the voices was not such an unhappy wedding as might have been expected, yet it was unconvincing and seemed unreasonable. The symphony needed no program to be appreciated, and it needed no voices, good as they were, to bring it to its end.

So absorbing was this Liszt composition that it seemed hardly possible it had required an hour and 15 minutes to play. The orchestra was in fine fettle for its task and played faultlessly with one exception. The violas in their several appearances with pizzicato statements had repeated difficulty in keeping together. The ragged impression was not too pleasant to hear. The Boston Symphony returns for its second concert at the Metropolitan on Nov. 24.

T. A. M.

HARTFORD, CONN.
TIMES

Miss Wakefield Bringing Artists For Her Concert

Elizabeth Wakefield, well known Hartford violinist, will include works of seven composers on the program she will present in the Colonial Room of the Bushnell Memorial Nov. 6 at 8:30 p. m.

The selections scheduled are "Sonata in A Major," Op. 13, Faure; "Fantaise", Op. 124, for violin and harp, Saint-Saens; "Scherzo-Valse," Chabrier-Loeffler; "Canto", from Concerto No. 2, Ciler-Corti; "Three Humoresques," No. III, Kolar; "Hebrew Folksong and Dance," Brown; and "Tango" Op. 6 No. 3, Fernandez-Arbos.

Miss Artiss de Volt, who teaches harp at the New England Conservatory of Music in Boston and at the Salzburg Mozarteum Academy in Vienna in the summer, will be the harpist at the recital. Carl Feldman, Boston pianist who plays for many of the Boston Symphony Orchestra musicians, will be at the piano.

PROVIDENCE, R. I.
BULLETIN
Oct. 28/36

Music

Splendid Performance of Liszt's "Faust" Symphony Given by Boston Symphony Orchestra and Harvard Glee Club, Led by Dr. Koussevitzky

By G. Y. Loveridge

As individuals and as a band, the Boston Symphony Orchestra last night displayed its unexcelled abilities in a memorable concert in Metropolitan Theatre. Dr. Serge Koussevitzky conducted. The Harvard Glee Club and Rulon Y. Robison, tenor soloist, took part.

It was a social as well as a musical event. Furs, jewels and other finery made the audience a bright spectacle, and the streets were cluttered with the customary limousines and taxicabs. There was a good-sized and cordial audience, but there were likewise many vacant places. Twenty-five thousand persons will gather to see Penn trample Brown, but when Mozart and Liszt make first down for art and civilization, there are still some seats left among 3400. Even one of the best orchestras in the world, with the Harvard Glee Club thrown in, cannot alter that.

The program comprized Mozart's Symphony in A major and Liszt's Faust Symphony. A contrast there, indeed. Mozart's symphony was composed when he was but 18, Liszt's when he was more than 40. Mozart contents himself with strings, two oboes and two horns. Liszt calls upon the great modern orchestra, with chorus besides.

It might be thought that Mozart would fare poorly against such competition, but not so. At least, it did not seem so to those of us musical cave-dwellers who still like Mozart. Under Dr. Koussevitzky's graceful and compelling hands, the symphony took shape as something exquisite and rare, the sometimes gay and sometimes languorous creation of a boy who did not know that already half his life was done, or that he was an immortal. After writing that line, we pause to consider how distressed we should be if somebody were to show, presently, that Mozart didn't compose the symphony. Such things have happened. But no, it must have been Mozart. Nobody else had such ease and artful artlessness.

Here one heard to finest advantage the orchestra's famed strings, brilliant, mellow or spirited as Dr. Koussevitzky desired, showing the most exact shadings and dynamic refinements. We had rather watch such bowing than watch the West Point cadets march. And as for the fingering, even the trills were perfectly matched and executed.

This was a work that did not burden the hearer with evidence of deep thought or strivings of the soul. It was like a flower in a storm compared to some of what was to follow.

Lizst's Faust symphony, although considered one of his best works, is seldom played. The current popularity of it is due to a double anniversary this year, the 125th of his birth and the 50th of his death.

The symphony proved of strong interest. Although more than an hour was required to perform it, and there were passages that seemed dull and digressive, it held the earnest attention of the audience. The Faust legend, which has prompted creative efforts by so many writers, musicians and painters, plainly had stirred Liszt sincerely. Dr. Koussevitzky, coaxing his men, lashing them into a tonal fury, smiling, scowling, wrung from this score every drop of meaning, it seemed. For different persons there are different meanings. Liszt has merely designated the three "character pictures" as Faust, Gretchen and Mephistopheles, and one must search out the qualities and significance oneself.

The numerous solo passages gave opportunity to enjoy the work of many of the orchestra's virtuosi separately. Oboe, viola, horn, the flute so often admired in the "Afternoon of a Faun," all had their individual moments and took the stage with confidence and authority. And there was a headlong pizzicatto passage for the double-basses that was admirably performed.

In the Faust movement five themes are discerned. Dr. Koussevitzky brought them out in clear statement and joined them smoothly. At the beginning of the movement one found Faust in thoughtful mood, sometimes perplexed and melancholy, brooding on the futility of his life. Then he becomes romantic (according to the oboe), and is led from one turn of mind to another, until finally there is a triumphant swing and surging in the brasses, which seems to signify some sort of triumph. Dr. Koussevitzky spun out this web with masterly hand, and dyed it with all the tone colors at his command. Precision of attack, beauty of tone, fluent technique were all in evidence. In spite of the somewhat episodic character of this movement, and the conflicting moods it evokes, Dr. Koussevitzky gave it unity and solid impact.

The Gretchen movement, built upon two songful themes, was performed with the same consistent artistry. The Gretchen revealed in this movement, as has been discovered and announced a long time ago, is the innocent and lovely girl of Faust's early acquaintance, and does not depict her in the prison phase of her existence. Again one heard the oboe at its best.

In the final movement, devoted to Mephistopheles, the themes associated with Faust are burlesqued and battered about from one section of the orchestra to another. The strings that had sung so pleasantly now growl and whine. Faust is mocked at every turn, and only now and then do the unchanged themes of the Gretchen movement lighten, and emphasize the gloom.

The chorus and Mr. Robison singing with the orchestra, brought the piece to a solemn impressive hopeful conclusion. The young men sang earnestly and feelingly, with commendable diction, and Mr. Robison's fine tenor, floating above the orchestral accompaniment, was truly moving. Only once was there evidence of the strain occasioned by singing the difficult part.

Dr. Koussevitzky was recalled several times by insistent applause, which he shared with soloist, orchestra and chorus.

Between the two symphonies, Mrs. Henry D. Sharpe spoke briefly about the festival of Brahms chamber music to take place next month in the School of Design Museum.

WALTHAM, MASS.
NEWS TRIBUNE

OCT 29 1936

Select Ushers For November Ninth Concert

Mrs. John A. Paine of 19 Exeter street, West Newton, has been chosen chairman of the ushers for the cconcert to be presented by Ruth Posselt, assisted by the Pro Arte Symphonic Ensemble of the Boston Symphony Orchestra, at the Newton High School auditorium, Monday evening, November 9, at 8:30. The Community Service Club of West Newton, of which Mrs. George S. Fuller is president, is sponsoring the concert to aid the philanthropic fund of the club.

Miss Posselt, a violinist of international fame, plans to leave for another concert tour of Europe soon after this concert, at which she will be accompanied by Mary Humphrey Tower. Boaz Piller, who directs the ensemble, will be the cellist, and the other artists will be Morbert Laugha, violin; Hubert Sauvlet, violin; Charles van Wynbrgen, viola; Gaston Dufresne, bass; Louis Speyer, oboe, and Reginald Boardman, piano.

The names of the young ladies who are to assist Mrs. Paine as ushers include Miss Katharine Allen, Miss Jeanne Bachrach, Miss Polly Paine, Miss Priscilla Ballou, Miss Peggy Wilcox, Miss Frances Lee Weeks, Miss Margaret Spencer, Miss Nancy Ireland, Miss Doris Benson, Miss Eleanor Bingham, Miss Katherine Bolster, Miss Lois Cate, Miss Dorothy Chandler, Miss Ruth Chase, Miss Margaret Esson, Miss Jeanne Fisher, Miss Marguerite Fuller, Miss Barbara Glidden and Miss Marion Hutchinson.

Mrs. A. Shirley Ladd of 80 Berkeley street, West Newton, and Mrs. William D. Ireland of 70 Temple street, West Newton, are in charge of reservations.

PHILADELPHIA, PA.
RECORD

OCT 25 1936

THE ART BOOKSHELF

THE modern revival of an interest in drawing is reflected in three recent volumes, "Figure Drawing," by Iain Macnab, (The Studio, How to Do It Series, $3.50); "The Painting and Anatomy of Animals," by W. Frank Calderon (J. B. Lippincott Company $6); and, turning from how to do it to what is done, a unique volume, "Boston Symphony Orchestra," with charcoal drawings of its members and biographical sketches, by Gerome Brush (printed by the Orchestra, $1.50).

Both treatises on drawing are by English contemporaries. W. Frank Calderon founded the School of Animal Painting; while Iain MacNab is principal of the Grosvenor School of Modern Art in London.

"Animal Painting and Anatomy," does for horses, cows and dogs what many other tomes do for the human figure, giving a thorough academic structural basis via bones and muscles, the application of such knowledge to movement in life, and the final use of animals either as subjects in their own right, or as part of a larger composition including landscape and figures. Particularly valuable are the illustrations and diagrams.

SPRINGFIELD ,MASS.
REPUBLICAN

OCT 29 1936

GREAT BARRINGTON

SYMPHONIC FESTIVAL PLANS ARE DISCUSSED

Permanent Arrangement Needed to Secure Return of Boston Symphony

Great Barrington, Oct. 28—The future of the Berkshire Symphonic festival, by now considered an annual event, was discussed by a group of more than 50 summer residents at a specially-called meeting yesterday at Sky farm, the home of Mr and Mrs William Felton Barrett in North Egremont. No definite announcements as to any change in policy were given out, but it was stated that a permanent arrangement must be made, in order to secure the return of Dr Serge Koussevitsky and the Boston Symphony orchestra next summer.

Miss Gertrude Robinson Smith, president of the festival company, told the group of recently-formulated plans. Others who spoke were Mrs Barrett, Mrs Carlos M. deHeredia of Lenox, Miss Mable Choate of Stockbridge, Mrs Thomas H. Blodgett of Great Barrington, John C. Lynch, Bernhard Hoffman and Mrs Carl A. deGersdorff of Stockbridge and Prof Philip Marshall Brown of Williamstown.

The festival executive committee will meet Saturday and a definite stand on the future will be outlined.

Marriage intentions were filed yesterday by Miss Angeline Marconi of Van Deusenville road, Great Barrington, and Joseph John Baldauf of Monument Valley road, this town, in the office of the town clerk.

Dr Harold W. Stevens, accompanied by Mrs Stevens, has returned from a motor trip to New Orleans, La., where they attended the annual meeting of the Public Health association.

The funeral of Edward Pekrul was held this afternoon in Sheffield with Rev Ivor S. Williams officiating at the services, which were held at the Congregational church. Burial was in the Center cemetery, Sheffield.

G. W. Harold Dunbar of New York has bought a large farm in South Egremont from the Olde Egremont association, which he will add to his present estate on the Undermountain road. Mr Dunbar's acquisition is of 230 acres, and extends from the base of Jug End mountain on the west to the Sheffield town line on the east. The property includes a large dairy barn, which is situated on Jug End road.

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CINCINNATI, O.
ENQUIRER

OCT 27 1936

Olin Downes Writes Second Article About Cincinnati And Its Orchestra

Olin Downes, music critic of the New York Times, visited in Cincinnati and heard the first Saturday night concert. The following comment was written by Mr. Downes and published in the music section of the New York paper last Sunday. This is the second article written by the critic concerning the Cincinnati Symphony Orchestra.

BY OLIN DOWNES.

Cincinnati.

WITH the late opening of the season of the New York Philharmonic-Symphony Orchestra this fall the writer was seized with a desire to find out for himself what other American orchestras and their conductors were doing. Ordinarily those who review music in New York must keep their noses so near the local grindstone as to be completely unaware what is happening in the rest of the country. It is a regrettable circumstance, for two reasons. The first is that the provincialism of an immense city can induce just as limited a habit of mind as the provincialism of a smaller center, and provincialism is an arch-enemy of growth to be fought at every turn of the way. The second is that the time has arrived in the United States when one part of the country can no more remain isolated from other parts in music than it can in laws and trade.

The period when that could be is past. The radio has seen to that, and would have brought about reciprocal musical relations if nothing else had. People today may listen locally to actual performances or hear them "on the air," as they choose. Or they can listen nationally or internationally, as they chose, to performances in the Americas and the countries overseas. Most of them do listen, at times, in all these ways. Musical performances in other places than the one in which the individual finds himself are no longer remote or theoretical matters. With new orchestral conditions before us in New York this winter, it seemed particularly desirable and interesting to go around a little and institute a few comparisons, so far as very limited time for them permits, between instrumental bodies that we know and hear in the metropolis and those which function a plane ride from Broadway.

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This winter in New York we shall hear many conductors, some of them as yet untried, in addition to the visits of Koussevitzky and Stokowski, the two leaders in the East, since Mr. Toscanini departed our shores. It will have been nine days ago, when this article appears, that the writer heard Mr. Stokowski's crack orchestra in Philadelphia under Eugene Ormandy, its new incumbent. The very next evening he heard Eugene Goossens conduct his opening program of the season at the head of the Cincinnati Orchestra. Both conductors have appeared in New York, but as "guest" leaders, not as appointed heads of the organizations they now direct. Immediately a new perspective was supplied by these experiences.

It may be said that both the programs given in the cities mentioned were more interesting than those customarily heard in New York last season. Not only this: if we have in New York an average program and performance that will rank with Cincinnati's opening performances of this season, we will be fortunate. This does not imply at all that Goossens is Toscanini, or that the Cincinnati Orchestra equals in virtuosity and in the quality of man for man the New York Philharmonic-Symphony or the unsurpassed orchestras of Boston and Philadelphia. But it does mean that for musicianly, straightforward and well-conceived interpretations, and for a quality of orchestral playing that maintained very high standards, the Cincinnati performances of a week and more ago would be welcomed in any musical center.

And let us extend the comparison a little further. There would be no comparison between the orchestra here, and, let us say, the far-famed Vienna Philharmonic Orchestra, except when it is rehearsed and conducted by Toscanini. The reason for this, the Toscanini magic aside, is simply that the Cincinnati Orchestra is so much the better of the two. There would be a still greater gulf between the orchestral playing here and the wretched instrumental standards that obtained in a "Meistersinger" performance that opened the Munich Summer Music Festival on an afternoon in late July last. One would be more cautious in making comparisons with the Baireuth Orchestra—Baireuth, the one place in Germany where really high standards of performance are maintained, owing to the fortuitous favor in which the Festspielhaus stands now with the Hitler regime.

We must realize that such comparisons are now to be made between orchestras and interpreters in Europe and America. Further comparisons between various American instrumental bodies should prove interesting. Music in our civic centers is developing very rapidly and will grow more rapidly than ever before in the decades that are coming. It is time that we should acquire as much as we can of first-hand information of what the other fellow is doing and where real musical values lie.

Entertaining these ideas, it was interesting to find them warmly favored at Cincinnati. It may be added, without disparagement, that such a cooperative conception is rather a new thing in that city, and for reasons not far to seek. Cincinnati has a proud musical tradition of her own. Her greatest and oldest artistic institution is, of course, the celebrated May Festival, which takes place every two years and which a half-century ago made her one of the greatest American cities in music. She has reason to feel a pride in her level of musical culture. Here is a city of 500,000. It opens its orchestra season with two audiences that add to approximately 6,100 people. That means two full Carnegie Hall audiences. Remember that New York draws for its symphonic audiences from a public of 7,000,000. Of course, these figures are modified by all sorts of factors. New York attends opera as well as symphony, and a multitude of concerts given every day by artists great and small. New York gives an average of three or four orchestra concerts a week by its resident orchestra alone, besides the series given each season by the other two ranking symphonic bodies of the country. Cincinnati, of course, is not devoid of other concerts than those of its Symphony Orchestra, and it has many local musical activities of its own. It would be hard to calculate the fractions and percentages of the business and make any accurate comparison of the musical attendance in the two cities. But on the face of it, and without thought of comparisons, two audiences, each of 3,000 and over, consisting almost entirely of subscribers for the season, and this for a concert without any soloist as a spectacular attraction, are certainly evidence, in a community of 500,000, of a place where music exercises an impressive and vital function.

One of the recent changes in the methods that the propagators of music are adopting to meet the currents of a changing world was the energetic campaign which the new manager of the Cincinnati Symphony Orchestra, Theo F. Gannon, instituted this fall for subscriptions, which brought results of 1,800 new subscribers for the coming season. This project was promoted in many ways, as by allowing more than one person to subscribe for a single seat, by permitting quarterly payments of subscriptions, and doing everything possible to put the seats for the concerts within the reach of even poor people. There were results. Then there was the return to the old home of the orchestra, and the home of the May-Festivals, Music Hall. Unless one talked with a Cincinnatian he could not realize what a chord this decision struck in the public breast.

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The old Music Hall, built for the festivals in 1878, is at the very root of the musical life of the city. It has fine acoustics, though it is neither beautiful within nor modern in design. The stage settings of the orchestra could surely be improved in appearance. But the hall is very spacious, seating between 5,000 and 6,000; the sound carries superbly, and here is the place where the Thomases and Van Der Stuckens and other great musicians of America's formative period held forth and preached the gospel of the tone-world. The people have not forgotten it. They never will. The festival and its home have an ineradicable place in their hearts.

Various experiments in program-making have been tried by Mr. Goossens, and the Cincinnati organization has gone the way of other major orchestras of the Middle West, and also of the East, in adding operas to the symphonic repertory. Four operas, given last year in the concert hall, with stage accessories, are believed to have brought a new public, or part of the public, to the orchestra's support. It is to be remembered that Cincinnati is a city without Winter opera of its own. Four operas will be given this season. They will be "Carmen," "Tosca," "Salome," and "Marriage of Figaro," the latter work to be sung in English, with a cast recruited from one which Mr. Goossens assembled and trained in the work in a previous season in Rochester. Festival plans include Beethoven's "Missa Solemnis" and the performance of Berlioz's "Requiem," that colossal conception which only a few of this generation—the remark includes the writer—have heard.

Continued above Right

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Festival or symphony season, the musical situation hinges upon the orchestra. It numbers for the average concert, after reductions consequent upon the depression, 82 players. It needs, particularly, a few more strings for the best effect. Some of the first-desk men have exceptional ability. Among these are the first flute, Ary van Leeuwen; the first clarinet; the first bassoon; an accomplished first oboe, if not a phenomenal one; a highly competent kettledrummer, and a first viola whose tone in the Sibelius "Saga" was a joy to the ear. The names of all these players but the first flute, Mr. van Leeuwen, have been mentioned. The concert master has a good attack and a firm style and is less of a virtuoso than a marshal of the orchestra, as a concert master should be. He is Emil Heerman, son of Hugo Heerman. Mr. Goossens's characteristics as a conductor, his inherited and acquired mastery of orchestra routine, his fluent technic and musicianship are too well known to need description here. He pulled himself through two seasons in Cincinnati—those of 1931 and 1932-33—of very serious illness, when it was doubtful if he could keep his feet, with a pluck and fortitude that the managers and public, who stuck by him, admired. Other conductors, whose mouths watered, sat in the front row and awaited the possible emergency. Some attribute to his physical state at that time a reputed tendency to go easy on the men, who like him, with results that sacrifice the fine edges of performance. Others have found his ease and poise as a conductor to gravitate a little against power, intensity and depth in interpretation. But his following seems to have grown; he makes well-balanced programs and introduces as much of novelty and perhaps more than his audiences welcome; and the concert to which reference has been made was a well-rounded and highly creditable achievement. Mr. Goossens has an ear and a sense of rounded and fused orchestral tone.

SOUTH BEND, IND.
Oct. TRIBUNE 25/36

Barbirolli Has Hardest Job in Music This Side Europe

By Associated Press.

NEW YORK, Oct. 24.—John Barbirolli, poor man, may very well feel like a Galahad among the Gadarene swine, for he has the toughest job of any musician in the western hemisphere. Mr. Barbirolli is succeeding Arturo Toscanini.

One hurdle is that very fact. There can be, in the public mind at least, no replacing the peerless and unique Toscanini, idolized as no conductor ever was.

Item: There is, in a certain composition board locker in Carnegie hall, a hole. The hole was kicked in the locker by Toscanini in a tantrum. The owner of the locker, one of the minor employes of the famous hall, says, "As long as I use the locker the hole never will be repaired."

Job Coveted by Many.

Another hurdle is the fact that practically every conductor in the world aspired to the New York Philharmonic-Symphony society podium, exceptions being Serge Koussevitzky in Boston, Mass.; Leopold Stokowski in Philadelphia, Pa., and Frederick Stock in Chicago.

Item: "Yes indeed," says a certain well known conductor, "I'm sure Mr. Barbirolli is a very capable fellow. Of course, he's very young—"

Another is the fact that many reviewers who will deal with Mr. Barbirolli have fairly set ideas on him before he even makes his debut.

Item: One New York "critic" already has published a somewhat caustic comment on the Philharmonic's decision to hire a conductor nobody knew.

And also there is the matter of Barbirolli's nationality. In spite of his Italian name, he is English.

Item: "Whoever heard of a first rate conductor out of England?" asked a well known pianist the other day.

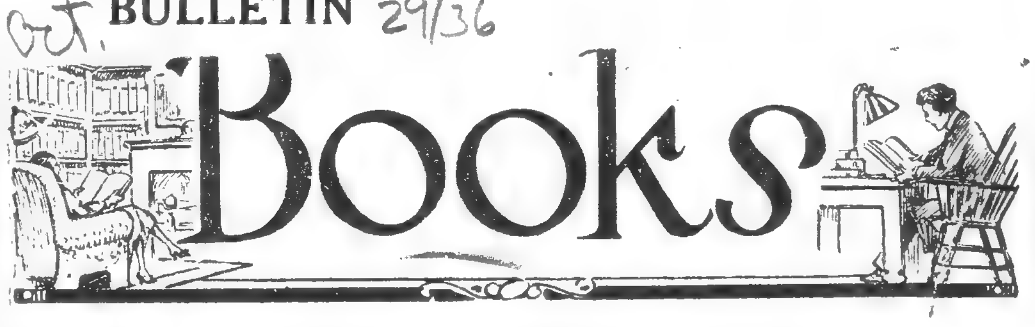
He Announces Novelties.

Just the same Barbirolli has already announced almost as many interesting novelties for his 10-week tenure of office as Toscanini played in the decade he headed the orchestra.

One of them is Vaughan Williams' "Masque for Dancing in Nine Scenes." Others include: Leo Weiner's transcription of Liszt's "Weinen Klagen"; the overture to "Les Deux Aveugles de Toledo" by Mehul; Sibelius' "Pojola's Daughter"; Bax's "The Garden of Fand"; Liadoff's "The Enchanted Lake"; Barbirolli's own concerto for oboe and strings based on themes from Pergolesi; the Purcell-Wood Trumpet Voluntary, and a dance rhapsody of Delius.

And his choices from the standard repertory are as unconventional. One is Schubert's second symphony, which is more than 100 years old, and has never been played by the Philharmonic.

PROVIDENCE, R. I.
Oct. BULLETIN 29/36



Public Library Offers Books of Help to Students of Music

Some Suggested as Being of Value to Both Player and Listener. — One Discusses Use of Music in Family Life

The books on the shelves of the music department at the Providence Public Library may be of service in contributing to the ideals as well as the musicianship of music students, and, by means of valuable interpretative articles, arouse a desire for more intelligent work. Of value alike to the player and to the listener are descriptive analyses, for both listening and interpretation require a certain technique. Among the handbooks for the pianist may be found such titles as "Descriptive Analyses of Piano Works," by Perry (9099.680); "A Handbook to Chopin's Works," by Jonson (9099.203); "Beethoven's Pianoforte Works," by Marx (9099.510), and "What the Piano Writings of Edward MacDowell Mean to the Piano Student," by Adams (9799.126). And for the violinist there are "Violin Master Works and Their Interpretation," by Auer (9099.652); "Selected Violin Solos and How to Play Them," by Althaus (9099.588); "Analysis and Interpretation of Special Violin Compositions," by Eighteen American Teachers (9099.337).

We learn to hear by listening. As music needs to be heard to be enjoyed, it follows that the ear should be taught to recognize all the material of which music is made. This thought is brought out in many helpful volumes, ready to aid the listener. Recent ones include "The Art of Enjoying Music," by Spaeth (8099.757), planned for those totally inexperienced; "Music to the Listening Ear," by Earhart (9099.738), telling of design in music and its effect on feeling; "Music Appreciation," by Scholes (780.1 S368), concerned with the practices and methods of teaching appreciation; "Music for Everybody" (9099.775), a little book in the Leisure League of America series, telling of the structure of music in its various forms, and adding a list of 22 books on music for the benefit of those sufficiently interested to read further; and "The Layman's Music Book," by Samaroff (780.72 S87), the outgrowth of courses in appreciation conducted by the author in New York and Philadelphia.

Among other helpful guides that have recently appeared are "How to Understand Music," by Thompson (780.072 T47); "A Musical Companion," by Erskine (780.1 E73); Music and How to Enjoy It," by Elliot (780.1 E46); and "Intelligent Listening to Music," by Johnson (780.1 J71).

Listeners at symphony concerts should find helpful the books consisting of program notes, with their historical, critical and descriptive comments. Philip Hale's "Boston Symphony Program Notes" (785.11 H163), Downes's "Symphonic Masterpieces" (785.11 D74sm); and the "Victor Book of the Symphony" (785.11 018) are among those in continual use. Of especial interest at this time is the book which the Boston Symphony Orchestra has published in connection with the opening of another concert season (780.920 B912). It consists of a series of charcoal drawings of its members, in which the concert-goer will recognize many familiar faces. The artist is Gerome Brush, who also comments briefly on each player and adds bits of personal history.

Continued above

Young musicians, with a flair for composing, may obtain best results for this fascinating occupation by a study of some of the volumes on composition. "Elements of the Theory of Music," by Wrightson (9099.456), is a good textbook for the novice. "Composition for Beginners," by Hamilton (9099.497), presupposing no knowledge of harmony, begins with simple forms and continues until the classic Minuet is reached. "How to Compose a Song," by Newton (9099.593); "Song-Writing and Song-making," by Chaffin (9099,493) and "The Song-Writers' Guide," by Wickes (9799.194), offer advice to budding composers. More advanced in scope are "Melody Writing and Ear Training," by Dickey and French (9099.587), which serves as a preparation for the study of harmony; "Harmony and Melody," by Hill (9099.606), explaining their use in the simple forms of music; "Exercises in Melody-Writing," by Goetschius (9099.674), designed chiefly as a course collateral with the study of harmony; and "How to Write a Good Tune," by Patterson (9099.555), which formulates principles by which a work may be judged.

Many pupils are required to perform from memory and are also expected to play or sing at sight. For pianists, "Sight Reading and Memory Lessons," by Tapper (MT175-P.1.4), or "Musical Memory and Its Cultivation," by Shinn (9099.479), should aid; while "Self Instruction in Sight Singing," by Taylor (90902.108) and "The Singer's Compendium," by Carpenter (9992.4) should assist singers in acquiring the ability to read vocal music.

The study of music in general is considered in two volumes by Farnsworth; "The Why and How of Music Study" (9399.7.3) and How to Study Music" (9799.96). The first discusses the application of mental effort to music study; the second shows how to make good use of music in family life.

TRANSCRIPT, TUESDAY, OCTOBER 27, 1936

43.

and Musicians --- Ne

News of Music

Louis Krasner Will Play Berg's Violin Concerto at Symphony Concerts Late in the Season

There will be two notable new violin concertos presented to the audiences of the Boston Symphony Orchestra this season. One by Roger Sessions, with Albert Spalding as soloist, was announced in the preseasonal prospectus. The other will be Alban Berg's, about which these columns have already carried considerable information.

The soloist in the Berg work will be, of course, Louis Krasner, the Boston violinist for whom it was written, and who has never previously appeared with the Boston Orchestra, although he played the Casella Concerto under the composer's direction at a Pops concert some years ago. Mr. Krasner, who played the Berg Concerto with the Vienna Philharmonic Orchestra on Sunday, announced then to an Associated Press correspondent that the Boston performances would be in April. Inquiry here reveals that the dates now set are Friday and Saturday, April 16 and 17. The performances will, of course, be the first in America. Thus far the performances of the work have been limited to the one at the Barcelona Festival last April, the broadcast by the B. B. C. in London the following month, and at Vienna, day before yesterday. There will be several other European performances, however, before the American premiere.

Boston Symphony's Unique Matinees To Begin Tuesday

Somerville Oct. 29/36

A concert season of unique distinction opens Tuesday at three o'clock in Symphony Hall, Boston. For this will be the opening of the annual series of six symphonic matinees in which the Boston Symphony Orchestra plays what might be termed programs with a plot, under the leadership of its world famous conductor, Serge Koussevitzky. He does the plotting, and always is able to find something new. The music of last year's matinees was assembled nation by nation. This time the plot of the season will be music drawn from the masters of the nineteenth century, who are known as "the romantic school." They made great advances in the art of writing for orchestra, besides infusing their work with great approval to the emotions and the imagination.

To hear the characteristic works of the nineteenth century masters as Koussevitzky will group them at the Tuesday matinees at approximately monthly intervals, will be to range over some of the most glorious music of the world. The composers will include Beethoven, Weber, Schubert, Berlioz, Mendelssohn, Schumann, Liszt, Wagner, Brahms, Tchaikovsky, Debussy and Sibelius.

Although the entire strength of the Boston Symphony, 109 players, is heard in the Tuesday matinees, these concerts are looked on by many as a bargain symphony series. Due simply to there being only six concerts,

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MINNEAPOLIS, MINN.
JOURNAL

OCT 2? 1936

BOSTON SYMPHONY 1936

by

GEROME BRUSH

Reviewed byt Victor Nilsson

GEROME BRUSH, the eminent artist and cartoonist, has accomplished a highly original and amusing work with his "Boston Symphony Orchestra 1936." It is prefaced with an "Appreciation" by Edward Weeks, who reminds one of the design with which Henry Lee Higginson founded the world famous orchestra at the Hub. His plans called for an orchestra of seventy selected musicians; for concerts which should be short rather than long; for a conductor, and for one conductor alone, who would make the orchestra good. "His ideas were so good that they grew; the orchestra today is half again as big as the original, it has survived the threat of war, strikes and hard times, it has established itself as an institution by which one may measure the prowess of Boston."

Then comes a foreword of less than twenty lines by the artist himself of which the last few will be quoted: "Today, unnoticed, waiting for a traffic light to turn green, hesitate unassuming men, for the safest moment to cross the street and get into the tuning up room of Symphony hall. I have had the good fortune to be allowed in this tuning room, and here they are."

Mr. Brush had his artist's paraphernalia when he entered, and his is a "capital" presentment in charcoal drawings of all the orchestra members, headed by the great chief, Serge Koussevitzky, otherwise "beheaded" without regard for age or rank, in alphabetical order with a mouthpiece here or a neck there of an instrument for attribute or identification. Also some biographical data for each. And it is all steeped in artistry, sure observation and good natured humor, without caricature.

LEWISTON, ME.
JOURNAL

OCT 29 1936

Russian Choir Friday At Brunswick Town Hall

First in a Series of Monthly Concerts Being Sponsored by Bowdoin College

BRUNSWICK, Oct. 29 (Special)—The appearance of the Russian Symphonic Choir in Brunswick Town Hall Friday evening, marks the inauguration of a series of monthly concerts arranged by Prof. Frederic Tillotson, professor of music. Admission to students will be free.

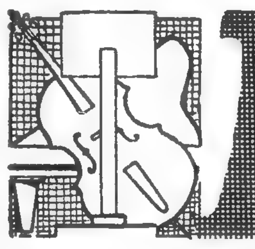
The choir is generally rated as outstanding among Russian choral societies in the world. Its program here will consist mainly of works of Russian composers, including a transcription of Chopin's C Minor Nocturne, especially arranged for the director, Basile Kibalchich.

The choir is limited to 20 members, each a soloist with an important part to play in each number. As a result it has been compared to a string orchestra and critics have emphasized the orchestral effects achieved by it. Besides the Boston Symphony Orchestra, this group was the only one to appear at the Harvard Tercentenary.

Its director had previously gained a distinguished reputation in Europe as leader of the Archangelsky Choir of Petrograd, also as choir conductor at the Russian Cathedral at Geneva, and later at the Russian Cathedral in Paris. At one time he made a two year tour of Russia as conductor of the Choir of the Petrograd Conservatory of Music, during which he was highly praised for his original ideas in scoring his music.

PROVIDENCE, R. I.
JOURNAL

OCT 28 19



MUSIC

By G. Y. Loveridge

Splendid Performance of Liszt's "Faust" Symphony Given by Boston Symphony Orchestra, Harvard Singers, Led by Dr. Koussevitzky

As individuals and as a band, the Boston Symphony Orchestra last night displayed its unexcelled abilities in a memorable concert in Metropolitan Theatre. Dr. Serge Koussevitzky conducted. The Harvard Glee Club and Rulon Y. Robison, tenor soloist, took part.

It was a social as well as a musical event. Furs, jewels and other finery made the audience a bright spectacle, and the streets were cluttered with the customary limousines and taxicabs. There was a good-sized and cordial audience, but there were likewise many vacant places. Twenty-five thousand persons will gather to see Penn trample Brown, but when Mozart and Liszt make first down for art and civilization, there are still some seats left among 3400. Even one of the best orchestras in the world, with the Harvard Glee Club thrown in, cannot alter that.

The program comprized Mozart's Symphony in A major and Liszt's Faust Symphony. A contrast there, indeed. Mozart's symphony was composed when he was but 18, Liszt's when he was more than 40. Mozart contents himself with strings, two oboes and two horns. Liszt calls upon the great modern orchestra, with chorus besides.

It might be thought that Mozart would fare poorly against such competition, but not so. At least, it did not seem so to those of us musical cave-dwellers who still like Mozart. Under Dr. Koussevitzky's graceful and compelling hands, the symphony took shape as something exquisite and rare, the sometimes gay and sometimes languorous creation of a boy who did not know that already half his life was done, or that he was an immortal. After writing that line, we pause to consider how distressed we should be if somebody were to show, presently, that Mozart didn't compose the symphony. Such things have happened. But no, it must have been Mozart. Nobody else had such ease and artful artlessness.

Here one heard to finest advantage the orchestra's famed strings, brilliant, mellow or spirited as Dr. Koussevitzky desired, showing the most exact shadings and dynamic refinements. We had rather watch such bowing than watch the West Point cadets march. And as for the fingering, even the trills were perfectly matched and executed.

This was a work that did not burden the hearer with evidence of deep thought or strivings of the soul. It was like a flower in a storm compared to some of what was to follow.

Lizst's Faust symphony, although considered one of his best works, is seldom played. The current popularity of it is due to a double anniversary this year, the 125th of his birth and the 50th of his death.

The symphony proved of strong interest. Although more than an hour was required to perform it, and there were passages that seemed dull and digressive, it held the earnest attention of the audience. The Faust legend, which has prompted creative efforts by so many writers, musicians and painters, plainly had stirred Liszt sincerely. Dr. Koussevitzky, coaxing his men, lashing them into a tonal fury, smiling, scowling, wrung from this score every drop of meaning, it seemed. For different persons there are different meanings. Liszt has merely designated the three "character pictures" as Faust, Gretchen and Mephistopheles, and one must search out the qualities and significance oneself.

The numerous solo passages gave opportunity to enjoy the work of many of the orchestra's virtuosi separately. Oboe, viola, horn, the flute so often admired in the "Afternoon of a Faun," all had their individual moments and took the stage with confidence and authority. And there was a headlong pizzicatto passage for the double-basses that was admirably performed.

In the Faust movement five themes are discerned. Dr. Koussevitzky brought them out in clear statement and joined them smoothly. At the beginning of the movement one found Faust in thoughtful mood, sometimes perplexed and melancholy, brooding on the futility of his life. Then he becomes romantic (according to the oboe), and is led from one turn of mind to another, until finally there is a triumphant swing and surging in the brasses, which seems to signify some sort of triumph. Dr. Koussevitzky spun out this web with masterly hand, and dyed it with all the tone colors at his command. Precision of attack, beauty of tone, fluent technique were all in evidence. In spite of the somewhat episodic character of this movement, and the conflicting moods it evokes, Dr. Koussevitzky gave it unity and solid impact.

The Gretchen movement, built upon two songful themes, was performed with the same consistent artistry. The Gretchen revealed in this movement, as has been discovered and announced a long time ago, is the innocent and lovely girl of Faust's early acquaintance, and does not depict her in the prison phase of her existence. Again one heard the oboe at its best.

In the final movement, devoted to Mephistopheles, the themes associated with Faust are burlesqued and battered about from one section of the orchestra to another. The strings that had sung so pleasantly now growl and whine. Faust is mocked at every turn, and only now and then do the unchanged themes of the Gretchen movement lighten, and emphasize the gloom.

The chorus and Mr. Robison singing with the orchestra, brought the piece to a solemn impressive hopeful conclusion. The young men sang earnestly and feelingly, with commendable diction, and Mr. Robison's fine tenor, floating above the orchestral accompaniment, was truly moving. Only once was there evidence of the strain occasioned by singing the difficult part.

Dr. Koussevitzky was recalled several times by insistent applause, which he shared with soloist, orchestra and chorus.

Between the two symphonies, Mrs. Henry D. Sharpe spoke briefly about the festival of Brahms chamber music to take place next month in the School of Design Museum.

TRANSCRIPT

Dedham Mass

?0 1936

Boston Symphony Draws Concertgoers From Dedham

Dedham music lovers are to be found in every audience which congregates at Symphony Hall, Boston, to enjoy the weekly and monthly concerts of that group of world-famed musicians. Dedham subscribers to the Friday and Saturday afternoon 1936-7 series are—Mrs. R. M. Currier, Mrs. John Cutter, Mrs. Robert F. Daley, Miss Isabel Cobb French, Mrs. John Phillip Hartt, Mrs. John Harwood, Jr., Mrs. Fay Miller, Mrs. Alfred H. B. Peabody, Mrs. John C. Rice, Mrs. Leslie Soule, Mrs. Winthrop H. Wade, Miss Margaret Warren, Mrs. W. C. Williams, Mr. Samuel Endicott, Mr. Howard Goding, Mrs. W. G. Nickerson, Mrs. James R. Hooper, and Mr. James R. Hooper, Jr.

At the Monday evening concerts may be noted Miss E. Marguerite Allen, Miss Margaret Boyd, Mrs. Loring Conant, Miss Lucy Ellis Fisher, Miss Carrie Frances Hill, Miss Alice F. Hill, Miss Sophie Hills, Mrs. George E. Kunhardt, Jr., Miss Alice F. Marsh, Mr. Theodore T. Marsh, Mr. Carlisle Neff, and Miss Sybil Rolland.

Regularly attending the monthly Tuesday afternoon concerts are Mrs. A. H. Amory, Miss Frances M. Baker, Mrs. Rebecca C. Birdsall, Miss Mary Cole, Miss Eliza N. Converse, Miss Mary E. Cormerais, Mrs. Walter Dean, Miss Edith Loring, Mrs. R. P. K. Neff, Mrs. Alvan F. Worthington, Mrs. Edward Wright and Mr. George Ellis.

FALL RIVER, MASS.
HERALD-NEWS

OCT 30 1936

MUSIC

It was chance more than anything else that transformed Harold Bauer from a violinist into one of the world's greatest pianists. Bauer was born in London and at the age of five began his musical career, dividing his enthusiasm between the violin and piano.

A child prodigy, Bauer made his debut as a violinist, and during boyhood he toured England as a violin virtuoso. While going through Russia, his pianist-accompanist once failed to appear, forcing the young violinist to change plans. He filled the program by playing some of the best selections of his repertoire, and was given an ovation by an admiring audience.

At the end of the tour he was aclaimed as a pianist, and Paderewski, hearing him play, predicted a great future for him at the pianoforte.

After three years of diligent study, young Bauer made his debut as a pianist with the Berlin Philharmonic Orchestra, which he followed with a serious of triumphs in the musical capitals of Europe. He played for the first time in America in 1901, appearing with the Boston Symphony Orchestra. Since his world tour in 1914, Mr. Bauer has confined appearance to this country.

Edward Johnson, manager of the Metropolitan Opera Association, who last Spring said he would devote much of his time scouting for a potential Caruso for the Metropolitan Company, only recently reported that the opera management would have to get along with its present tenors again this season. Mr. Johnson stated he will resume his search for a tenor of the Caruso type next year.

New singers engaged for the coming season at the Metropolitan are Murial Dickson, Natalia Bodanskaya, Anna Kaskas, Lucielle Browing, Sydney Rainer, Arthur Carron, Nicholas Massue, George Rasely, Wilfred Engleman, Norman Cordon, John Gurney, Mario Chamlee and Armand Tokatyan.

Seven of these but a year ago walked into the audition rooms of the Metropolitan with an inherent desire to some day be singing with the famous opera company. Today their ambition has been gratified.

R. G. de T.

SCHENECTADY, N. Y.
GAZETTE

OCT 30 19

Edward Morris to Give Albany Concert Tonight

Edward Morris, dean of the piano teaching profession of Albany and head of the Morris-Hummel Conservatory of Music tonight makes his first public appearance in a number of years at the Albany Institute of History and Art in that city.

Mr. Morris, who was a child prodigy, began his musical education at a very early age, making his debut on the concert stage when seven years old. He has appeared in the capitals of Europe and throughout the United States. When 17 he was soloist with the Boston Symphony Orchestra. He also has been soloist with the New York Philharmonic and Philadelphia Symphony Orchestras. In addition to being a concert pianist, Mr. Morris has also achieved success as teacher and composer. One of his pupils to achieve distinction in the musical world is Stanley Hummel, who recently made his successful debut on the New York concert stage.

PROVIDENCE, R. I.
JOURNAL

NOV 1 - 1936

A large and enthusiastic audience greeted the Boston Symphony Orchestra at the Metropolitan Theatre Tuesday evening when the first concert of the season was presented by that group under the leadership of Dr. Serge Koussevitzky.

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Transcript, Oct. 29, 1936

Stravinsky Again

Something About His "Baiser de la Fee," to Be Played at This Week's Symphony Concerts

By Moses Smith

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This was a pity, for of those who heard the performance of "Le Baiser de la Fee" many were fairly delighted with Stravinsky's concoction while most of those who disagreed were at least of the opinion that this Stravinskian experiment was provocative and stimulating. Since the music was written for a ballet of normal dimensions it does not constitute one of Stravinsky's longer scores; nor is it one of his more pretentious ones.

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MANCHESTER, N. H.
LEADER

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SYMPHONY AIDED BY SOLOIST

Ruth Posselt, Violinist, Plays Dvorak's Concerto

BY WARREN STOREY SMITH

It is not necessary that the Symphony Concerts should dwell always upon the heights. Between Liszt's "Faust Symphony" of last week and Mahler's "Song of the Earth" of next Dr. Koussevitzky has set for the concerts of yesterday afternoon and this evening a pleasant programme consisting of pieces by Stravinsky,—yes, Stravinsky,—Dvorak and Schumann.

"THE FAIRY'S KISS"

The first of these, new to Boston although conducted by the composer in Cambridge in the spring of 1935, was the Divertimento, really a suite, drawn from Stravinsky's intentioned homage to Tchaikovsky, the ballet "The Fairy's Kiss." Dvorak, increasingly rare visitor to Symphony Hall nowadays, was represented by his Concerto for the Violin, last played there in 1919 by Albert Spalding and now performed by Ruth Posselt, who is making her initial appearance at the "regular" concerts. From Schumann came the Symphony that is to be reckoned as No. 2 or as No. 4, according to whether one considers the date of composition or that of publication.

In "The Fairy's Kiss," written for Ida Rubinstein in 1928, Stravinsky has not only used actual quotations from Tchaikovsky but has everywhere striven not to depart too far from the spirit of the elder master.

Ingenious Orchestration

It is easy enough to say that pure Tchaikovsky or unalloyed Stravinsky is preferable to this oddest of musical alliances. Yet the result, if a bit too consciously sweet and tepid, is far from tepid, is far from unagreeable. There are refreshingly lively episodes, and the orchestration is ingenious to a degree. Needless to say, the performance yesterday was marked by verve and finish.

The answering applause was probably heartier than at any other Stravinskian premiere in Symphony Hall, and Messrs. Burgin, Bedetti and Freiberg, first violin, first violoncello and first horn, respectively, were called upon to take soloists' bows.

Miss Posselt's Playing

Composers come and go and one need shed no tears over Dvorak. He had his day, nor is it quite yet done. This Concerto is not devoid of charm, though there was still reason to be thankful that the performance yesterday, from both orchestra and soloist, was one that might be relished for itself alone. As a matter of fact the music was as becoming to Miss Posselt's blond girlishness as was the brilliant red dress which set her off so vividly against the orchestra, and she played it brightly, suavely, with unassuming virtuosity. At least Dvorak could score; his music always sounds, and the orchestral tone yesterday caressed and titillated the ear no less than did that of the young soloist.

Again there was warm applause, and there were many recalls for a Boston girl in an enviable position.

Schumann Vital

After the posing Stravinsky and the fading Dvorak, Schumann, even of this most intimate of symphonies, seemed astonishly vital and robust. Indeed, a little less robustness here and there would have been more in keeping with the nature of the music. Also there are places, particularly in the first movement, where strings and wind are bowing and blowing away on the same notes, in which Dr. Koussevitzky might well follow the example of Mahler and others and silence one of the choirs. But all this is carping and quibbling. The performance as a whole was one for which to be grateful.

BUFFALO, N. Y.
NEWS

OCT 31 1936

* * *

ONE of the real dates of the present musical season is Dec. 8, when Mrs. Zorah B. Berry will bring the world-famous Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky. The concert will be the fourth in the series under Mrs. Berry's management.

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Although the entire strength of the Boston Symphony, 109 players, is heard in the Tuesday matinees, these concerts are looked on by many as a bargain symphony series. Due simply to there being only six concerts, whereas there are twenty-four on Fridays and Saturdays, reserved season tickets are inexpensive. Also, the late starting-time, three o'clock, appeals to out-of-towners.

On Tuesday, November 3, the programme is scheduled to include: the Fifth Symphony of Beethoven; Berlioz's "Roman Carnival" Overture, and the "Unfinishd Symphony" of Schubert.

SYMPHONY AIDED BY SOLOIST

44.

Ruth Posselt, Violinist, Plays Dvorak's Concerto

BY WARREN STOREY SMITH

It is not necessary that the Symphony Concerts should dwell always upon the heights. Between Liszt's "Faust Symphony" of last week and Mahler's "Song of the Earth" of next Dr. Koussevitzky has set for the concerts of yesterday afternoon and this evening a pleasant programme consisting of pieces by Stravinsky,—yes, Stravinsky,—Dvorak and Schumann.

"THE FAIRY'S KISS"

The first of these, new to Boston although conducted by the composer in Cambridge in the spring of 1935, was the Divertimento, really a suite, drawn from Stravinsky's intentioned homage to Tchaikovsky, the ballet "The Fairy's Kiss." Dvorak, increasingly rare visitor to Symphony Hall nowadays, was represented by his Concerto for the Violin, last played there in 1919 by Albert Spalding and now performed by Ruth Posselt, who is making her initial appearance at the "regular" concerts. From Schumann came the Symphony that is to be reckoned as No. 2 or as No. 4, according to whether one considers the date of composition or that of publication.

In "The Fairy's Kiss," written for Ida Rubinstein in 1928, Stravinsky has not only used actual quotations from Tchaikovsky but has everywhere striven not to depart too far from the spirit of the elder master.

Ingenious Orchestration

It is easy enough to say that pure Tchaikovsky or unalloyed Stravinsky is preferable to this oddest of musical alliances. Yet the result, if a bit too consciously sweet and tepid, is far from tepid, is far from unagreeable. There are refreshingly lively episodes, and the orchestration is ingenious to a degree. Needless to say, the performance yesterday was marked by verve and finish.

The answering applause was probably heartier than at any other Stravinskian premiere in Symphony Hall, and Messrs. Burgin, Bedetti and Freiberg, first violin, first violoncello and first horn, respectively, were called upon to take soloists' bows.

Miss Posselt's Playing

Composers come and go and one need shed no tears over Dvorak. He had his day, nor is it quite yet done. This Concerto is not devoid of charm, though there was still reason to be thankful that the performance yesterday, from both orchestra and soloist, was one that might be relished for itself alone. As a matter of fact the music was as becoming to Miss Posselt's blond girlishness as was the brilliant red dress which set her off so vividly against the orchestra, and she played it brightly, suavely, with unassuming virtuosity. At least Dvorak could score: his music always sounds, and the orchestral tone yesterday caressed and titillated the ear no less than did that of the young soloist.

Again there was warm applause, and there were many recalls for a Boston girl in an enviable position.

Schumann Vital

After the posing Stravinsky and the fading Dvorak, Schumann, even of this most intimate of symphonies, seemed astonishly vital and robust. Indeed, a little less robustness here and there would have been more in keeping with the nature of the music. Also there are places, particularly in the first movement, where strings and wind are bowing and blowing away on the same notes, in which Dr. Koussevitzky might well follow the example of Mahler and others and silence one of the choirs. But all this is carping and quibbling. The performance as a whole was one for which to be grateful.

BUFFALO, N. Y.
NEWS

OCT 31 1936

* * *

ONE of the real dates of the present musical season is Dec. 8, when Mrs. Zorah B. Berry will bring the world-famous Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky. The concert will be the fourth in the series under Mrs. Berry's management.

* * *

45. **BROCKTON, MASS.**
ENTERPRISE

OCT 3 [illegible] 1936

Society Reporters' Gleaning of Items

Praised by Swedish Critics

BEATRICE GRIFFIN-EKSTROEM.

CRITICS IN SWEDEN ACCLAIM BEATRICE GRIFFIN-EKSTROEM

Former Brockton Girl Wins High Praise as Violinist.

Scandinavian music critics with one accord have acclaimed Beatrice Griffin Ekstroem, Brockton's most outstanding gift to the world of music, as one of the foremost violinists of the day, as a result of her recent solo appearance with the Stockholm (Sweden) Symphony orchestra.

Newspaper comments have been received by the Isaac S. Kibricks of 56 Gifford street, longtime friends of Miss Griffin, all of them warm in praise of the American-Swedish virtuoso. Miss Griffin has also recently written the Kibricks of her musical career in her permanent home, Sweden: "I start out on a tour next week which will go through Sweden and then to Norway, whence we will give a recital in Oslo. Then back to Sweden, where we appear in another city before returning to Stockholm. They want me to play solo with the orchestra again in Stockholm this winter, also with other orchestras. There is much radio work sandwiched in between, so it keeps me pretty busy.

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Continuance of Miss Griffin's musical career since her marriage to a noted Swedish engineer has been learned with delight by hosts of friends in this city, where she made her home for so long. Her home is a large estate near Stockholm. She is fast making a name for herself throughout the Scandinavian peninsula. She began her musical career as a pupil of Richard Burgin, concert master of the Boston Symphony orchestra. She is a native of Randolph.

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"Beatrice Griffin-Ekstroem has let herself be heard on the radio a number of times during the past two years and has during that time convinced one about her solid talent. However, that she was so outstanding a violinist as she showed herself in the Konsert House last Sunday night, one had no idea of; that was nothing less than a musical discovery. Her tone had that noble, deep lustre which is the outflow of a personality and which cannot be acquired only through technical skill. The latter was present, too, but one didn't think of it often. And that is also a praise."

"After the opening orchestral number, one got more acquainted with the American violinist, Beatrice Griffin-Ekstroem, whose appearance over the radio had made the listener curious about this confrontation. She is without doubt one of the cleverest woman violinists in this land just now. With her living, warm tone and imaginative playing, she even succeeded in making the sad concerto of Max Bruch enjoyable. That is almost a feat. We want to hear more of her."

BROOKLYN, N. Y.
EAGLE

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GAINESVILLE, TEX.
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MONTCLAIR, N. J.
TIMES

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Architecture, art, and music were the subjects of books on fine arts discussed at the third of a series of book talks at the Glen Ridge Public Library, Monday night. Mrs. Herbert W. Dutch, president of the Women's Club of Glen Ridge, Miss Cora Hendee, librarian of the Glen Ridge Public Library, and Osbourne McConathy, author of music books, were the speakers. They were introduced by J. D. Revene, member of the board of trustees of the library.

"Rameses to Rockefeller" by C. H. Whitaker, reviewed by Mrs. Dutch, covers sixty centuries of architecture. Mr. Whitaker is an architect himself so his book is instructive as well as interesting to those curious about architecture.

"The theme follows three strands," Mrs. Dutch explained, "first, critical study; second, a study of social science as an influence on people, and third, admiration for craftsmanship.

"The author is slightly amateurish in his philosophical comments, although his purpose is sincere. He is a better architect than philosopher as his theories of social science go on and are, at times, difficult to follow. He is within his own province when he discusses architecture, but when he becomes a social philosopher and commentator he gets in deep. Again and again throughout his book he lets his feelings overflow. He is sensitive in a personal way to the sorrows and discomforts of the people everywhere, victims of a traditional system based on greed.

Core of Book.

"He realizes the dreams, the ideals, the distant hopes of the race, grope ahead toward some future. As an artisan himself, he sees in the artisans the builders of a new day, and this I believe to be the core of the book, he is of the opinion that the artisans have the future most at heart."

Mrs. Dutch called the illustrations "memorably beautiful," and the photographs, she said, "show a sense of beauty, precision, rightness."

Miss Hendee, in discussing Malvina Hoffman's "Heads and Tales," remarked that it was hard to know whether to classify the book as art, b

Hoffman's adventures on her [illegible] trip taken to study the races. The author is well-known as the sculptor of the bronze statues of racial types in the "Hall of Man" at the Field Museum in Chicago.

The author is a person whom we will hear more about. Miss Hendee believes. "In addition to her travels from country to country, the book gives a vivid picture of her early life at home." Miss Hendee declared. "After her father died, she and her mother lived in Paris and it was there that she determined to study with Rodin. She studied with him a year and after his death helped to arrange a collection of his works.

"The second chapter is the most interesting," Miss Hendee continued. "It tells about the making of a sculptor. The most outstanding highlight of the book is the revelation of Miss Hoffman's humanity, without which she could not have approached the races and been so successful in her work. The book has many beautiful illustrations of art as well as of the countries the author visited."

When Mr. McConathy was asked to review a book on music, he had great difficulty, he revealed, in deciding what one to choose. Knowing that everybody responds to music, there are, therefore, a great variety of interests and reactions. Professional books were barred so his choice was narrowed to books for the music lover. There again the range is vast—from those groping for elementary enlightenment to those with wide cultural backgrounds.

"Music books may be classified in four ways," he said, "under general appreciation, biographical, and descriptive and analytical."

Cites Examples.

Among the examples he mentioned under each classification were the following: general appreciation, Sigmund Spaeth's "Common Sense in Music," and "Art of Enjoying Music," books by Percy Scholes,, Douglas Moore's "Listening to Music," and John Erskine's "Musical Companion;" biographical, John Tasker Howard's "Stephen Foster, America's Troubadour," and "Ethelbert Nevin," and Emil Ludwig's "Three Titans;" historical, Bauer and Peysers "How Music Grew," and "Music Through the Ages," and Mr. Howard's "Our American Music;" descriptive and analytical, Upton's "Standard Operas," and "Standard Operettas," and the "Victor Book of the Symphony."

"Other aids to understanding music are analytical notes on concert programs, and newspaper criticisms," Mr. McConathy said. "America has produced a number of distinguished critics but none whose writings have been more influential than those of Philip Hale, for more than thirty years the author of the program notes of the Boston Symphony Orchestra and music critic of the Boston Herald."

Mr. McConathy selected as his book "Philip Hale's Boston Symphony Program Notes" and remarked that out of all the books he had looked at he would admit that he had allowed himself a touch of pleasure in selecting this one. It is edited by John H. Burk and has an introduction by Lawrence Gilman. The book is historical with critical and descriptive comments on music and composers.

Mr. McConathy read a portion of the introduction, and a few quotations from the book, which, he remarked "showed the author's pungency." He called Philip Hale one of the great geniuses of American musical life, and asserted that "his program notes were unique in their clear cut explanatory matter, world of information, and clever, keen, sharp incisiveness of writing."

PROVIDENCE, R. I.
NEWS-TRIBUNE

Oct. 31/36

ENSEMBLE TO APPEAR AT MEETING OF CLUB

The Philharmonic Ensemble, with Jeanette Veroneau, contralto, will provide the entertainment for the guest day meeting of the Rhode Island Women's Club on Wednesday afternoon at 3 o'clock in Churchill House.

The Philharmonic Ensemble is known as one of Boston's finest musical groups. The personnel of the artists includes Frank MacDonald, violinist, nationally known as a soloist; Ralph Smalley, 'cellist, a former member of the Boston Symphony Orchestra, who has toured the country as a 'cello virtuoso; Verne Powell, flutist, a former member of the Flute Players Club of Boston; Rudolph Toll, clarinetist, for many years a member of the Victor Herbert groups and the Pittsburgh Symphony Orchestra; William Frank, pianist, who has been conductor of a number of Boston's well known ensembles.

The vocal soloist, Miss Veroneau, leading contralto of the Boston Chamber Opera Company and the Fine Arts Quartet is said by critics to possess a voice rich, warm and lustrous.

BROCKTON, MASS.
ENTERPRISE

OCT 31 1936

Society Reporters' Gleaning of Items

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Miss Hendee, in discussing Malvina Hoffman's "Heads and Tales," remarked that it was hard to know whether to classify the book as art, b Hoffman's adventures on her trip taken to study the races. The author is well-known as the sculptor of the bronze statues of racial types in the "Hall of Man" at the Field Museum in Chicago.

The author is a person whom we will hear more about, Miss Hendee believes. "In addition to her travels from country to country, the book gives a vivid picture of her early life at home." Miss Hendee declared. "After her father died, she and her mother lived in Paris and it was there that she determined to study with Rodin. She studied with him a year and after his death helped to arrange a collection of his works.

"The second chapter is the most interesting," Miss Hendee continued. "It tells about the making of a sculptor. The most outstanding highlight of the book is the revelation of Miss Hoffman's humanity, without which she could not have approached the races and been so successful in her work. The book has many beautiful illustrations, of art as well as of the countries the author visited."

When Mr. McConathy was asked to review a book on music, he had great difficulty, he revealed, in deciding what one to choose. Knowing that everybody responds to music, there are, therefore, a great variety of interests and reactions. Professional books were barred so his choice was narrowed to books for the music lover. There again the range is vast—from those groping for elementary enlightenment to those with wide cultural backgrounds.

"Music books may be classified in four ways," he said, "under general appreciation, biographical, and descriptive and analytical."

Cites Examples.

Among the examples he mentioned under each classification were the following: general appreciation, Sigmund Spaeth's "Common Sense in Music," and "Art of Enjoying Music," books by Percy Scholes,, Douglas Moore's "Listening to Music," and John Erskine's "Musical Companion;" biographical, John Tasker Howard's "Stephen Foster, America's Troubadour," and "Ethelbert Nevin," and Emil Ludwig's "Three Titans;" historical, Bauer and Peysers "How Music Grew," and "Music Through the Ages," and Mr. Howard's "Our American Music;" descriptive and analytical, Upton's "Standard Operas," and "Standard Operettas," and the "Victor Book of the Symphony."

"Other aids to understanding music are analytical notes on concert programs, and newspaper criticisms," Mr. McConathy said. "America has produced a number of distinguished critics but none whose writings have been more influential than those of Philip Hale, for more than thirty years the author of the program notes of the Boston Symphony Orchestra and music critic of the Boston Herald."

Mr. McConathy selected as his book "Philip Hale's Boston Symphony Program Notes" and remarked that out of all the books he had looked at he would admit that he had allowed himself a touch of pleasure in selecting this one. It is edited by John H. Burk and has an introduction by Lawrence Gilman. The book is historical with critical and descriptive comments on music and composers.

Mr. McConathy read a portion of the introduction, and a few quotations from the book, which, he remarked "showed the author's pungency." He called Philip Hale one of the great geniuses of American musical life, and asserted that "his program notes were unique in their clear cut explanatory matter, world of information, and clever, keen, sharp incisiveness of writing."

PROVIDENCE, R. I.
NEWS-TRIBUNE

Oct. 31/36

ENSEMBLE TO APPEAR AT MEETING OF CLUB

The Philharmonic Ensemble, with Jeanette Veroneau, contralto, will provide the entertainment for the guest day meeting of the Rhode Island Women's Club on Wednesday afternoon at 3 o'clock in Churchill House.

The Philharmonic Ensemble is known as one of Boston's finest musical groups. The personnel of the artists includes Frank MacDonald, violinist, nationally known as a soloist; Ralph Smalley, 'cellist, a former member of the Boston Symphony Orchestra, who has toured the country as a 'cello virtuoso; Verne Powell, flutist, a former member of the Flute Players Club of Boston; Rudolph Toll, clarinetist, for many years a member of the Victor Herbert groups and the Pittsburgh Symphony Orchestra; William Frank, pianist, who has been conductor of a number of Boston's well known ensembles.

The vocal soloist, Miss Veroneau, leading contralto of the Boston Chamber Opera Company and the Fine Arts Quartet is said by critics to possess a voice rich, warm and lustrous.

ST. LOUIS, MO.
GLOBE-DEMOCRAT

OCT 31 1936

St. Louis Symphony Improvement Noted by N. Y. Times Critic

Praise of New Home of Orchestra in Auditorium Includes Assertion That It Sounds as Clearly as a String Quartet.

By OLIN DOWNES,
Music Critic of New York Times.

The St. Louis Symphony Orchestra, Vladimir Golschmann conductor, performed its first program of the season yesterday afternoon in its new home, which is extremely spacious and commodious, in the Municipal Auditorium. This is a magnificent edifice, with a somewhat gaudy concert stage, but with advantageous conditions and attractions too numerous here to describe. The auditorium, which seats a little over 3500, had an acoustical problem which has been met by a new stage set devised after suggestions made by Leopold Stokowski, the set involving a "broken" ceiling which appears to collect and to focus orchestral tone.

At any rate, as the acoustic now is the orchestra sounds as clearly as a string quartet, and it gave proof, in a program of many interesting contrasts, of gratifying and conspicuous development since this writer heard it last, three seasons ago.

Proud of Orchestra.

It is interesting to talk about this orchestra with various of its patrons and supporters. They are proud of it, with good reason, and without nonsense. They say, "Our orchestra of course is not a crack orchestra in the sense of the orchestras of Boston, Philadelphia and New York. We haven't as many picked men and celebrated virtuosos on their instruments as you have. We can't achieve the same tonal effect. But we have excellent programs, and we greatly admire our conductor. Whether we always attain them or not, we aim at the highest standards of performance and interpretation, and we think that our orchestra plays with unusual life and effect, and puts this conception over the footlights."

Which is perfectly true. The program yesterday afternoon consisted of the Prelude to "Lohengrin," the first performance in St. Louis of Albert Roussel's "Sinfonietta for String Orchestra," opus. 52; Respighi's symphonic poem, "The Fountains of Rome," and Beethoven's "Eroica" symphony. The performance, in particular, of Roussel's excellent work, and of Beethoven's Symphony, were inspiring for their clarity, eloquence of detail and substantial musicianship. Also this performance was surcharged with a contagious enthusiasm and sincerity. So that again an audience thrilled to the mighty "Eroica."

Roussel's Score Finds Favor.

Roussel's score, which found such favor when Serge Koussevitzky and the Boston Symphony Orchestra introduced it in New York, does not weaken but grows in significance as acquaintance with it increases. One must take off the hat to the composer who writes with such certainty, style and zest in the modern idiom, without a weak measure, without the suggestion either of uncertainty or affectation. His is a modern technic not of the utmost originality, in the sense that Debussy or d'Indy, the latter one of Roussel's formative influences, are original.

"Sinfonietta" is not a pathbreaker. The style could be called synthetic, being abreast of the best technical discoveries of the period. But it is not mere matter of style. The listener rejoices in the swing and glow of the music, and the good bite of its counterpoint. It is music made in much the same spirit that any good composer of the eighteenth century worked at his trade. Roussel could quote the reply of a great Italian master when a young disciple asked him how he would proceed if he were to compose the setting of a certain situation in an opera libretto. "Oh," said the master ironically, "I would just write a little music." For the glory of his art and his own modest but authoritative part in it, Roussel has written "just a little music."

Triumph of Clean Playing.

The performance of this suite was a triumph of clean playing and conducting. In rhythm, attack, balance of parts, finish of phrase, it was an exhilarating exhibition of what an orchestra, which has consistently developed in five years of steady and excellent training, can do. Mr. Golschmann was especially qualified to do justice to this music because of his long training in France and his feeling for the modern style.

But this last remark is not to be taken as inferring a narrowness of outlook. Mr. Golschmann has always been of an entrprising and eclectic musical mind. He is producing 18 novelties, seven of them by American composers, this season. His feeling for the music of his generation goes hand in hand with what is evidently a steady growth in his grasp of the great classics. We had not heard his "Eroica" before. Perhaps it was always like that. But the impression, when he undertook the interpretation of what is probably the greatest symphony ever written, was of a poise and sense of proportion stronger than we had ever felt these qualities to be in him before.

No Sentimentalizing.

It was a "straight" reading in the sense of its respect for the letter as well as the spirit of the score. There were a few details where the conductor permitted himself a trifle of latitude, but only a latitude consonant with its structure and nature of the music. There was no sentimentalizing. There was always strength, form and a fortunate absence of the attempt to unduly dramatize. The young conductor knew well all that was necessary of drama was inherent in the symphony. Once in a while a phrase could have had a broader curve. The trio of the scherzo was kept up to a rapid, though not a precipitate tempo, and the horns "got away with it," as the saying is, handsomely, with a special treatment of one note. In a very occasional case, as also in measure of the "Lohengrin" Prelude, there was unsatisfactory balance, a thing very natural with the season's first program, and the wholly unaccustomed acoustics of the new stage and hall.

These performances of a classic and a modern work, two compositions of a totally contrasted character, were first class in interpretation and only failed to reach the summit of orchestral excellent when it came to certain qualities of tone, and this with an orchestra not composed as a whole, but only in part, of players inured by years and years of experience to the symphonic style.

More Violinists Needed.

"The orchestra needs more strings—more first and second violins. For these reasons the upper layer of the string tone was sometimes thin and not full, as compared with the richer tone of the lower instruments of this choir. When the brass first entered in the "Lohengrin" Prelude it had a fine mellowness and, though the lower instruments inclined to coarseness at its climax, warmth. The wood-winds, as a whole, made a highly creditable showing.

The writer was glad to hear respect paid to the late Ottorino Respighi with his suite, "The Fountains of Rome," that early and poetical outpouring, instead of the banalities and ostentations sonorities of what we might call Respighi's Mussolini period exemplified in the "Pines of Rome," a virtuoso piece as bad in taste as some recent Italian terminals. We did not entirely agree with Mr. Golschmann's treatment of the "Fountains," which he seemed at moments to desire to whip up and blast to a climax, as though he were playing the more objectionable composition we have mentioned. The four movements known generically as "The Fountains" have a softer color than "The Pines," and nobler sonority and spirit. This music, especially applauded by the audience, delighted by its melodiousness and relative fineness of quality, but it could have had, even at the climax, a grander movement and a finer beauty.

Don't Talk of Deficits.

Here was another season's premiere, by the fourth orchestra heard by your correspondent since he left New York City less than a fortnight ago. The St. Louis Symphony Orchestra is now in a flourishing state, financial and artistic. We asked about the season's deficit. "Do you mean," civilly inquired a representative of the management, "the maintenance fund? We don't talk of deficits. Deficit implies failure somewhere along the line. Our orchestra is a success. We have, through subscriptions and contributions, at the moment, funds ample to cover the expenses of the season. We have a bigger subscription than we ever had before in the history of the orchestra, and we have already more than the amount needed to meet any calculable deficit, guaranteed us by 1246 people, who have already contributed to this maintenance fund in amounts ranging from $1 to $5000." And the visitor was shown the books to prove it.

It is also to be said, for the consideration of whomsoever it may concern about Broadway, that until five seasons ago this orchestra fairly was on the rocks; that in the four seasons before Mr. Golschmann was made permanent conductor, in the season of 1931-1932, they had only guest leaders. When Golschmann was engaged as permanent leader the orchestra began to improve and the public confidence and interest in the band to increase. Mr. Golschmann has gained the support of his orchestra and his public, in a city where for many years the orchestra could not seem to establish itself. The subscription this year is virtually twice what it was five seasons ago. The city is back of the orchestra and its conductor.

MONTREAL, CAN.
GAZETTE

OCT 31 1936

RECORDING OF SCHUBERT

Koussevitzky and Boston Orchestra Heard in "Unfinished"—Other November Discs

By THOMAS ARCHER.

In 1822, a struggling Austrian composer wrote a Symphony in B minor for an amateur musical society in gratitude for being elected an honorary member. He sent it to a friend to give to the secretary of the society. And that was the last heard of the symphony for over 40 years. Apparently the friend forgot it and mislaid it. The friend was Anselm von Huettenbrenner. The composer was Schubert.

In 1865, Johann Herbeck, prominent musical director in Vienna, acquired the symphony and performed it for the first time. It was "Unfinished," consisting only of two complete movements and sketches for a third of the four planned. There is every reason to believe that Schubert was satisfied that he had completed the work. He seems to have felt after these two movements sublimely in contrast, to add anything else would have been to gild the lily.

In confirmation of its perfect form comes the new recording of the Symphony in B minor, "Unfinished," superbly executed by Serge Koussevitzky and the Boston Symphony Orchestra, in the list issued for November by RCA-Victor. There has been more than one recording of the work before but duplication is fully justified in this instance.

Apart from the beauties of the technical work on the part of the sound engineers, the set has something new to offer in interpretation. Koussevitzky seems to have seized the fundamental idea of the "Unfinished," namely that it consists in essence of two differing moods, one supremely dramatic, the other supremely lyrical.

In the first movement, the mighty climaxes are stressed and one is given the impression of a tragedy being enacted in terms of music. The performance is essentially structural and dispels a foolish notion that Schubert was not in his own way as great an architect of music as Beethoven. Details to be specially mentioned are the beautiful phrasing of the second theme by the 'cellos, the organ tones of the chords which carry the closing part of the first section and the grand rise of the music in the middle section of the movement.

The second movement of the "Unfinished" has always seemed to the writer the greatest piece of dance music ever composed. And the Boston Symphony plays it like a dance, ever so stately yet full of that color and good cheer without which Schubert would not be Schubert enjoying himself. To be noted here [illegible] the exquisite performance of the solo passages for wind instruments and the conduct of the dancing tune pizzicato in the 'cellos and basses.

If you want a taste of Schubert at his "gemuethlichst" play the reverse side of the third and last record of this set. It is an excerpt from the "Rosamunde" music which, however, well known, will sound as jolly and as fresh as when you first heard it.

46.

Herald Oct. 31/36

MUSIC

SYMPHONY CONCERT

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Dvorak.......Violin Concerto in A minor
Schumann....Symphony No. 4 in D mnior

When Stravinsky conducted this Divertimento in Cambridge two seasons ago, he did so with intense and almost ludicrous solemnity. This was evident not only if you happened to catch a glimpse of his face but in the interpretation itself. Consequently the delicious humor and saucy wit of the score did not make a good effect. Nor does the version which the composer made for violin and piano do justice to the qualities which emerge in such a bright and clear performance as we heard yesterday. The playing by the solo instruments in difficult passages was particularly fine.

It is all very well to argue that this is a work of superficial cleverness, even of decadence. Possibly it is; but it is also ideal for ballet and, as an orchestral diversion, singularly entertaining. The first two movements are the most amusing. After that Stravinsky takes himself and Tchaikovsky more seriously. Perhaps he felt that the ignorant public might suppose that he had intended the piece as an elaborate thumb-nose at poor old Tchaikovsky, and therefore he hastened to reassure his muse of his deep respect. An unfriendly critic might say that it was like signing a malicious letter: "Yours most affectionately"!

Miss Posselt gave a brilliant performance of the Dvorak Concerto, which is just what that work needs. Dr. Koussevitzky was quite right to make a cut in the slow movement, for the finale is the best part. The whole concerto is just the opposite from the symphonic concertos that have been usually written since. Its chief aim is to show off the violin in every possible way. Miss Posselt, having conquered the difficulties, did not overdo the advantage which the concerto offers. She amply deserved the ovation she received.

Schumann's great Symphony is a work that in some ways has not been praised enough, in that there are those who are so taken up by what they call "its muddy orchestration" that they are blind to its qualities. It is the symphonic glory of the remantic period between Beethoven and Brahms. That it is an original work as well as a beautiful is so much the more wonderful to contemplate now and at this distance of time.

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Boston Symphony Matinee Monday

A concert season of unique distinction opens Tuesday at 3 o'clock in Symphony hall, Boston. For this will be the opening of the annual series of six symphonic matinees in which the Boston Symphony Orchestra plays what might be termed programs with a plot, under the leadership of its world-famous conductor, Serge Koussevitzky. He does the plotting, and always is able to find something new. The music of last year's matinees was assembled nation by nation. This time the plot of the season will be music drawn from the masters of the 19th century, who are known as "the romantic school." They made great advances in the art of writing for orchestra, besides infusing their work with great appeal to the emotions and the imagination.

To hear the characteristic works of the 19th century masters, as Koussevitzky will group them at the Tuesday matinees at approximately monthly intervals, will be to range over some of the most glorious music of the world. The composers will include Beethoven, Weber, Schubert, Berlioz, Mendelssohn, Cchumann, Liszt, Wagner, Brahms, Tchaikovsky, Debussy and Sibelius.

Although the entire strength of the Boston Symphony, 109 players, is heard in the Tuesday matinee, these concerts are looked on by many as a bargain symphony series. Due simply to there being only six concerts, whereas there are twenty-four on Fridays and Saturdays, reserved season tickets are inexpensive. Also, the late starting time, 3 o'clock, appeals to out-of-towners.

On Tuesday, Nov. 3, the program is scheduled to include: the Fifth Symphony of Beethoven; Berlioz's "Roman Carnival" Overture, and the "Unfinished" Symphony of Schubert.

MESSENGER

OCT 3 0 1936

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Month of November

1936

PLAINFIELD, N. J.
COURIER-NEWS

OCT 3 1 1936

* * *

Mendelssohn Glee Club Preparing Active Season

UNDER the continued and able leadership of Ifor Jones, the Plainfield Mendelssohn Glee Club is now in active preparation for its third season.

It will be of interest to Plainfield and surrounding communities to note that the club continues to register an active membership of 60 to 70 voices and promises, for its appearances this year, an even higher standard of performance than already set in its previous concerts.

A varied and attractive program is offered for the first concert on Jan. 5. Among the numbers appear several to be heard for the first time in New Jersey and, so far as known, in this country. Among these are the Czecho-Slovak folk song, "Wake thee now, dearest," arranged by Deems Taylor, distinguished American composer; the ever popular old English hunting song "John Peel," as arranged by Mark Andrews, and the stirring part-song "Awake, My Love," by William Gericke, a founder and first conductor of the Boston Symphony Orchestra.

There will also be heard an old Scottish folk-song "The Flower of Dunblane," and Sir Walter Scott's "Gathering Song of Donald the Black," set for men's voices by W. E. Smith; the "Angler's Song," embodying Izaak Walton's words from The Compleat Angler and composed by the famous Henry Lawes in 1669.

In addition the program will include the "Agincourt Song," arranged in broad classical form by Dr. Healy Willan, and celebrative of a victory by Henry V; Schumann's "The Wanderer's Song;" a sea chanty, "Ten Thousand Miles Away;" the well-known "Shadow March" by the late Dr. David Protheroe, and two beautiful settings of "Lonely Woods" and "Fain Would I Change That Note," by the famous French composer Lully, and the eminent British composer Ralph Vaughan Williams, respectively.

Following the concert of Jan. 5, the mid-winter smoker will be given on Feb. 12, and May 4 is the date set for the spring concert.

The club will follow its practice of making no public sale of tickets. Attendance is limited to sustaining and associate members, their guests, and active members and their guests.

Lest this arrangement be misunderstood it should be said that it is the natural desire of the club that its associate membership include all who enjoy the singing of a trained male chorus.

Since it is altogether impossible to discover and invite all such, it is suggested that those desiring to present their names as candidates for associate or sustaining membership, should communicate with an associate or active member or, failing to know any such, with the club's secretary, E. H. Clendenin, 633 Belvidere Avenue, Plainfield.

GRAPHIC

OCT 3 193

Concert Sponsored For Philanthropies

On Thursday, November 5th, at 10 o'clock, the Community Service Club of West Newton will hold the first Sewing Day of the season in the Parish House of the Second Church. Luncheon will be served at a moderate price.

This year Mrs Claude U. Gilson's lectures on Current Events are included in the Club dues. Her first talk will be given in the Parish House of the Second Church at 10:30 a. m. on Friday, November 6th.

On Monday, November 9th, at 8:30 p. m. the Club will sponsor a Concert at the Newton High School, the proceeds of which are to be applied to the Club's philanthropies. Miss Ruth Posselt, Violinist, will be the soloist, and will be accompanied by Mary Pumphrey Tower. The Pro Arte Symphonic Ensemble of the Boston Symphony Orchestra also will play.

The first meeting of the Community Service Club took place on Wednesday, October 21st, at the Second Church, with a reception at 1 o'clock for the officers of the Club, headed by Mrs. George S. Fuller, president. At 1:30 dessert-coffee was served by Miss Elizabeth Kilburn and her committee. Beginning the business meeting, Dr. Boynton Merrill, Minister of the Second Church, welcomed the Club and asked a blessing on its activities throughout the year.

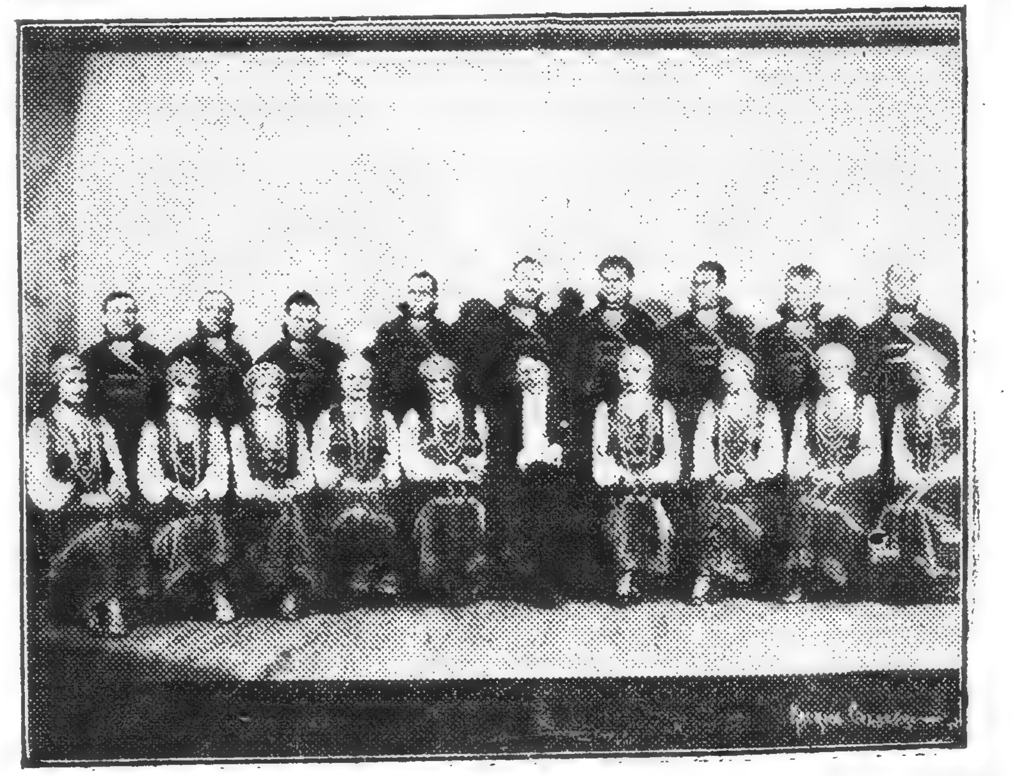
Following the business session, Miss [illegible] Brackett, daughter of Mr. and Mrs. D. Earle Brackett, of West Newton, entertained the audience with [illegible] interpretations in costume. The first was "Pasquinade," the story of a little French coquette; the second, "Frog [illegible]," a study in [illegible]; and the third, Miss Brackett's own creation, portrayed a woman turning back in her thoughts to her childhood and then returning [illegible] to the present. Miss Brackett, who has studied with Miriam Winslow, Ted Shawn and others, delighted the audience with her grace and exquisite technique. She was accompanied by Mary Pumphrey Tower.

Mr. George W. B. Harwell then gave an informal talk, "A Layman Looks at Modern Art," illustrated by reflectoscope projections. He mentioned Whistler's "Portrait of My Mother" as one of the earliest examples of modern art, and pointed out its relation to Japanese art. He also showed the resemblance between "primitive" paintings and those made today by children. His talk was illuminating and was enthusiastically received by the audience.

LOWELL, MASS.
COURIER-CITIZEN

OCT 3 193

Russian Symphonic Choir at Andover Monday Night



The Russian Symphonic Choir under their internationally famous leader, Basile Kibalchich, will be heard at George Washington Hall,, Andover, Monday evening, Nov. 2.

The Russian Symphonic Choir which is the second attraction on the Phillips Academy series, at George Washington Hall, Monday evening, Nov. 2, under their internationally famous conductor, Basile Kibalchich, will be heard in the following program:

PART 1.

In the Lord's Name, Old Russian Melody.
The Last Supper ....Lvov
Blessed Be the Man ...Archangelsky
Vesper Prayer ....Rachmaninoff
Psalm 18 .... Archangelsky

PART 2.

Prelude in C Minor ....Chopin
Carnival from the opera "Snowmaiden" ....Rimsky-Korsakoff
Aria of Variag from the opera "Sadko" ....Rimsky-Korsakoff
Church scene from opera "Christmas Eve" ....Rimsky-Korsakoff
The Nightingale ......Tschaikowsky
Song of the Reaper ....Tschaikowsk

PART 3.

Medley of Folk Songs.
The Scythe ....Sokoloff
Ukrainian Lullaby ......Verekeevsky
The Gypsies.
A Lament.
The Sailor's Dance from ballet "Red Poppy" .... Gliere

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S. R. F.

Herald - Oct. 31/36

MUSIC

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Norwood
Oct. 30/36

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To hear the characteristic works of the 19th century masters, as Koussevitzky will group them at the Tuesday matinees at approximately monthly intervals, will be to range over some of the most glorious music of the world. The composers will include Beethoven, Weber, Schubert, Berlioz, Mendelssohn, Cchumann, Liszt, Wagner, Brahms, Tchaikovsky, Debussy and Sibelius.

Although the entire strength of the Boston Symphony, 109 players, is heard in the Tuesday matinee, these concerts are looked on by many as a bargain symphony series. Due simply to there being only six concerts, whereas there are twenty-four on Fridays and Saturdays, reserved season tickets are inexpensive. Also, the late starting time, 3 o'clock, appeals to out-of-towners.

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MESSENGER

Norwood Mass

OCT 30 1936

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Month of November

1936

PLAINFIELD, N. J.
COURIER-NEWS

OCT 31 1936

* * *

Mendelssohn Glee Club Preparing Active Season

UNDER the continued and able leadership of Ifor Jones, the Plainfield Mendelssohn Glee Club is now in active preparation for its third season.

It will be of interest to Plainfield and surrounding communities to note that the club continues to register an active membership of 60 to 70 voices and promises, for its appearances this year, an even higher standard of performance than already set in its previous concerts.

A varied and attractive program is offered for the first concert on Jan. 5. Among the numbers appear several to be heard for the first time in New Jersey and, so far as known, in this country. Among these are the Czecho-Slovak folk song, "Wake thee now, dearest," arranged by Deems Taylor, distinguished American composer; the ever popular old English hunting song "John Peel," as arranged by Mark Andrews, and the stirring part-song "Awake, My Love," by William Gericke, a founder and first conductor of the Boston Symphony Orchestra.

There will also be heard an old Scottish folk-song "The Flower of Dunblane," and Sir Walter Scott's "Gathering Song of Donald the Black," set for men's voices by W. E. Smith; the "Angler's Song," embodying Izaak Walton's words from The Compleat Angler and composed by the famous Henry Lawes in 1669.

In addition the program will include the "Agincourt Song," arranged in broad classical form by Dr. Healy Willan, and celebrative of a victory by Henry V; Schumann's "The Wanderer's Song;" a sea chanty, "Ten Thousand Miles Away;" the well-known "Shadow March" by the late Dr. David Protheroe, and two beautiful settings of "Lonely Woods" and "Fain Would I Change That Note," by the famous French composer Lully, and the eminent British composer Ralph Vaughan Williams, respectively.

Following the concert of Jan. 5, the mid-winter smoker will be given on Feb. 12, and May 4 is the date set for the spring concert.

The club will follow its practice of making no public sale of tickets. Attendance is limited to sustaining and associate members, their guests, and active members and their guests.

Lest this arrangement be misunderstood it should be said that it is the natural desire of the club that its associate membership include all who enjoy the singing of a trained male chorus.

Since it is altogether impossible to discover and invite all such, it is suggested that those desiring to present their names as candidates for associate or sustaining membership, should communicate with an associate or active member or, failing to know any such, with the club's secretary, E. H. Clendenin, 633 Belvidere Avenue, Plainfield.

GRAPHIC

Newton - Mass

OCT 30 1936

Concert Sponsored For Philanthropies

On Thursday, November 5th, at 10 o'clock, the Community Service Club of West Newton will hold the first Sewing Day of the season in the Parish House of the Second Church. Luncheon will be served at a moderate price.

This year Mrs Claude U. Gilson's lectures on Current Events are included in the Club dues. Her first talk will be given in the Parish House of the Second Church at 10:30 a. m. on Friday, November 6th.

On Monday, November 9th, at 8:30 p. m. the Club will sponsor a Concert at the Newton High School, the proceeds of which are to be applied to the Club's philanthropies. Miss Ruth Posselt, Violinist, will be the soloist, and will be accompanied by Mary Pumphrey Tower. The Pro Arte Symphonic Ensemble of the Boston Symphony Orchestra also will play.

The first meeting of the Community Service Club took place on Wednesday, October 21st, at the Second Church, with a reception at 1 o'clock for the officers of the Club, headed by Mrs. George S. Fuller, president. At 1:30 dessert-coffee was served by Miss Elizabeth Kilburn and her committee. Beginning the business meeting, Dr. Boynton Merrill, Minister of the Second Church, welcomed the Club and asked a blessing on its activities throughout the year.

Following the business session, Miss Dorothy Brackett, daughter of Mr. and Mrs. D. Earle Brackett, of West Newton, entertained the audience with three dance interpretations in costume. The first was "Pasquinade," the story of a little French coquette; the second, "Frojeanne," a study in pure technique; and the third, Miss Brackett's own creation, portrayed a woman turning back in her thoughts to her childhood and then returning serenely to the present. Miss Brackett, who has studied with Miriam Winslow, Ted Shawn and others, delighted the audience with her grace and exquisite technique. She was accompanied by Mary Pumphrey Tower.

Mr. George W. B. Harwell then gave an informal talk, "A Layman Looks at Modern Art," illustrated by reflectoscope projections. He mentioned Whistler's "Portrait of My Mother" as one of the earliest examples of modern art, and pointed out its relation to Japanese art. He also showed the resemblance between "primitive" paintings and those made today by children. His talk was illuminating and was enthusiastically received by the audience.

LOWELL, MASS.
COURIER-CITIZEN

OCT 31 1936

Russian Symphonic Choir at Andover Monday Night

The Russian Symphonic Choir under their internationally famous leader, Basile Kibalchich, will be heard at George Washington Hall, Andover, Monday evening, Nov. 2.

The Russian Symphonic Choir which is the second attraction on the Phillips Academy series, at George Washington Hall, Monday evening, Nov. 2, under their internationally famous conductor, Basile Kibalchich, will be heard in the following program:

PART 1.

In the Lord's Name, Old Russian Melody.
The Last Supper ....Lvov
Blessed Be the Man ...Archangelsky
Vesper Prayer ....Rachmaninoff
Psalm 18 .... Archangelsky

PART 2.

Prelude in C Minor ....Chopin
Carnival from the opera "Snowmaiden" ....Rimsky-Korsakoff
Aria of Variag from the opera "Sadko" ....Rimsky-Korsakoff
Church scene from opera "Christmas Eve" ....Rimsky-Korsakoff
The Nightingale .....Tschaikowsky
Song of the Reaper ....Tschaikowsk

PART 3.

Medley of Folk Songs.
The Scythe ....Sokoloff
Ukrainian Lullaby .....Verekeevsky
The Gypsies.
A Lament.
The Sailor's Dance from ballet "Red Poppy" .... Gliere

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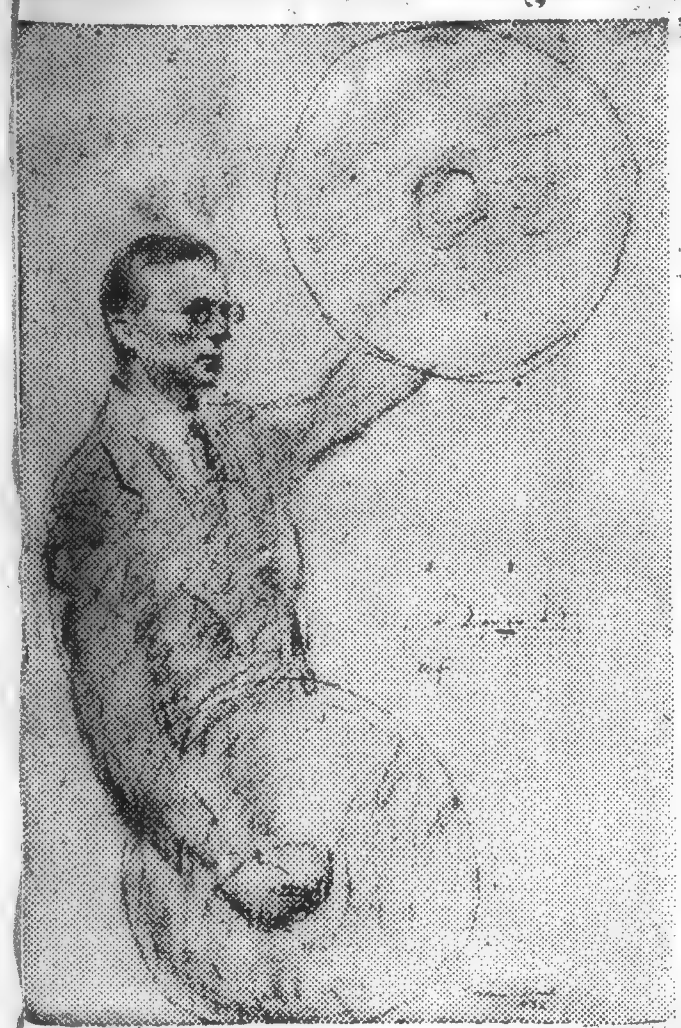
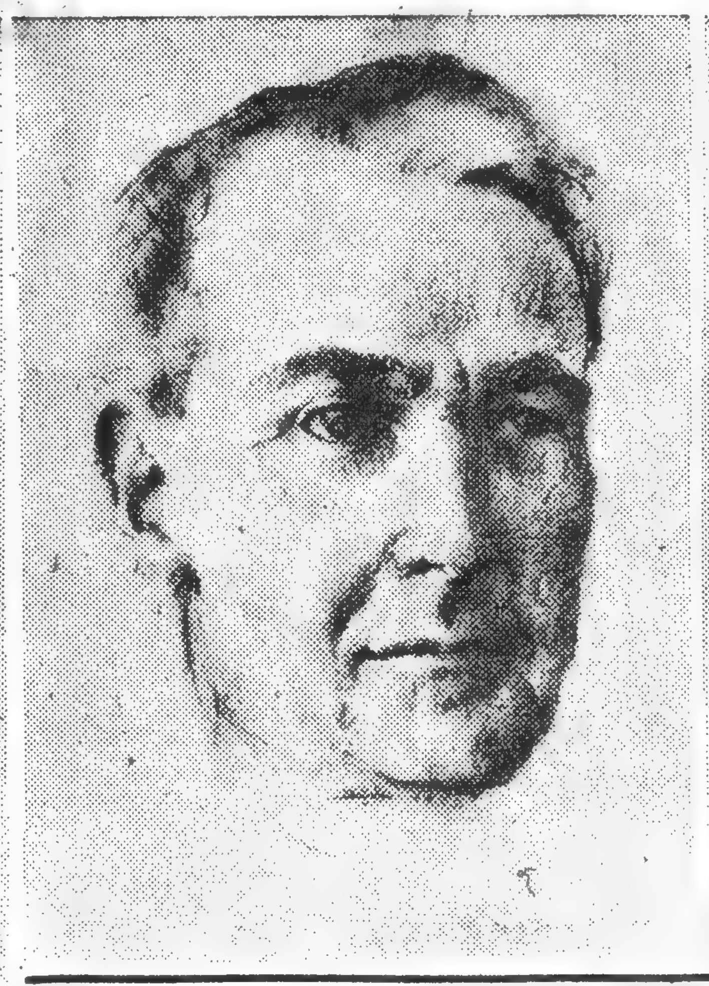
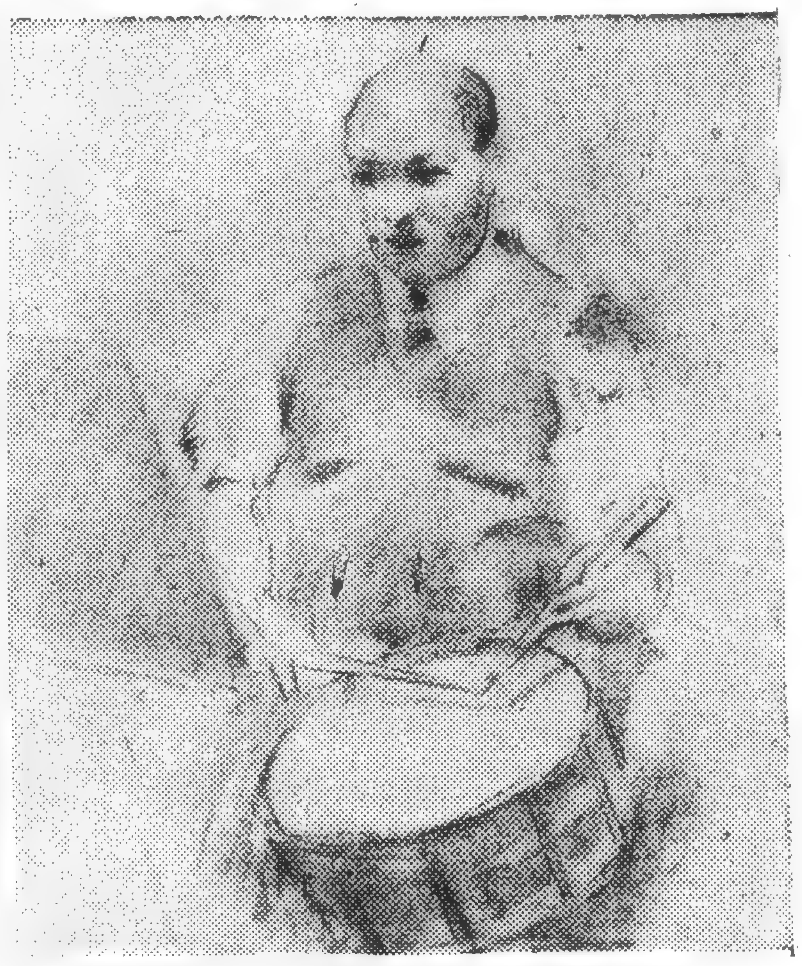
S. R. F.

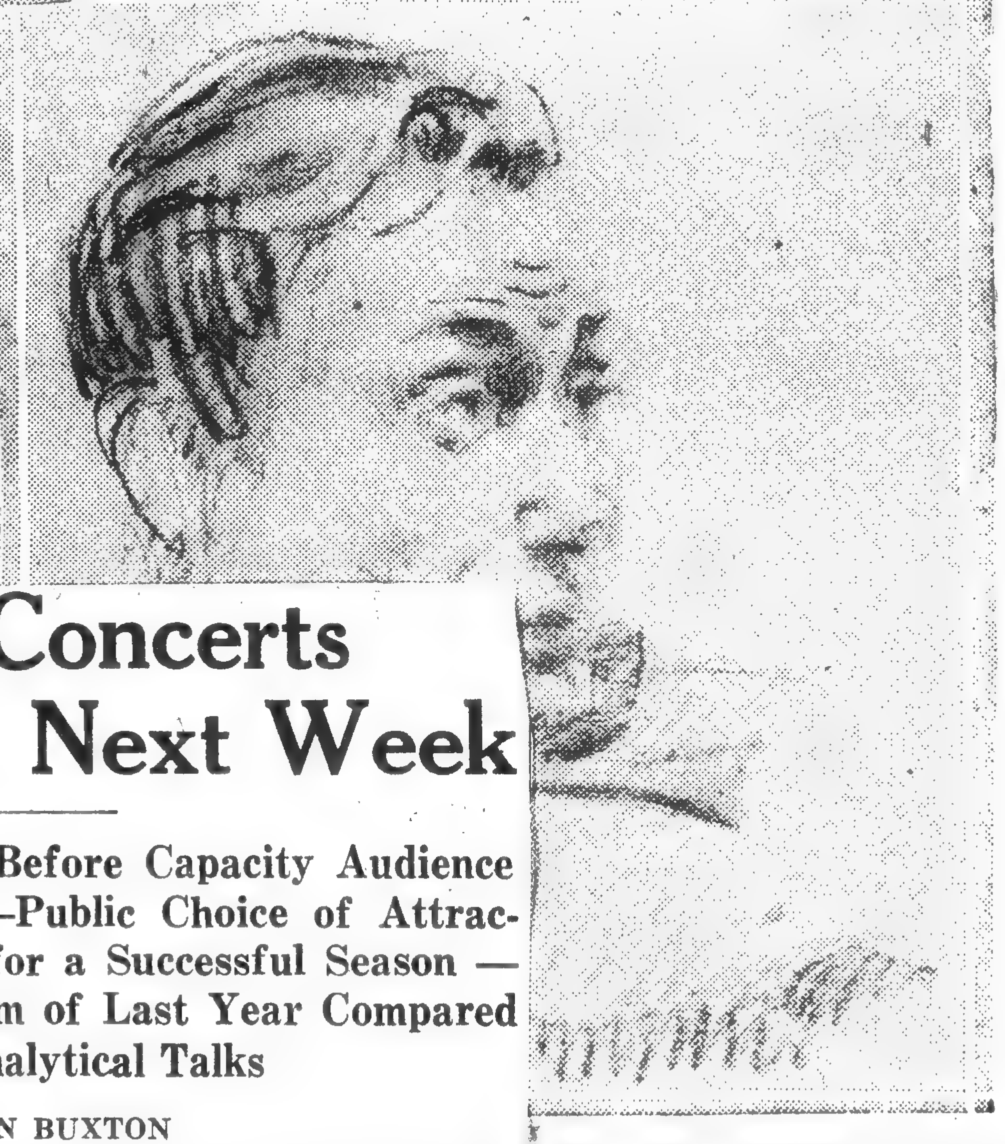
47.

Boston Symphony Leader and Members









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SPRINGFIELD ,MASS.
REPUBLICAN

NOV 1 - 1936

Community Concerts To Open Next Week

Boston Symphony to Play Before Capacity Audience On Tuesday the 10th—Public Choice of Attractions and Possibilities for a Successful Season — the Orchestra's Program of Last Year Compared to the Present One—Analytical Talks

By BENJAMIN BUXTON

THE Boston Symphony orchestra, one of Springfield's most welcome musical visitors, will once more people the stage of the Auditorium on Tuesday night the 10th. This is an important event, because it will open the series of the Springfield Community Concert association and Junior league, whose membership drive last spring, despite flood conditions, was an unprecedented success.

No vacant seats at an Auditorium concert to which admission is charged is a miracle that has come to this city but seldom—never, in fact, in recent years. Sparse audiences have come to be the rule rather than the exception, since therefore the depression, and entrepreneurs with an anxious eye to box office receipts have naturally been timid in attempting to bring first class (therefore expensive) musical attractions.

The Community Concert association, starting up not so many years ago, fared but ill for a number of seasons until the Junior league assumed the major part of the burden. From that time, the social prestige of the league and its efficient management have been instrumental in bringing an increasingly large response. This season there will be no empty seats—an experience that for local concertgoers accustomed to placing their coats on near by vacant chairs, will be strange and exciting.

A filled Auditorium at a concert means that 4000-odd individuals have spent money to hear music. This year, in fact, they have spent more money than in recent memory, and each will sit in his seat hoping to receive from the music what his particular fancy requires. To suit the separate fancies of 4000-odd individuals is obviously an impossibility, so that somehow a safe average must be established. Last season, the Community concert association asked its members for their preferences, which, when received, were carefully tabulated and analyzed. The results are known: Boston Symphony, Jose Iturbi, Jascha Heiftz, and Nelson Eddy.

Thus, the public, through the medium of the association and league committee, selected its course of concerts and expressed its approval in subscribing in large numbers. In this way the public expressed its sincerity in its wish for good music. It must be true, also, that the committee made an earnest effort to select, in so far as possible, the attractions that appeared to be the most popular.

Shows Good Faith

The public has shown good faith and the committee, intelligence. With this harmonious half-cadence, the season begins and the loveliness of the development section is awaited with pleasure. At the end of the season will come the recapitulation and the final progression to the closing chord. The ultimate felicity of the choice, therefore, is still to be proven, though it has indications of success.

At this point the greatest problem must be solved: Giving the public what it wants. Fear that the public, always careless in its disapproval, will fail to register its interest in future seasons is often responsible for the unnecessary sin of condescension on the part of entrepeneurs. The belief that the public "knows what it wants" is an indictment against popular taste. Mass sentiment is curious in that it is violently reactionary when led to unfamiliar ground, yet when that ground becomes familiar it has a pleasant touch. The first step may cause a shock, like a dash of cold water, but if repeated frequently enough will become a necessity too great to be denied.

The public needs adventure in the arts—carefully conducted adventure, to be sure, by safe and discriminating guides, but courageous ones who know from history that courage is immortal and timidity ephemeral. The sporting chance is as admirable in music as it is in mountain climbing. To take a chance, though something may be lost, is to hope that something may be gained.

The program by the Boston symphony given a year ago in the assosiation's series was a direct approach to adventure in music; its program of the 10th is less direct. Last year were played a Haydn symphony, the "Fire Bird" suite of Stravinsky and the Second symphony of Sibelius—classicism and modernism placed together in striking contrast. This program had unity and beauty and was presented magnificently by Dr Koussevitzky and his orchestra. It was a program to be discussed. Whereas Haydn was accepted—without question, the modern Stravinsky could cause a bad moment or two, and the Sibelius, unknown to many in the audience, might be objected to by reason of its length and unfamiliarity.

A Typical Program

Yet each of these composers has a place in the repertoire of great orchestras, and the Boston symphony, especially since the advent of Koussevitzky has become known for its championship of contemporary music. It was Koussevitzky who introduced Stravinsky's "Sacre du Printemps" to America, conducted a cycle of the works of Sibelius, and performed many other courageous deeds in the interests of living composers, and last year was a typical Koussevitzky program.

That to be heard the 10th is also typical of the Russian conductor but of a different variety, composed of works by composers whose works are accepted without question. Mozart, Faure, Richard Strauss and Brahms, are names already classified by critical judgment and popular opinion. They are names of another period whose musical history is well enough known to most individuals and requires no special comment. The design of the program is orthodox in its classicism and conservative in its modernism.

Mozart's Symphony in A-major, No 29, was written when the composer was 18, and will have special interest in that the orchestra introduced it to Boston in its first program of the season this year. Of Mozart's innumerable symphonies, this particular one has found its way to concert programs but seldom, so that its performance here will have the nature of a premiere.

Faure's "Elegie" for cello and orchestra, in which Jean Bedetti will play the solo role is the work of a 19th century composer who lived through the first quarter of this century. His creative output was varied, including operas, works for orchestra, chamber music and solo selections.

"Don Juan," tone poem by Richard Strauss, the only living composer represented on the program, created a furore at its first performance in 1889. It was called "head-long music." Since that time Strauss has written "Don Quixote," a musical delineation of the Cervantes hero; "Also Sprach Zarathustra," which had the philosophical work of Nietsche as its inspiration; the operas "Elektra," "Salome" and "Der Rosenkavalier," to mention only a few. Strauss for many years has been one of the most discussed composers. He is now over 70 and continues to write, although critics have noted a failing vigor in his works.

The Second symphony of Brahms, which has not been heard in these parts for some time, is one of four works written in this form by the great German neo-classicist, and is regarded as the quietest and most melodious of the group.

Commentation on this program will be plentiful. The Community Concert association will offer its members an analytical talk by Werner Josten of the Smith college music faculty on Friday afternoon at 4, at Technical High school. William J. Watkins, music supervisor of the High School of Commerce, will speak over WMAS on the music at a time to be announced later, and the Chromatic club, at its meeting the night before the concert will hear John J. Bishop's analysis of the program. The public in this way will have ample opportunity to acquire an intellectual understanding of the music to be presented and thereby increase its enjoyment of it in many ways.

PROVIDENCE, R. I.
JOURNAL

NOV 1 - 1936

Brahms Festival Concerts Opening Here Friday Night

Musical Art Quartet to Appear at School of Design in First of 10 Concerts.

Symphony Coming Nov. 17

AN unusual series in any season and a major event on November's musical calendar will be the Brahms chamber music festival opening Friday night at the Rhode Island School of Design and consisting of 10 concerts to be played by the Musical Art Quartet of New York, with accompanying soloists.

The month will also be marked by the first of the Providence Symphony Orchestra's series of concerts on Nov. 17. The Monte Carlo Ballet Russe is booked for the 21st and the Boston Symphony will give its second program on the 24th. In Pawtucket the Pawtucket Civic Music Association is opening its season next Sunday, with Jan Smeterlin, pianist, presenting the first of the four concerts scheduled.

Benefit Concert

Hugo Norden, violinist, assisted by Mary Del Deo, soprano, are announced for a benefit concert Wednesday evening in the Broadway M. E. Church, 197 Broadway, at 8:30 o'clock. Their program will be as follows: "La Follia," Corelli-Leonard, Hugo Norden; "Lascia Ch'io Pianga," "Would You Gain the Tender Creature," "Love in Her Eyes Sits Playing," "Let Me Wander Not Unseen," Handel, Mary Del Deo. Sonata in F, opus 24, Beethoven, Allegro, Adagio molto espressivo, Scherzo (Allegro molto), Rondo (Allegro ma non troppo), Hugo Norden. "Ave Maria," "I Think of Thee," "Serenade," "Cradle Song," Schubert, Mary Del Deo. "A Viking Lullaby," Hugo Norden; Menuetto e Gavotta, Veracini; "Tambourin," Leclair, Hugo Norden; Ingeborg Ziegler, accompanist. In charge of the recital are Lucy Del Deo, general chairman; Martha Ahlijian, publicity chairman; Frank Del Deo, business manager. The ushers will be Adolph Lobello, Frank Di Manna, Armando Ricciardi, Romolo Del Deo and Kirkor Ahlijian.

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Brahms Chamber Programs

The concert of Brahms chamber music on Friday night in the museum of the Rhode Island School of Design will be the first of a group of five to be played on consecutive days. The second group, completing the 10 concerts of the festival, will be played from Nov. 13 to 17 inclusive. The concerts will be in the evening at 8:30 o'clock except those on Sundays, which will begin at 3:30 o'clock and the final one on Tuesday, the 17th, which will also be a matinee.

Works to be played at this week's concerts, on Friday and Saturday evenings, have been announced as follows: Friday—Quintet in G-major, opus 111, for strings (two violins, two violas and 'cello); Sextet in B-flat major, opus 18, for strings (two violins, two violas, two 'cellos). Saturday—Sonata in G-major, opus 78, for violin and piano; Quintet in F-minor, opus 34, for piano and string quartet. Frank Sheridan, pianist, will be the soloist assisting the Musical Art Quartet.

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Quartet for "Te Deum"

Continuing the Providence Symphony Orchestra's policy of having Rhode Island artists assist at its concerts, Dr. Wassili Leps announces Lucy Marsh Gordon, soprano; Jeanette Lewis Waddington, contralto; George Tinker, tenor, and Ray A. Gardiner, bass, as the quartet which will take part in Bruckner's "Te Deum," to be presented at the orchestra's first program of the season, Tuesday night, Nov. 17, in the Metropolitan Theatre. Like Beethoven, Bruckner wrote nine symphonies but died before the last was completed. The "Te Deum" is often used as the final movement of the unfinished Ninth. It is considered as perhaps the composer's biggest choral work.

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Pawtucket Orchestra

The newly organized Pawtucket Philharmonic Orchestra will hold its first rehearsal Wednesday night in the Pawtucket Business Men's rooms 251 Main street. A number of instruments are needed to complete the organization which promises to have about 50 members. Oscar Schiller is president, David Buchler, secretary-treasurer, and Harold M. Soutar, conductor.

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No Guest Cards

Owing to the Federal tax exemption the Pawtucket Civic Music Association is no longer able to extend its customary courtesy to out of town concertgoers of securing guest cards from members prior to each concert. Now, only those who join during the membership campaign may attend the programs. Membership cards may still be used at the concerts in Fall River, Newport and New Bedford though not in Worcester, due to an oversold capacity. Pawtucket's first concert will be given by Jan Smeterlin, pianist, next Sunday afternoon, in the Senior high school at 3:30 o'clock. The doors will be opened half an hour earlier.

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Oratorio Society

The Providence Oratorio Society, William W. DeRoin, conductor, will sing Mendelssohn's "Hymn of Praise" this evening at 7:30 o'clock in the Mathewson Street Church. The public is invited. The soloists are Armeline Cote, soprano; Jane DeRoin, soprano, and William W. DeRoin, tenor. Medora F. Ladaveze is organist and Charles D. Fiske, pianist.

SYMPHONY IN FIRST TUESDAY

Post Nov. 4 '36

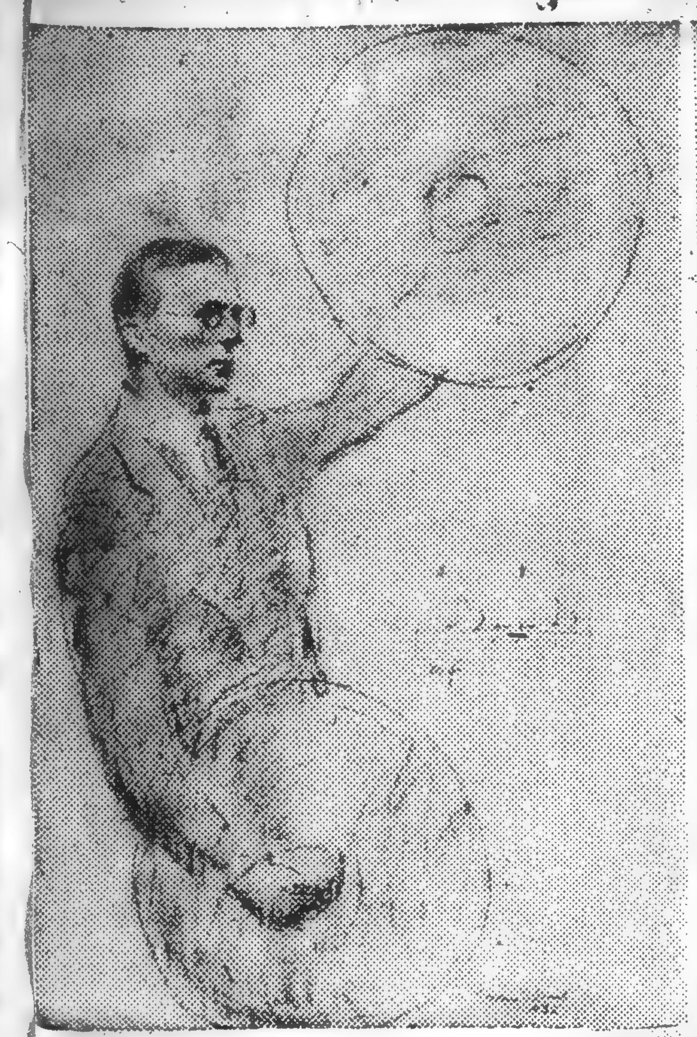
Music of 19th Century Covered in List

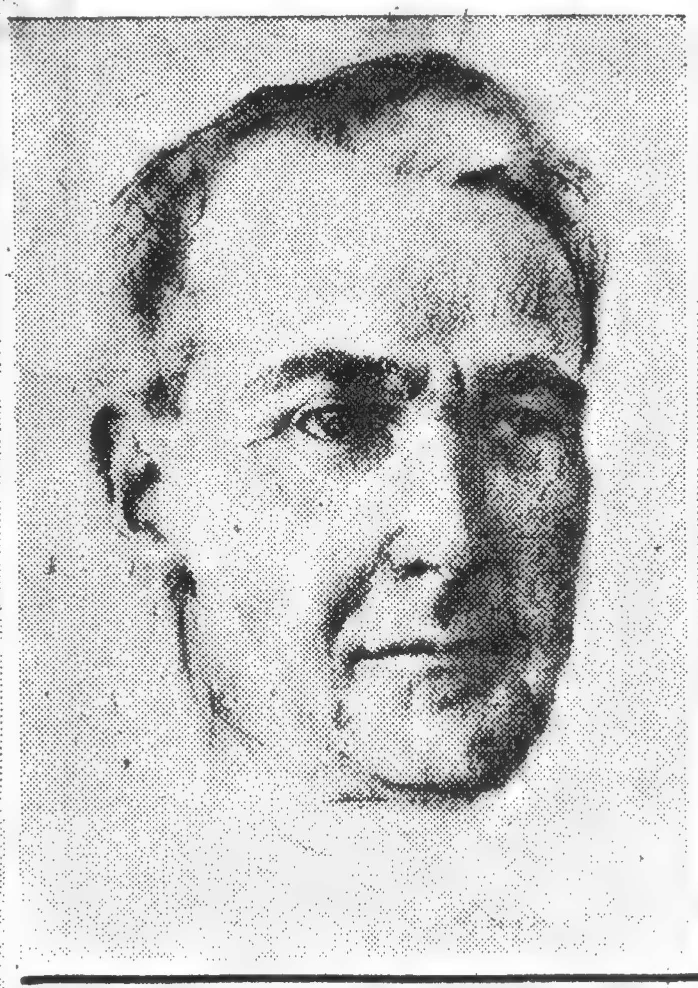
Yesterday afternoon at Symphony Hall a large audience sought refuge from the distractions of election day in listening to the first of the current series of six Tuesday afternoon symphony concerts. It is Dr. Koussevitzky's invariable custom to make for this series of Tuesday concerts programmes of a special nature. This year it is his plan to traverse during the half-dozen matinees the significant music of that most interesting of musical centuries, the 19th.

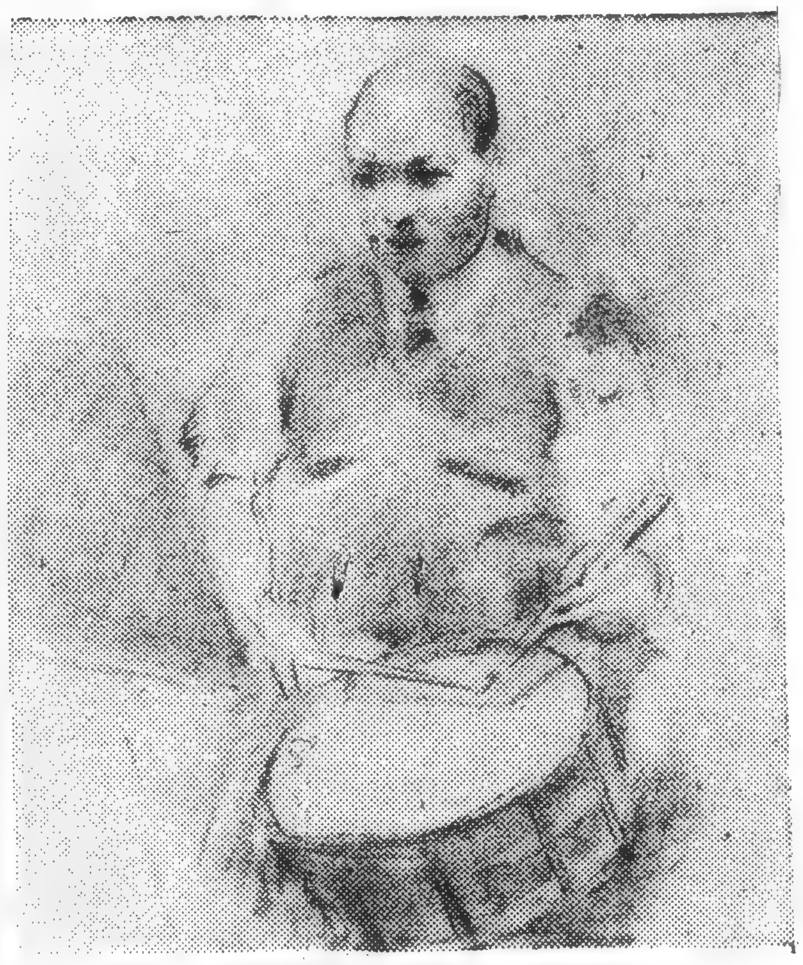
The programme of yesterday covered music composed during the first five decades of that century. For the beginning, in characteristically brilliant performance, there came Berlioz's "Roman Carnival" Overture of 1843. With the next number, Schubert's "Unfinished" Symphony, the clock was turned back to 1822. And Beethoven's Fifth Symphony, completed in 1807 or 1808—we cannot be quite sure which—brought the afternoon to a close. Throughout the concert applause was plentiful.

47.

Boston Symphony Leader and Members







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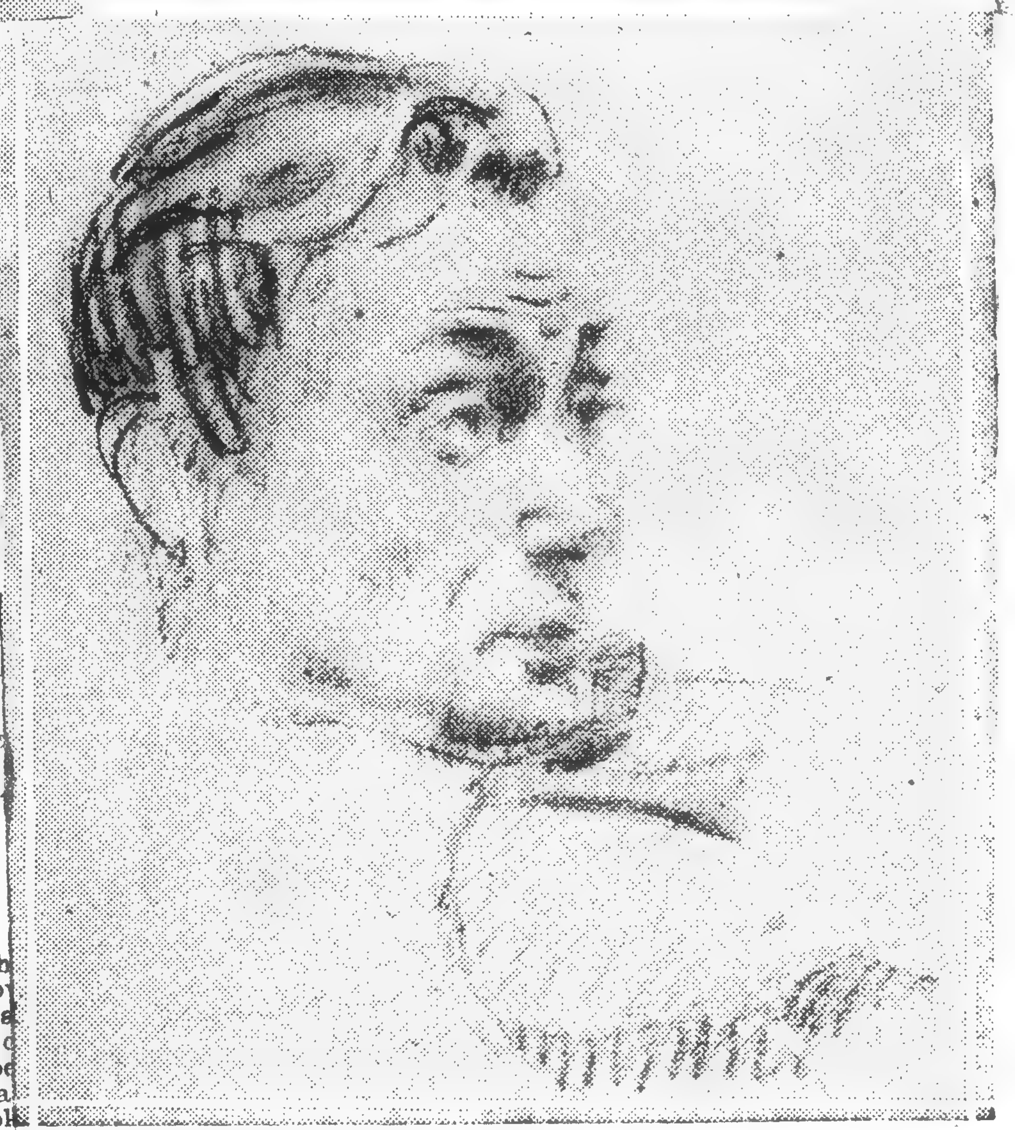

SPRINGFIELD ,MASS.
REPUBLICAN

NOV 1 - 1936

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By E. E. FREE, Ph. D.

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A Typical Program

Yet each of these composers has a place in the repertoire of great orchestras, and the Boston symphony, especially since the advent of Koussevitzky has become known for its championship of contemporary music. It was Koussevitzky who introduced Stravinsky's "Sacre du Printemps" to America, conducted a cycle of the works of Sibelius, and performed many other courageous deeds in the interests of living composers, and last year was a typical Koussevitzky program.

That to be heard the 10th is also typical of the Russian conductor but of a different variety, composed of works by composers whose works are accepted without question. Mozart, Faure, Richard Strauss and Brahms, are names already classified by critical judgment and popular opinion. They are names of another period whose musical history is well enough known to most individuals and requires no special comment. The design of the program is orthodox in its classicism and conservative in its modernism.

Mozart's Symphony in A-major, No 29, was written when the composer was 18, and will have special interest in that the orchestra introduced it to Boston in its first program of the season this year. Of Mozart's innumerable symphonies, this particular one has found its way to concert programs but seldom, so that its performance here will have the nature of a premiere.

Faure's "Elegie" for cello and orchestra, in which Jean Bedetti will play the solo role is the work of a 19th century composer who lived through the first quarter of this century. His creative output was varied, including operas, works for orchestra, chamber music and solo selections.

"Don Juan," tone poem by Richard Strauss, the only living composer represented on the program, created a furore at its first performance in 1889. It was called "head-long music." Since that time Strauss has written "Don Quixote," a musical delineation of the Cervantes hero; "Also Sprach Zarathustra," which had the philosophical work of Nietsche as its inspiration; the operas "Elektra," "Salome" and "Der Rosenkavalier," to mention only a few. Strauss for many years has been one of the most discussed composers. He is now over 70 and continues to write, although critics have noted a failing vigor in his works.

The Second symphony of Brahms, which has not been heard in these parts for some time, is one of four works written in this form by the great German neo-classicist, and is regarded as the quietest and most melodious of the group.

Commentation on this program will be plentiful. The Community Concert association will offer its members an analytical talk by Werner Josten of the Smith college music faculty on Friday afternoon at 4, at Technical High school. William J. Watkins, music supervisor of the High School of Commerce, will speak over WMAS on the music at a time to be announced later, and the Chromatic club, at its meeting the night before the concert will hear John J. Bishop's analysis of the program. The public in this way will have ample opportunity to acquire an intellectual understanding of the music to be presented and thereby increase its enjoyment of it in many ways.

SYMPHONY IN FIRST TUESDAY

Post Nov 4 1936

Music of 19th Century Covered in List

Yesterday afternoon at Symphony Hall a large audience sought refuge from the distractions of election day in listening to the first of the current series of six Tuesday afternoon symphony concerts. It is Dr. Koussevitzky's invariable custom to make for this series of Tuesday concerts programmes of a special nature. This year it is his plan to traverse during the half-dozen matinees the significant music of that most interesting of musical centuries, the 19th.

The programme of yesterday covered music composed during the first five decades of that century. For the beginning, in characteristically brilliant performance, there came Berlioz's "Roman Carnival" Overture of 1843. With the next number, Schubert's "Unfinished" Symphony, the clock was turned back to 1822. And Beethoven's Fifth Symphony, completed in 1807 or 1808—we cannot be quite sure which—brought the afternoon to a close. Throughout the concert applause was plentiful.

PROVIDENCE, R. I.
JOURNAL

NOV 1 - 1936

Brahms Festival Concerts Opening Here Friday Night

Musical Art Quartet to Appear at School of Design in First of 10 Concerts.

Symphony Coming Nov. 17

An unusual series in any season and a major event on November's musical calendar will be the Brahms chamber music festival opening Friday night at the Rhode Island School of Design and consisting of 10 concerts to be played by the Musical Art Quartet of New York, with accompanying soloists.

The month will also be marked by the first of the Providence Symphony Orchestra's series of concerts on Nov. 17. The Monte Carlo Ballet Russe is booked for the 21st and the Boston Symphony will give its second program on the 24th. In Pawtucket the Pawtucket Civic Music Association is opening its season next Sunday, with Jan Smeterlin, pianist, presenting the first of the four concerts scheduled.

Benefit Concert

Hugo Norden, violinist, assisted by Mary Del Deo, soprano, are announced for a benefit concert Wednesday evening in the Broadway M. E. Church, 197 Broadway, at 8:30 o'clock. Their program will be as follows: "La Follia," Corelli-Leonard, Hugo Norden; "Lascia Ch'io Pianga," "Would You Gain the Tender Creature," "Love in Her Eyes Sits Playing," "Let Me Wander Not Unseen," Handel, Mary Del Deo. Sonata in F, opus 24, Beethoven, Allegro, Adagio molto espressivo, Scherzo (Allegro molto), Rondo (Allegro ma non troppo), Hugo Norden. "Ave Maria," "I Think of Thee," "Serenade," "Cradle Song," Schubert, Mary Del Deo. "A Viking Lullaby," Hugo Norden; Menuetto e Gavotta, Veracini; "Tambourin," Leclair, Hugo Norden, Ingeborg Ziegler, accompanist. In charge of the recital are Lucy Del Deo, general chairman; Martha Ahlijian, publicity chairman; Frank Del Deo, business manager. The ushers will be Adolph Lobello, Frank Di Manna, Armando Ricciardi, Romolo Del Deo and Kirkor Ahlijian.

◆ ◆ ◆

Brahms Chamber Programs

The concert of Brahms chamber music on Friday night in the museum of the Rhode Island School of Design will be the first of a group of five to be played on consecutive days. The second group, completing the 10 concerts of the festival, will be played from Nov. 13 to 17 inclusive. The concerts will be in the evening at 8:30 o'clock except those on Sundays, which will begin at 3:30 o'clock and the final one on Tuesday, the 17th, which will also be a matinee.

Works to be played at this week's concerts, on Friday and Saturday evenings, have been announced as follows: Friday—Quintet in G-major, opus 111, for strings (two violins, two violas and 'cello); Sextet in B-flat major, opus 18, for strings (two violins, two violas, two 'cellos). Saturday—Sonata in G-major, opus 78, for violin and piano; Quintet in F-minor, opus 34, for piano and string quartet. Frank Sheridan, pianist, will be the soloist assisting the Musical Art Quartet.

◆ ◆ ◆

Quartet for "Te Deum"

Continuing the Providence Symphony Orchestra's policy of having Rhode Island artists assist at its concerts, Dr. Wassili Leps announces Lucy Marsh Gordon, soprano; Jeanette Lewis Waddington, contralto; George Tinker, tenor, and Ray A. Gardiner, bass, as the quartet which will take part in Bruckner's "Te Deum," to be presented at the orchestra's first program of the season, Tuesday night, Nov. 17, in the Metropolitan Theatre. Like Beethoven, Bruckner wrote nine symphonies but died before the last was completed. The "Te Deum" is often used as the final movement of the unfinished Ninth. It is considered as perhaps the composer's biggest choral work.

◆ ◆ ◆

Pawtucket Orchestra

The newly organized Pawtucket Philharmonic Orchestra will hold its first rehearsal Wednesday night in the Pawtucket Business Men's rooms 251 Main street. A number of instruments are needed to complete the organization which promises to have about 50 members. Oscar Schiller is president, David Buchler, secretary-treasurer, and Harold M. Soutar, conductor.

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No Guest Cards

Owing to the Federal tax exemption the Pawtucket Civic Music Association is no longer able to extend its customary courtesy to out of town concertgoers of securing guest cards from members prior to each concert. Now, only those who join during the membership campaign may attend the programs. Membership cards may still be used at the concerts in Fall River, Newport and New Bedford though not in Worcester, due to an oversold capacity. Pawtucket's first concert will be given by Jan Smeterlin, pianist, next Sunday afternoon, in the Senior high school at 3:30 o'clock. The doors will be opened half an hour earlier.

◆ ◆ ◆

Oratorio Society

The Providence Oratorio Society, William W. DeRoin, conductor, will sing Mendelssohn's "Hymn of Praise" this evening at 7:30 o'clock in the Mathewson Street Church. The public is invited. The soloists are Armeline Cote, soprano; Jane DeRoin, soprano, and William W. DeRoin, tenor. Medora F. Ladaveze is organist and Charles D. Fiske, pianist.

NEW YORK, N. Y.
TIMES

NOV 1 - 1936

CHICAGO ORCHESTRA

Achieved Feat of Being Self-Sustaining—Lessons for Other Ensembles

By OLIN DOWNES

CHICAGO.

TO remark that there exists in the heart of America a great symphony orchestra which not only achieves the highest standards of performance but is self-supporting may sound to us of the Eastern border fantastical. But it is true. This is accomplished without ostentation, under a highly conservative business management, and without resort to the system of star conductors.

The Chicago Symphony Orchestra is now in its forty-sixth season. It has functioned in that whole period under two leaders. The first was Theodore Thomas, who led the orchestra, which he founded in 1891, until his death in 1905. He was succeeded by Frederick Stock, formerly a member of the orchestra under Thomas, who directs it today. He directs it with the unwavering support of an exceptionally faithful public; with the passion of a great musician for his art and the solicitude of a father for every detail of the artistic affairs of the orchestra and its members.

* * *

The business management of this orchestra is as unified as its musical direction. A small office force works very efficiently under Henry Voegeli in the conduct of its practical interests. The major policies of the orchestra are subject to the scrutiny and counsel of a board of directors who number forty of the most representative citizens of the community and whose election to the board carries no financial obligation with it.

These directors choose from among themselves fifteen trustees who function in three groups of five members, each group serving for a period of not more than three years. Every year elections are held for one of the groups of five, so that the membership of trustees is constantly changing in such a manner that no one man or small group of men can acquire a preponderance of influence at the meetings. These fifteen, in turn, elect an executive board of five members who cooperate directly with the business and artistic direction of the orchestra.

Here it may be said that this entire organization is actually ruled by one thought, and that is to fulfill the objectives of Mr. Stock in his plans to develop the orchestra and to make it of the greatest possible musical service to the public.

And that is the position which the Chicago Symphony Orchestra occupies with signal success. It is an ideal that most of our great American orchestras entertain and that they realize in various degrees. It is doubtful if any European orchestra carries out the broad educational and cultural services which the representative American symphonic institution pursues almost as a matter of course today. The students' concerts of a Saturday night and the children's concerts given by the New York Philharmonic-Symphony; the supplementary Monday and Tuesday series, and the special festival performances and also certain concerts for the young of the Boston Symphony, and the children and youth concerts of the Philadelphia Orchestra are instances of admirable institutional activities of this sort more or less paralleled in other principal orchestral centers of America. Such performances, with attendant lectures, program notes and various illustrative material, are developing very well informed generations of music-lovers through the length and breadth of the land.

* * *

The Chicago Orchestra cannot claim a monopoly of such activities. But it does seem to cover the ground and reach all classes and generations of music lovers more than any other American orchestra of which we can think. In addition to the subscription series of twenty-eight pairs of afternoon and evening concerts (as against twenty-four by the New York Philharmonic-Symphony this season) there are twelve Tuesday afternoon concerts on the second and fourth Tuesdays of the month, for six months; also six children's concerts, one a month, and Saturday night popular concerts through the season. Into these last two series of events Mr. Stock appears to enter with a particular zest. He talks with the children, and at times he talks and jests at the Saturday night entertainments, which reach a different class of patrons than any of the other concerts. Never a conductor of pose or pretense, the last man in the world for "side," he is with his audience heart and soul. Figuratively, at least, his coat can come off readily; nevertheless and invariably he remains the efficient and respected disciplinarian, the upholder of standards and ideals.

Through all these activities of the orchestra and those devoted to its service there is a rare sort of a family feeling, not only on the part of the members of the organization, but with those who benefit by its work.

* * *

In Boston, with Mr. Koussevitzky and his incomparable band, a similar relation is growing between the orchestra, its direction and its public. That relation receives a special embodiment in the organization called "The Friends of the Boston Symphony Orchestra." It is, indeed, in the developments of such and similar bonds of service and good-will that an orchestra's greatest potency for good lies.

Pre-eminently, the Chicago Symphony Orchestra has made itself a place in the lives and hearts of its countrymen. This condition motivates every aspect of the Chicago Orchestra's activities. It shows in the quality of the band, with its solid and well balanced choirs, in the vitality and masculinity of the playing, which now has somewhat of roughness natural at the beginning of the season with considerable new material added to the ranks this Fall. But everything is there—all the potential qualities, a number of excellent solo players, who, however, understand very well that they are factors in an ensemble; and no bad or slack style. It would be inconceivable under the orchestra's leadership.

* * *

The Chicago Symphony Orchestra has a very important adjunct, of which the nearest parallel in New York is the admirable work of the National Orchestral Association. That, however, is an organization independent of the principal symphony orchestra of the city. The Chicago Civic Orchestra is the training school and the "feeder" for the Chicago Symphony and for other symphony orchestras of neighboring States. To its development the parent orchestra has contributed from its funds. It is composed of young applicants for orchestral training who already know their instruments and who desire education in theory, analysis and ensemble as well as the customary orchestral routine. The young men who enter this organization are selected by examination. They are trained individually and rehearsed in separate groups before the full rehearsals of the full orchestra. They are coached and conducted this season by Hans Lange, now assistant conductor of the Chicago Symphony Orchestra, as he was until last season the associate conductor of our Philharmonic-Symphony and now conductor of the Civic Orchestra, of which Mr. Stock is general director. The students are charged $25 to enter the Civic Orchestra, but they are paid $5 apiece for taking part in three concerts for which admissions are sold cheaply to the public.

In the end their membership and tuition cost them $10 a year. Most of them remain in the Civic Orchestra three or four years, then graduate into professional positions. A rehearsal conducted by Mr. Lange showed his quality and thoroughness, as it also showed what they might call on the gridiron a second or "scrub" orchestra of fine material and full symphonic proportions. With this body young soloists give public performances, and others have opportunity of trying their wings, both as composers and conductors.

Cont. above Right.

In a word, the Chicago Symphony has built from the ground up. Its existence and its efficacy do not depend upon momentary gusts of fortune, fair or ill, or upon the passing caprices of a restless public or press either. That it has gained its present position is, of course, due to its sedulous study of the public situations and the requirements of its patrons. But its affairs seem always to have been planned with long and broad vision. In only two seasons in the worst time of the depression did it find itself with unbalanced ledgers. In two successive years there were deficits of between $45,000 and $50,000—the total was less than $100,000. The public was asked and the money was contributed in various amounts, mostly small, which soon reached the required total.

It should not be understood that the receipts of the concerts alone pay for the orchestra. That would never be possible. But the Chicago Symphony, in addition to incidental assets of gifts, legacies, interest on trust funds, &c., has its own home and its building, which is situated in the center of the city and which has considerable rental space in addition to the very commodious Orchestra Hall, where rehearsals and concerts are held.

Many other rooms, even the rest room, are in constant use for the rehearsals in groups and the various instruction classes of the Civic Orchestra—now on its way to becoming a permanently endowed institution. Rentals count heavily toward balancing the orchestra's bills.

With these and other resources the Chicago Symphony Orchestra is a self-supporting institution, beholden to no person, parties or committees, male or female, for its existence and the independent pursuit of its artistic policies. And that is what every American orchestra should and perhaps must become if the changes, social and economic, which are upon us are to be survived.

Post Nov. 4/36

MUSIC

TUESDAY SYMPHONY

The first concert of the Tuesday series was given yesterday afternoon in Symphony hall by the Boston Symphony orchestra, Dr. Koussevitzky conducting. The program was as follows:

Berlioz....Overture, "The Roman Carnival"
Schubert
Symphony in B minor, "Unfinished"
Beethoven.....Symphony No. 5 in C minor

One would not ordinarily assume that a national election day would be ideal for a symphony concert. Nevertheless a larger audience gathered yesterday than there has been at this series for the past few years. This is all to the good, inasmuch as both the short series are well worth attending. There are those, after all, who do not want or cannot afford to go to the regular concerts. The Tuesdays and Mondays are a sensible solution for such a public.

It is traditional that these concerts shall be conservative in the choice of music. Yesterday's program followed well-established paths. Perhaps Dr. Koussevitzky wanted to soothe those who had already been to the polls and induce a mood of tranquil behavior in those who had them still to face. The Berlioz overture, to be sure, was once a revolutionary work and is still exciting when played as dramatically as it was yesterday. The Schubert and the Beethoven are calculated to send any one away in a mood of chastened humility.

Both symphonies were beautifully played yesterday. Every detail of the "Unfinished" was marvelously brought forth. The loveliest of soft tones and the contrasts of climax were admirably produced. The Beethoven Fifth, too, was stirringly played. The audience applauded mildly after the Schubert and much more enthusiastically at the end of the concert.

A. W. W.

BROOKLYN, N. Y.
CITIZEN

NOV 3 - 1936

Mrs. Davenport to Entertain Boston Symphony Committe At Her Home To-morrow

A meeting of the Brooklyn Committee for the Boston Symphony Orchestra concerts, to be given at the Brooklyn Academy of Music this season, will be held to-morrow afternoon at the home of the chairman, Mrs. Henry Joralemon Davenport, No. 40A Monroe place. The business meeting at 4:30 o'clock will be followed by tea.

PROVIDENCE, R. I.
JOURNAL

NOV 1 - 1936

BRAHMS CONCERT ARTISTS SELECTED

Musical Art Quartet to Give Series of 10 Recitals Starting Friday.

21 NUMBERS ARE PLANNED

Victor Polatschek, First Clarinet of Boston Symphony Orchestra, Engaged to Play

The names of four musicians who will assist the Musical Art Quartet in its series of Brahms concerts here were announced last night.

The first of the 10 concerts will be given Friday night. All will be in the School of Design Museum. Twenty-one Brahms compositions will be played.

Artists assisting the quarter will include: Victor Polatschek, first clarinet of the Boston Symphony Orchestra; Gottfried Freiberg, horn, New York Philharmonic Orchestra; Ralph Ochsman, 'cello, and William Hymanson, viola, both of New York. As has been announced previously, Frank Sheridan, pianist, will be heard in 13 of the compositions.

Mr. Polatschek has been first clarinet of the Boston orchestra since the autumn of 1930, when he came to this country to take the position. He was born in Vienna in 1889. He took his musical degree at the Staats Academy in that city and joined the Vienna Philharmonic Orchestra in 1912 as first clarinet. He became, in 1921, a professor at the Staats Academy, continuing with the Vienna orchestra as first clarinet until he came to this country.

The quartet comprises Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kievman, viola; and Marie Rosemaet-Rosanoff, violoncello.

The concerts will be given from Friday through the following Tuesday, and from the next Friday through the next Tuesday, Nov. 6-10 and 13-17. The concerts will begin at 8:30 p. m. except the two on Sunday and the last one, on a Tuesday, which will begin at 3:30 p. m.

The Musical Art Quartet is well known both here and abroad, and has appeared in this city in concerts in the School of Design Museum. It has already begun a series of Brahms concerts in New York.

The first program here will comprise the quintet in G major for two violins, two violas and violoncello, and the sextet in B-flat major, for two violins, two violas and two violoncellos.

Globe Nov. 4 '36

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

The first concert in the Boston Symphony Orchestra's Tuesday afternoon series was played yesterday to an audience that nearly filled Symphony Hall. Indeed, if the size of this gathering is a criterion, the Tuesday series has been substantially affected by the general improvement in subscriptions this year.

Dr Serge Koussevitzky has decided to limit the repertory of these concerts to music of the 19th century. Three composers who lived during the first half of that 100 years had their innings yesterday: Berlioz with his "Roman Carnival" Overture; Schubert with his "Unfinished" Symphony, and Beethoven with his Fifth Symphony.

One cannot imagine a more telling performance of the overture than that which Dr Koussevitzky achieved. The brilliant work was literally played for all it is worth. Continuing in the realm of superlatives, he brought out the imperishable beauties of Schubert's score with a perfection of style, tone and proportion that exceeded any treatment of this symphony one remembers to have heard from him in the past. Beethoven's symphony was a letdown from the heights, for Dr Koussevitzky invariably over-dramatizes the work. The Fifth Symphony is, however, an enduring masterpiece, and it exerted its customary emotional power.

C. W. D.

Trans Nov. 3/36

On Reading a Program Book

Confusion Before Music

If ever before a concert I look
In that fount of wisdom, the program
book,
I'm always mystified to read
Of sundry things that laymen need
To have explained in words of fewer
Syllables, and meanings less obscure:
The symphony is scored for piccolos,
Okay!—and the flute surely everyone
knows.
But a double bassoon—do they double
their parts
And score the same as a double in
hearts?
And what in the world can a tam-tam
be?
Something of Burbank's? Does it grow
on a tree,
A hybrid of trumpet and tympani?
And always unpleasant suspicions steal
Over the mind that a glockenspiel
Hides something morbid, underhand.
But more than these, I would understand
What is meant by the usual strings—
The words suggest a number of things:
Gift ribbon, traffic and fresh green
beans—
Obviously not what the odd phrase
means.
When the orchestra plays, perplexities
scatter—
It sounds like music, so what does it
matter?

TRISTRAM LIVINGSTONE

The program for the concerts by the Boston Symphony Orchestra on Friday and Saturday of this week has been changed somewhat. "Das Lied von der Erde" remains. But in place of the little Mozart Symphony in E-flat and Malipiero's "Cimarosiana" a longer Symphony in C major K. 338) by Mozart will be played.

Monitor

Soloist

THE CHRISTIAN SCIENCE MONITOR

Maria Ranzow

Singing This Week With the Boston Symphony Orchestra in Mahler's "Das Lied von der Erde"

MUSIC HOLDS ALTHOUSE AFTER OWN REHEARSAL

While Serge Koussevitzky yesterday was leading the Boston Symphony Orchestra through an intensive rehearsal of "The Song of the Earth," masterpiece of Gustav Mahler, every detail was being eagerly taken in by an audience of one on the floor of the darkened auditorium.

Trans – Nov. 5/36

PAUL ALTHOUSE

An official of the orchestra recognized him as Paul Althouse, American tenor of the Metropolitan Opera, who will be one of the two soloists in the Mahler work tomorrow afternoon and Saturday evening. Having rehearsed his own part, he had quietly remained "out front."

"Mahler's music is so beautiful I can't tear myself away," commented Althouse. "It is extremely difficult for both the instrumentalists and the singers—especially the singers. But the result is wonderfully beautiful.

"A first acquaintance with Mahler's music may require concentration. But I think the general American public is ready now to listen harder, so that Mahler will be more and more enjoyed, instead of being a 'forgotten man' among composers."

and Musicians --- News of the Screen

Paul Althouse
Tenor Soloist for the Performances of Mahler's "Lied von der Erde" at the Symphony Concerts of Friday Afternoon and Saturday Evening of This Week

News of Orchestras

In Boston

Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra and solo singers through "Das Lied von der Erde" by Mahler at the concerts of tomorrow afternoon and Saturday evening. Maria Ranzow, contralto, and Paul Althouse, tenor, will be the soloists. The only other number on the program will be a Mozart Symphony in C major (K. 338).

In Philadelphia

Leopold Stokowski will make his season's debut with the Philadelphia Orchestra at the concerts of tomorrow afternoon and Saturday evening, returning to conduct the group of which the principal conductor is now Eugene Ormandy. Mr. Stokowski's program includes his transcription of music from "Boris Godunov," arranged as a free suite or fantasia; his transcription of Tchaikovsky's "Solitude"; the latter composer's Overture-Fantasy, "Romeo and Juliet," and Rachmaninov's Third Symphony. The last-named composition will be performed for the first times on these occasions.

In Cincinnati

"Carmen" will be presented in staged version with the assistance of the Cincinnati Symphony Orchestra under Eugene Goossens tomorrow afternoon and Saturday evening. The title role will be sung by Gertrude Wettergren of the Metropolitan Opera Association.

In Chicago

Hans Lange will make his debut as associate conductor of the Chicago Symphony Orchestra at the concerts of this evening and tomorrow afternoon, when he will present a program made up of a suite from Rameau's "Dardanus," Beethoven's Second Symphony, the Overture to "Flight into Egypt" by Berlioz, "Brigg Fair" by Delius, and the Prelude and Love-Death from "Tristan and Isolde."

Ormandy Leads

Sight and Sound of the Philadelphia Orchestra Under Its New Conductor

By Moses Smith

Philadelphia

While enormous crowds of people paraded up and down Broad street outside of the Academy of Music here on the night of election day, a fairly large audience sat inside the hallowed auditorium, listening to the Philadelphia Orchestra make music under its new conductor, Eugene Ormandy. Let those who are expressing increased fears about the regimentation of our people take whatever comfort they can from that circumstance.

Mr. Ormandy is only relatively new as conductor here, since he has appeared in the past as guest conductor and he has already been in charge of the Philadelphia Orchestra through almost a month of concerts during the present season. How much of a hold he has taken on the imagination and affections of the concert audiences in this City of Brotherly Love only the practiced local commentators may venture to say accurately. If this visitor were to judge by what seemed like an inordinately cool reception on Tuesday evening he would report that Mr. Ormandy has yet to make his way with the Philadelphia public.

Certainly the applause was weak even in comparison with the behavior of a Friday afternoon audience at the Boston Symphony concerts, which can scarcely be charged with over-enthusiasm. Either the Philadelphian listeners on Tuesday night were apathetic to the performances, for the most part, or one must discard the remnants of a belief in applause as a gauge for measuring an audience's pleasure.

* * *

Mr. Ormandy and the orchestra, for their part, seemed to give the audience sufficient reason for greater warmth of applause than was exhibited. The conductor, who is still young, is evidently a master of the arts of showmanship (not necessarily to be construed in a derogatory sense). His beat is greatly varied, now sweeping and almost circular in the manner of Toscanini's; now weighted and vertical, to hammer out a rhythm; now minute and subtle. He has what are known as expressive hands. His figure is slight; but it is perfectly tailored. A fine blond head surmounts it.

The program included a Mozart Divertimento in D major; "Also sprach Zarathustra" by Strauss; Prokofiev's "Classical" Symphony, and Jacques Ibert's "Escales." Wherever this music permitted Mr. Ormandy made clear his primary concern with melody, whether the melody dominated the entire symphonic ensemble or whether it was a mere wisp of a subordinate part, as in measures of the slow movement of the "Classical" Symphony. The ups and downs of a phrase he made so obvious that none could miss them.

He was also concerned with contrast and with dramatic fervor and vigor. To the extent that orchestral color could assist in attaining these attributes of expression he employed it. Brilliancy for its own sake he did not court, as Stokowski has done with the same orchestra probably more skilfully than any conductor in the world. And if, in an effort to yield what Mr. Ormandy wanted, the orchestra lost some of the marvellous precision it has displayed under Stokowski, Mr. Ormandy seemed to accede.

It is true that, for example, in the Mozart Divertimento and the "Classical" Symphony, Mr. Ormandy gave his strings their head several times, so that they played with dazzling speed. But even here what seemed to matter to him was not so much a display of orchestral virtuosity as his conception of the purely musical requirements (a conception which, in turn, was sometimes distorted, in the opinion of this attestant).

* * *

Mr. Ormandy's approach to the music of Mozart is the prevalent, twentieth century approach. The music is "interpreted" in terms of our times and needs; or, to put it differently and more ingratiatingly, as Mozart would have liked it if he had had our virtuoso orchestras for which to write. But he did not have our orchestras. And it would seem that the object of a stylist is to reconstruct a style.

Besides, Mozart certainly did not have a large string orchestra (which Mr. Ormandy employed on Tuesday evening) in mind when he wrote his Divertimenti. One is no longer postulating, but relying on documents. In almost every case, the divertimenti, serenades, cassations, and so forth, had a specific, occasional character. When Mozart wished to write a symphony for a large instrumental ensemble, he knew how to well enough. In the case of the present Divertimento he wrote for strings and two French horns. Hearing it in Philadelphia the listener could not help noting that, brilliant and sonorous as the massed Philadelphian strings were, they were not Mozartean.

In other respects Mr. Ormandy's version of the music of Mozart had delightful moments as well as moments that aroused disturbing questions. Mr. Ormandy had in mind, clearly, sharp contrasts in dynamics. But he succeeded also in making these contrasts violent, a circumstance less in keeping with the composition. In the same way he seemed, at the moment of performance, to be overdoing the "Classical Symphony of Mozart. But here, it must be confessed, the present hearer was listening through ears habituated (or prejudiced) by numerous performances at home. A little reflection was sufficient to make Mr. Ormandy's version seem not only plausible but even most musical and penetrating.

* * *

The performance of "Also sprach Zarathustra" had so many admirable qualities that it was a pity that it also contained a less desirable one—occasional roughness of orchestral tone. But this factor was really a complement of Mr. Ormandy's superb balancing of parts in the orchestral ensemble, so that each line stood out in relief. Although Mr. Ormandy did not hesitate to point up the significant statements in the Straussian score he avoided oversentimentalizing music which, to start with, has some measures of questionable taste.

Ibert's "Escales" served sufficiently its purpose of a brilliant orchestral show-piece. This Philadelphia Orchestra is a brilliant aggregation, and it plays in an auditorium of marvelous acoustical qualities. The instrumental climaxes in "Escales," as played here Tuesday evening, hit the ears of the visiting listener with almost the force of an explosion. In this music, as throughout the rest of the program, Mr. Ormandy seemed to hold the musicians in the palms of his sensitive hands—held them much more securely, it seemed, than he did the audience. But this, again, may have been merely a figment of the visitor's imagination. If it was not, then the Philadelphia audience is standing by, awaiting the return this week of its idol, Leopold Stokowski.

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LAWRENCE, MASS
TRIBUNE

NOV 2 - 193

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PROVIDENCE, R. I.
JOURNAL

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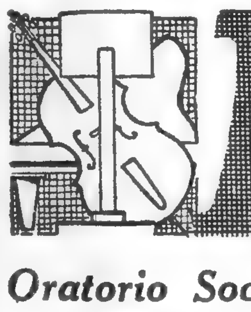

MUSIC

Oratorio Society Gives Interesting Performance of "Hymn of Praise."—Viennese Contralto, Far From Paris, Gets Gown in Cranston

By George Y. Loveridge

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and Musicians --- News of the Screen

Paul Althouse

Tenor Soloist for the Performances of Mahler's "Lied von der Erde" at the Symphony Concerts of Friday Afternoon and Saturday Evening of This Week

News of Orchestras

In Boston

Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra and solo singers through "Das Lied von der Erde" by Mahler at the concerts of tomorrow afternoon and Saturday evening. Maria Ranzow, contralto, and Paul Althouse, tenor, will be the soloists. The only other number on the program will be a Mozart Symphony in C major (K. 338).

In Philadelphia

Leopold Stokowski will make his season's debut with the Philadelphia Orchestra at the concerts of tomorrow afternoon and Saturday evening, returning to conduct the group of which the principal conductor is now Eugene Ormandy. Mr. Stokowski's program includes his transcription of music from "Boris Godunov," arranged as a free suite or fantasia; his transcription of Tchaikovsky's "Solitude"; the latter composer's Overture-Fantasy, "Romeo and Juliet," and Rachmaninov's Third Symphony. The last-named composition will be performed for the first times on these occasions.

In Cincinnati

"Carmen" will be presented in staged version with the assistance of the Cincinnati Symphony Orchestra under Eugene Goossens tomorrow afternoon and Saturday evening. The title role will be sung by Gertrude Wettergren of the Metropolitan Opera Association.

In Chicago

Hans Lange will make his debut as associate conductor of the Chicago Symphony Orchestra at the concerts of this evening and tomorrow afternoon, when he will present a program made up of a suite from Rameau's "Dardanus," Beethoven's Second Symphony, the Overture to "Flight into Egypt" by Berlioz, "Brigg Fair" by Delius, and the Prelude and Love-Death from "Tristan and Isolde."

Ormandy Leads

Sight and Sound of the Philadelphia Orchestra Under Its New Conductor

By Moses Smith

Philadelphia

While enormous crowds of people paraded up and down Broad street outside of the Academy of Music here on the night of election day, a fairly large audience sat inside the hallowed auditorium, listening to the Philadelphia Orchestra make music under its new conductor, Eugene Ormandy. Let those who are expressing increased fears about the regimentation of our people take whatever comfort they can from that circumstance.

Mr. Ormandy is only relatively new as conductor here, since he has appeared in the past as guest conductor and he has already been in charge of the Philadelphia Orchestra through almost a month of concerts during the present season. How much of a hold he has taken on the imagination and affections of the concert audiences in this City of Brotherly Love only the practiced local commentators may venture to say accurately. If this visitor were to judge by what seemed like an inordinately cool reception on Tuesday evening he would report that Mr. Ormandy has yet to make his way with the Philadelphia public.

Certainly the applause was weak even in comparison with the behavior of a Friday afternoon audience at the Boston Symphony concerts, which can scarcely be charged with over-enthusiasm. Either the Philadelphian listeners on Tuesday night were apathetic to the performances, for the most part, or one must discard the remnants of a belief in applause as a gauge for measuring an audience's pleasure.

* * *

Mr. Ormandy and the orchestra, for their part, seemed to give the audience sufficient reason for greater warmth of applause than was exhibited. The conductor, who is still young, is evidently a master of the arts of showmanship (not necessarily to be construed in a derogatory sense). His beat is greatly varied, now sweeping and almost circular in the manner of Toscanini's; now weighted and vertical, to hammer out a rhythm; now minute and subtle. He has what are known as expressive hands. His figure is slight; but it is perfectly tailored. A fine blond head surmounts it.

The program included a Mozart Divertimento in D major; "Also sprach Zarathustra" by Strauss; Prokofiev's "Classical" Symphony, and Jacques Ibert's "Escales." Wherever this music permitted Mr. Ormandy made clear his primary concern with melody, whether the melody dominated the entire symphonic ensemble or whether it was a mere wisp of a subordinate part, as in measures of the slow movement of the "Classical" Symphony. The ups and downs of a phrase he made so obvious that none could miss them.

He was also concerned with contrast and with dramatic fervor and vigor. To the extent that orchestral color could assist in attaining these attributes of expression he employed it. Brilliancy for its own sake he did not court, as Stokowski has done with the same orchestra probably more skilfully than any conductor in the world. And if, in an effort to yield what Mr. Ormandy wanted, the orchestra lost some of the marvellous precision it has displayed under Stokowski, Mr. Ormandy seemed to accede.

It is true that, for example, in the Mozart Divertimento and the "Classical" Symphony, Mr. Ormandy gave his strings their head several times, s that they played with dazzling speed. But even here what seemed to matter to him was not so much a display of orchestral virtuosity as his conception of the purely musical requirements (a conception which, in turn, was sometimes distorted, in the opinion of this attestant).

* * *

Mr. Ormandy's approach to the music of Mozart is the prevalent, twentieth century approach. The music is "interpreted" in terms of our times and needs; or, to put it differently and more ingratiatingly, as Mozart would have liked it if he had had our virtuoso orchestras for which to write. But he did not have our orchestras. And it would seem that the object of a stylist is to reconstruct a style.

Besides, Mozart certainly did not have a large string orchestra (which Mr. Ormandy employed on Tuesday evening) in mind when he wrote his Divertimenti. One is no longer postulating, but relying on documents. In almost every case, the divertimenti, serenades, cassations, and so forth, had a specific, occasional character. When Mozart wished to write a symphony for a large instrumental ensemble, he knew how to well enough. In the case of the present Divertimento he wrote for strings and two French horns. Hearing it in Philadelphia the listener could not help noting that, brilliant and sonorous as the massed Philadelphian strings were, they were not Mozartean.

In other respects Mr. Ormandy's version of the music of Mozart had delightful moments as well as moments that aroused disturbing questions. Mr. Ormandy had in mind, clearly, sharp contrasts in dynamics. But he succeeded also in making these contrasts violent, a circumstance less in keeping with the composition. In the same way he seemed, at the moment of performance, to be overdoing the "Classical Symphony of Mozart. But here, it must be confessed, the present hearer was listening through ears habituated (or prejudiced) by numerous performances at home. A little reflection was sufficient to make Mr. Ormandy's version seem not only plausible but even most musical and penetrating.

* * *

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PROVIDENCE, R. I.
JOURNAL

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ROOSEVELT HIT BY FR. COUGHLIN

Radio Priest Calls President "Revivor of Heresy of Divine Right of Kings."

SCORES MUST LEGISLATION

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Conductor and Soloist

Mr. DeRoin last night filled the two roles of conductor and tenor soloist. His singing showed the benefits of experience and sincerity. The duet with his daughter was particularly interesting. Miss DeRoin's voice, naturally, is not mature, but it has had the advantage of her father's guidance and shows promise. She sang with confidence and with general fidelity to pitch.

Some of the lines and phrases, such as "Praise to the Three-One-God" display a choice of words that seems not particularly good. But that is not the fault of the Oratorio Society. The work in general, especially the choral and the final chorus, maintains a tone of faith that is deep and genuine, and this the singers conveyed satisfactorily.

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NEWBURYPORT, MASS.
NEWS

OCT 31 1936

CABBAGES AND KINGS

> "The time has come," the Walrus said,
> "To talk of many things;
> Of shoes—and ships—and sealing wax—
> Of cabbages and Kings—"
> —Alice in Wonderland.

By NED BROWN

"Should Armistice Day be observed as a national holiday?" was a question recently asked by a radio interviewer. All but one of his answers were in the affirmative. One disagreed not only on the grounds that we have "too many" holidays, as it is. Whether we have too many or not is a question which obtains varying answers, according to how the holiday affects the individual. Considering the matter through one's own back door, it might be said that newspaper men, for instance, care little, whether there is a holiday or not; they work anyhow, and holiday events may augment their duties.

Let's get profound about it, though. There is no doubt but that there should be a national observance of November 11, if the type of observance served to promote the idea of peace. We suspend activities of the routine world on holidays, in order the day may be set apart for concentration of thought upon the significance of the occasion. How many Americans pause to think upon what the day signifies is a question upon which your guess is as good as that of your neighbor.

If the national suspension of normal activities and a specialized observance sought to impress upon the nation's mind the necessity for world peace in the future, no one could possibly object to a holiday. What shall this observance be like? Are we wise in having the day marked by parades, by blaring of trumpets and the rumble of drums? Does this glorify the institution of war, rather than deliver a cogent message for peace? It's not for one individual to say. One can only take a poll of many persons to obtain their reactions—and in some cases they might not be positive.

It impresses this writer that the major Armistice Day celebration should be marked by some sort of general community gathering, where a good speaker might deliver an appropriate and impressive message of the "it sholl not be again" character. There might be music of an appropriate and thought-provoking nature. The military aspect of things should be subdued except in such degree as would cause the people to sense the sacrifice which the war veterans made.

"I love a parade," says the song, and so does everyone. No one, however, enjoys it as much as does the young boy or girl. But how do they interpret the military procession? Does it cause them to imply that war is a great and glorious thing, or do they merely regard it as a spectacular and colorful demonstration? It is as natural for a boy to play soldier and to flaunt his wooden gun as it is for him to go coasting in the winter time. "Bingism," as Booth Tarkington calls it, in referring to that period of boyhood when the lad is dominated by toy pistols and military accoutrements is an institution. The glory of Bingism cannot be suppressed. Youngsters might want to "play war" with toy pistols, ammunition, and ramparts—but not even the most audacious and romantic of children would care to simulate the slimy aspects of war—the filth, the disillusionment, the pain, the general living conditions.

If the young people must gain an idea of war, let them obtain it in its fullness and horror. With every tale of heroism, see that a tale of filth and atrocity goes hand in hand. But when the day comes to honor the veterans, who made a sacrifice for a cause, let us make certain that they, not the institution, receive the glorification.

We should like to have our friends among the music lovers read carefully the following anonuncement regarding a most interesting and worthwhile special series of symphony concerts:

"A concert season of unique distinction opens Tuesday at 3 o'clock in Symphony Hall, Boston. For this will be the opening of the annual series of six symphonic matinees in which the Boston Symphony Orchestra plays what might be termed programs with a plot, under the leadership of its world-famous conductor, Serge Koussevitzky. He does the plotting, and always is able to find something new. The music of last year's matinees was assembled nation by nation. This time the plot of the season will be music drawn from the masters of the nineteenth century, who are known as "the romantic school." They made great advances in the art of writing for orchestra, besides infusing their work with great appeal to the emotions and the imagination.

"To hear the characteristic works of the nineteenth century masters, as Koussevitzky will group them at the Tuesday matinees at approximately monthly intervals, will be to range over some of the most glorious music of the world. The composers will include Beethoven, Weber, Schubert, Berlioz, Mendelssohn, Schumann, Liszt, Wagner, Brahms, Tchaikovsky, Debussy and Sibelius.

"Although the entire strength of the Boston Symphony, 109 players, is heard in the Tuesday matinees, these concerts are looked on by many as a bargain symphony series. Due simply to there being only six concerts, where as there are 24 on Fridays and Saturdays, reserved season tickets are inexpensive. Also, the late starting time, 3 o'clock, appeals to out-of-towners.

"On Tuesday, November 3, the program is scheduled to include: the Fifth Symphony of Beethoven; Berlioz's "Roman Carnival" Overture, and the "Unfinished Symphony of Schubert."

Oct 29/36

ABILENE TEXAS
NEWS

IN NEV

By GEOF

NEW YORK, Oct. 28.—Fifteen minutes after your favorite radio stars have said "Au Revoir" for the evening, the odds are two to one they are up at Harry Harrison's office betting the lowdown on themselves. Harry is the boy who's made a big business out of telling the ether's top-notchers where they hit that wrong note, or how to get the most of a particularly good gag.

The sign on the door of his office reads: "Radio Recording Studio." Harry's lifework is just that. When stars want to hear exactly how they sounded to the folks listening in out at Detroit or Dubuque, they call up Harry and tell him to "put them on the gelatin." In ordinary parlance that order simply means taking a recording of their radio broadcast from start to finish.

* * *

Gets a Sock on the Gelatine

Six years ago Harry Harrison was in the music publishing business. In those days radio was beginning to approach its present pinnacle in the entertainment world. And all Harry heard from morn until midnight was the complaint of every radio artist that they couldn't improve because it was impossible to sing and listen to themselves at the same time.

Impossible? Harry didn't think so. He went out and bought himself a roomful of gadgets, rented an office and mailed out a few announcements. Everyone thought he was crazy. Today his customers range from Gladys Swarthout and Eddie Cantor to the Boston Symphony Orchestra.

Peculiarly enough Harry's first client wasn't a singer, comedian or orchestra leader. He was Jack Sharkey, the former fistic champion of these United States. Sharkey wanted the entire radio broadcast of his fight that night. He got it—plus a lovely gift to the jaw in the sixth round which finished the fight. For weeks afterwards, Harry tells me, Sharkey was worried for fear there were a couple of recordings which hadn't been delivered to him. He broke every one he bought.

Hans Kindler, conductor of the Cleveland Symphony Orchestra, has a standing order every time his organization goes on the air. Next day he plays the record back to ihs musicians to show them where they were at fault. Rosa Ponselle and Lawrence Tibbett were customers long before they made their radio debut. They used to come up and sing in the studio which Harry has right in his office, in order to learn the proper technique for radio broadcasting. Both of them possessed such resonant voices that they had to be trained not "to blast" into the microphone. Today Harry has two autographed pictures of them which he wouldn't trade f or all the bandleaders in the world.

* * *

Refuses "Going Out" Pleas

The list of artists who subscribe to Harry's service reads like a "Who's Who" of the entertainment world. But some of his people aren't illustrious. A great many of them are amateurs, who come up to the studio after a broadcast and plead with Harry to erase that awful gong-like sound. But he won't do it. Business is business—and besides it ruins the record.

His current elaborate equipment permits Harry to record four different broadcasts at the same time. The price is usually standard—$15.00 per hour.

At least six of the larger programs being broadcast from the coast are among Harry's list of satisfied customers. He air-mails the recordings the same day. With six competitors in Los Angeles, he considers that the highest type of compliment.

"After all," Harry says, "they recognize a pioneer when they see one. No one ever bought electric lights from anyone but Edison." In that respect Harry is one of Manhattan's modest entrepreneurs.

COLUMBUS, O.
DISPATCH

Nov. 1/36

Symphony Club to Open Season on Monday

THE PROGRAM which Arthur Rodzinski and the Cleveland Symphony orchestra will present at its Monday evening Memorial hall concert, is one which traverses, in a sense, the history of music from the serene heights of Bach to the jagged, Soviet mountain ranges of Shostakovich.

Alfredo Casella's transcription of the Bach Chaconne, in its own right music which only the greatest of violin virtuosi may attempt, heads the program list. Dedicated to Serge Koussevitzky, conductor of the Boston Symphony, the Casella transcription was given its world premier in Boston last March. By report, the Italian composer has done a brilliant piece of work. Monday night's will be the transcription's first Central Ohio performance.

Another Columbus "first performance" will be that of Shostakovich's Symphony No. 1, Op. 10. Its composer's artistic credo has been summed up in his own statement, that "Good music lifts and heartens and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle." The first symphony, whatever of this philosophy may be detected in its measure, s best regarded as pure music since it has no avowed political implications such as may be found in the later "October" and "May Day" symphonies.

Entirely familiar grond is dealt with by the music to be heard duing the second portion of the concert. First vill come the Prelude and Love Death from Vagner's "Tristan and Isolde." This is to be followed by "Le Fete Dieu" from the "Iberian Suite" of the Spanish Albeniz—a section of the suite picturing the happenings of a great festival day in Seville. The second suite of excerpts from Ravel's ballet, "Daphnis and Chloe," will bring the concert to an end.

* * *

THE ALREADY sold-out matinee concert for Young People, to be conducted by Rudolph Ringwall, will also cover a wide musical terrain presenting such matter as a movement from the Franck D-minor Symphony, dances by Johann Strauss fils, music by Pierne and our native Nathaniel Dett, among others.

Interest in this concert is testified to by the fact that the auditorium has been sold out for the past 10 days, and a waiting list of some 5500 would-be patrons has been drawn up. Prizes, in the form of tickets to the Philadelphia Symphony concert here in February, are to be awarded students who write the best essay on impressions of the Monday event.

Nor has interest been entirely local. Towns near Columbus who are sending in deputations of pupils to the concert have also made the Cleveland orchestra's advent a thing of special note. In conjunction with the public schools, for instance, Groveport merchants have offered a prize for the best accounts of the concert and trip to Columbus.

The matinee will begin at 3:30 o'clock, the evening concert at 8:30. Season tickets for the Cleveland and Philadelphia orchestra concerts and single admissions for Monday night's concert will be on sale at the Symphony club box office at Heaton's all day Monday and at Memorial hall an hour before performance time.

Artur Rodzinski will conduct the Monday night concert by the Cleveland Symphony orchestra in Memorial hall under the auspices of the Symphony club of Central Ohio.

BUFFALO, N. Y.
COURIER EXPRESS

NOV 1 - 1936

One of the outstanding dates of the present musical season is December 8th, when Mrs. Berry will bring the world-famous Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. The concert will be the fourth in her series.

* * *

Forum to Present Pianist

The Music Forum for Piano Teachers will present Stanley Fletcher, pianist, next Friday evening, beginning at 8.30 o'clock, in the Twentieth Century Club. The program:

English suite, A minor ....Bach
  Prelude.
  Sarabande.
  Gigue.
Sonata, Op. 31, No. 2, D minor. Beethoven
  Largo, allegro.
  Adagio.
  Allegretto.
Sonata, op. 35 b flat minor.....Chopin
  Grave, agitato.
  Scherzo.
  March funebre presto.
Six etudes ....Chopin
La Fille Aux Cheveux de Lin...Debussy
The Clown (Florentine sketches)...
  ....Pattison
Night Fall (Roman sketches)...Griffes
Malagulua ....Lecuona

CONCORD, N. H.
Monitor & N. H. Patriot

NOV 3 - 1936

TO START ENTERTAINMENTS

Four Members of Boston Symphony Will Play At Manchester

The Currier Gallery of Art at Manchester announces the first in a series of Sunday afternoon entertainments on Nov. 8, free to the public, at the museum at 3:30 o'clock when four members of the Boston symphony orchestra, known as The Aeolians, will be heard. The group includes: Violin, Minot Beale; flute, George Madsen; cello, Carl Stockbridge; and harp, Marion Watson.

An exhibition of Chinese court costumes; reproductions of German graphic art in the Middle Ages, and a showing of water colors by Oscar H. Julius are at the gallery this month.

TRENTON, N. J.
TIMES

Oct. 30/36

In pre-war days Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was both conductor and financial backer of his own symphony orchestra in Russia.

LOWELL, MASS.
SUNDAY TELEGRAM

NOV 1 - 1936

FIRST TUESDAY CONCERT

Next Tuesday afternoon in Symphony hall at 3 o'clock, there will be given the first of the series of six Tuesday concerts by the Boston Symphony orchestra.

Serge Koussevitzky is devoting the programmes of this series to the music of the nineteenth century. The first programme will be as follows: Berlioz's Overture, "The Roman Carnival"; Schubert's Symphony in B minor, the "Unfinished"; and Beethoven's Fifth Symphony in C minor.

BUFFALO, N. Y.
TIMES

Nov. 1/36

The Boston Symphony Orchestra under Koussevitzky will play here on Dec. 8, the fourth concert in the Zorah B. Berry series.

INFORMATION OBSCURED

31.

LONG ISLAND CITY, N. Y.
STAR

NOV 3 - 1936

Florence Mills Adds New Beauty To Beethoven Music At Recital

Concert Pianist And Lecturer Charms Members Of Forest Hills Women's Club With Jewel-Clear Tones.

By LUCILLE SHEARWOOD.

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Thus the listeners were able, as never before, to capture the moods of the exquisite "Moonlight Sonata," when the artist followed her spoken word with the eloquent music.

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Arrangements for the program were made by Mrs. Frederick W. S. Locke. A reception and tea in the lounge of the Community House followed the program.

LOWELL, MASS.
SUNDAY TELEGRAM

NOV 1 - 1936

BOSTON SYMPHONY'S UNIQUE MATINEES

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To hear the characteristic work of the nineteenth century masters, as Koussevitzky will group them at the Tuesday matinees at approximately monthly intervals, will be to range over some of the most glorious music of the world. The composers will include Beethoven, Weber, Schubert, Berlioz, Mendelssohn, Schumann, Liszt, Wagner, Brahms, Tchaikovsky, Debussy and Sibelius.

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PITTSBURGH, PA.
SUN-TELEGRAPH

NOV 1 - 1936

ON THE RECORDS

By MICHAEL SHAW, JR.

HUBERT'S "UNFINISHED" Symphony, hes some of music's highest reaches, receives a h dualistic performance from Serge Koussevitzk ostonians (Victor Set M-319; five sides).

Many will like this sprightly-stepped reading, but we still favor Sir Henry Wood's version. Where Koussevitsky spins stiff contrasts, his English colleague makes reasoned contours, particularly in the basses' legend-like melody. The Boston strings, than which no orchestra has better, do themselves proud when not encumbered with super-conductorial vehemence or sound experts who occasionally forget that so-called higher fidelity is not a twin of tonal cannonading.

The odd side contains a selection from Schubert's "Rosamunde" Ballet Music.

Trans. Nov 4/36

Tuesday Symphony Series Is Resumed

Another season of supplementary Tuesday concerts of the Boston Symphony Orchestra began yesterday afternoon at Symphony Hall under the direction of Serge Koussevitsky. As in the past, the programs of these concerts are drawn from the orthodox repertory, leaving the more controversial issues to the week-end series. By "orthodox" one means nowadays "nineteenth century," since works of this period form the greater part of the current programs—a regretable circumstance.

However this may be, it was something of a delight to hear a concise reading of two such hackneyed works as Schubert's B minor and Beethoven's C minor Symphonies which made up the bulk of yesterday's program. The latter had been heard earlier this season at the regular series, and although several offensive details noted at that time by another reviewer were still apparent, the performance as a whole was extremely sober and refreshing.

Among these details were the overzealous attack of the basses in the Trio, the wholly unnecessary retard in the transition to the last movement, and occasional muddiness and brassiness in the last. To offset these, however, were many welcome features: the well-chosen and well-sustained tempi throughout, the gratifying observance of the sforzando in the 'cellos near the beginning of the Scherzo, etc. We question the advisability of repeating the exposition of the first movement. The composer is not always to be trusted in this device. In many cases he indicates it out of pure inertia.

We are indebted to Dr. Koussevitsky for an almost faultless performance of the Schubert B minor. The tone of the orchestra has assumed of late a new mellowness which was particularly apparent in the second movement of this work—by far the superior movement. The utter repose of this Andante, despite dramatic interludes, was especially welcome to the present writer in that it helped him to forget the banality and sheer noise of Berlioz's "Roman Carnival" Overture which opened the program.

A. V. B.

SPRINGFIELD ,MASS.
REPUBLICAN

NOV 5 - 1936

ly

te Sym- – Prof Speak

as to give program to be presented Tuesday night at the Auditorium by the Boston Symphony orchestra, will be unable to appear, owing to illness. The talk, which is scheduled for tomorrow afternoon at 4 at Technical high school auditorium, will be given by Prof Arthur Ware Locke of the faculty of Smith college.

Prof Locke has been professor of music at Smith for the past 20 years and is now the senior member of the department of music. He is a student and enthusiast of Brahms and the author of a book entitled "Music and the Romantic Movement in France." At present he is completing a second book, "Stravinsky's Music, a Critical Survey."

The talk is sponsored by the Junior league, to which all holders of community concert series memberships are invited.

PROVIDENCE, R. I.
JOURNAL

NOV 4 - 1936

Mrs. Putnam C. Aldrich entertained at a small luncheon yesterday at her home on Bowen street in honor of Mme. Maria Ranzow, contralto, formerly of Vienna, who will take part in the performance by the Boston Symphony Orchestra Friday and Saturday in Boston.

PROVIDENCE, R. I.
NEWS-TRIBUNE

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CHATTANOOGA, TENN.
NEWS

All Things Considered

New Phonograph More Important Than Late Political Issues.

HOWARD VINCENT O'BRIEN

It is now only a matter of hours before we know whether or not the nation has been saved, liberty restored and prosperity made secure on her throne.

That is one way of looking at it. Another way is to think of today's exercises as a sham battle, a wrestling match between two sets of politicians, each thirsty for the gravy that goes with control of government in a democracy. A third way is to dismiss it as just a bubble on the simmering surface of time, full-blown at the moment, but soon to vanish, leaving no trace.

As we prepare to cheer for victory or grit our teeth for the knout of defeat, we might remember to shed a tear for tomorrow's jobless—the spellbinders, the statisticians and the newspaper editorialists. Even after all the alibis have been swept up and polished and put back in their places there is bound to be a lull while search is made for new things to view with alarm or point to with pride.

Turning to Schubert.

I am one of those who will suffer from this form of technological unemployment. After having put in so many evenings listening to political harangues it will be a little difficult to resume a normal use of leisure.

There are compensations, however. One of them is a new phonograph, a recent newcomer on the market, and instead of wasting my time in a futile effort to understand such things as the silver-purchase act, I shall put in some time getting better acquainted with Sibelius. On my table now, unopened, is a package containing something far more worthy of attention than all the political oratory of a generation—a new and improved recording of that incomparable combination of sounds, Schubert's "Unfinished" symphony with the Boston Symphony Orchestra, led by that tone poet, Serge Koussevitzky. It is rightly named, for I shall never hear it enough to call it "finished."

Familiarity and Respect.

Not least among the miracles of our time is the rebirth of interest in "canned" music. The radio, far from superseding the phonograph, has encouraged it. The reason is, I think, that the nobler the music the less it leaves on its first call. To hear Beethoven or Brahms through the courtesy of Ford or General Motors is to want a return engagement, and familiarity with music breeds respect.

Whatever the reason, the record business is on the boom and factories work overtime supplying needles. Incidentally, it may interest you to learn who buys the records—the good ones and the symphonic albums. Is it those supposed custodians of culture, the dear delightful women? It is not. It is the men—and mostly the younger men.

To mighty oaks the little acorns grow, and from the little needles, cactus, fiber or chromium-plated, may come great changes in our scheme of things.

Changing World.

Not everyone has the price of even a gallery seat to see Albert Spaulding play his fiddle, and even those who can afford it may count the pains of getting there too high. For them today's amazingly improved phonograph offers nearly a perfect substitute.

Elections come and go without much effect one way or another. The real changes in our ways of living come from deeper sources. It is likely that the phonograph needle, for example, will etch deeper lines in our social structure than all the back-to-the-land laws we have ever devised.

People left the farms and flocked to the ungracious discomfort of cities to a considerable extent because they were lonely and bored. The motor car, the radio, the movie, the telephone and the phonograph will play a large part in making them flock back.

As a long-term investment I think that stock in a phonograph company will pay out better than city real estate.

(Copyright, 1936, by the Chicago Daily News, Inc.)

What's

Monitor Nov 7

The Boston Symphony Orchestra

IN THE arrangement of the fifth pair of programs for the Boston Symphony Orchestra this week Dr. Koussevitzky kept faith with his patrons to whom he had promised a revival of Mahler's "Das Lied von der Erde," written for tenor, contralto and orchestra. The work had not been heard at these concerts since 1930. For introductory item, the program carried the Mozart Symphony in C major, No. 34 (Koechel No. 358), which was also a revival, since the last performance at these concerts took place in 1931.

The significance of "Das Lied von der Erde" may not be lightly dismissed, therefore it may be pertinent to recall that the work is virtually a combination of song-cycle and symphonic poem, written in six parts, the text of which has been taken from a collection of eighth century Chinese lyrics called "The Chinese Flute." They were done into German by Hans Bethge and from German into his own language by Mahler himself, who selected only those which might best serve the purpose of placing emphasis upon world weariness and withdrawal from the world. In some instances he has altered the text so that this idea might be still more strongly accented.

There are, apparently, varying degrees of pessimism in music as well as in prose or poetry. Mahler's opus is intended to play upon the emotions of the listener—if perchance he finds himself in key with the pitch of the composer's mind. Unfortunately for our own enjoyment, we have never been able to find a common meeting ground with the composer in this particular musical conception. The score seems to furnish better reading than hearing. Mahler was acknowledged as a master in the art of conducting—of bringing musical order out of orchestral chaos, therefore it is evident that he was extremely sensitive to the ideas of his fellow composers, yet in the expression of his own ideas in the orchestral idiom he became, in this instance, singularly incoherent. Seemingly his thoughts were too vast for clear, musical utterance, which resulted for us in boredom instead of depression. The boredom, however, did not extend to the performance of the work, which was played with unusual penetration and poetic feeling. One might wholeheartedly applaud the performance, if not the work.

The tenor soloist was Paul Althouse, and when the composer allowed him to be heard, he gave pleasure to his listeners who were not strangers to his art. Mme. Maria Ranzow made her initial appearance with the orchestra at the concert yesterday afternoon. Her voice is of wide range and of rich quality in the lower register. When the voice soars, however, a fatal edge is discernible, and while her musicality was evident, it was also apparent that her voice was not adapted to the demands of the score, although her audience warmly applauded her performance.

If the Mahler opus left us but slightly impressed, the Mozart thoroughly aroused our enthusiasm. It is altogether charming music and was expertly performed except for the final movement, during which the demon "speed" possessed the conductorial arm with the result that far too much of the music suffered an almost total eclipse. Every Bostonian knows that Dr. Koussevitsky has a virtuoso orchestra at his command. It hardly seems necessary for him to demonstrate its virtues at the expense of a symphonic movement as delightful as the one under discussion.

G. M. S.

FULLER IS ELECTED SYMPHONY TRUSTEE

Globe Nov 7/36

R. C. Paine Is Also Chosen for Orchestra Board

Ex-Gov Alvan T. Fuller and Richard C. Paine have been elected to the board of trustees of the Boston Symphony Orchestra to fill one vacancy of some standing and another made by the recent resignation of William Phillips because of his appointment as Ambassador to Italy.

The new trustees were elected at the recent annual meeting of the board of trustees. At the same time the officers of the board were reelected: Bentley W. Warren, president; Henry B. Sawyer, vice president; Ernest B. Dane, treasurer and clerk.

The board of trustees includes Allston Burr, Henry B. Cabot, Ernest B. Dane, Alvan T. Fuller, N. Penrose Hallowell, M. A. De Wolfe Howe, Roger I. Lee, Richard C. Paine, Henry B. Sawyer, Pierpont L. Stackpole, Edward A. Taft and Bentley W. Warren.

INFORMATION OBSCURED

31.

LONG ISLAND CITY, N. Y.
STAR

NOV 3 - 1936

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SUN-TELEGRAPH

NOV 1 - 1936

Many will like this sprightly-stepped reading, but we still favor Sir Henry Wood's version. Where Koussevitsky spins stiff contrasts, his English colleague makes reasoned contours, particularly in the basses' legend-like melody. The Boston strings, than which no orchestra has better, do themselves proud when not encumbered with super-conductorial vehemence or sound experts who occasionally forget that so-called higher fidelity is not a twin of tonal cannonading.

The odd side contains a selection from Schubert's "Rosamunde" Ballet Music.

LOWELL, MASS.
SUNDAY TELEGRAM

NOV 1 - 1936

BOSTON SYMPHONY'S UNIQUE MATINEES

A concert season of unique distinction opens Tuesday at 3 o'clock in Symphony hall, Boston. For this will be the opening of the annual series of six symphonic matinees in which the Boston Symphony orchestra plays what might be termed programs with a plot, under the leadership of its world-famous conductor, Serge Koussevitzky. He does the plotting, and always is able to find something new. The music of last year's matinees was assembled nation by nation. This time the plot of the season will be music drawn from the masters of the nineteenth century, who are known as "the romantic school." They made great advances in the art of writing for orchestra, besides infusing their work with great appeal to the emotions and the imagination.

To hear the characteristic work of the nineteenth century masters, as Koussevitzky will group them at the Tuesday matinees at approximately monthly intervals, will be to range over some of the most glorious music of the world. The composers will include Beethoven, Weber, Schubert, Berlioz, Mendelssohn, Schumann, Liszt, Wagner, Brahms, Tchaikovsky, Debussy and Sibelius.

Although the entire strength of the Boston Symphony, 109 players, is heard in the Tuesday matinees, these concerts are looked on by many as a bargain symphony series. Due simply to there being only six concerts, whereas there are twenty-four on Fridays and Saturdays, reserved season tickets are inexpensive. Also, the late starting time, three o'clock, appeals to out-of-towners.

On Tuesday, November 3, the programme is scheduled to include: the Fifth Symphony of Beethoven; Berlioz's "Roman Carnival, and the "Unfinished" Symphony of Schubert.

Trans. Nov 4/36

Tuesday Symphony Series Is Resumed

Another season of supplementary Tuesday concerts of the Boston Symphony Orchestra began yesterday afternoon at Symphony Hall under the direction of Serge Koussevitsky. As in the past, the programs of these concerts are drawn from the orthodox repertory, leaving the more controversial issues to the week-end series. By "orthodox" one means nowadays "nineteenth century," since works of this period form the greater part of the current programs—a regretable circumstance.

However this may be, it was something of a delight to hear a concise reading of two such hackneyed works as Schubert's B minor and Beethoven's C minor Symphonies which made up the bulk of yesterday's program. The latter had been heard earlier this season at the regular series, and although several offensive details noted at that time by another reviewer were still apparent, the performance as a whole was extremely sober and refreshing.

Among these details were the over-zealous attack of the basses in the Trio, the wholly unnecessary retard in the transition to the last movement, and occasional muddiness and brassiness in the last. To offset these, however, were many welcome features: the well-chosen and well-sustained tempi throughout, the gratifying observance of the sforzando in the 'cellos near the beginning of the Scherzo, etc. We question the advisability of repeating the exposition of the first movement. The composer is not always to be trusted in this device. In many cases he indicates it out of pure inertia.

We are indebted to Dr. Koussevitsky for an almost faultless performance of the Schubert B minor. The tone of the orchestra has assumed of late a new mellowness which was particularly apparent in the second movement of this work—by far the superior movement. The utter repose of this Andante, despite dramatic interludes, was especially welcome to the present writer in that it helped him to forget the banality and sheer noise of Berlioz's "Roman Carnival" Overture which opened the program.

A. V. B.

SPRINGFIELD ,MASS.
REPUBLICAN

NOV 5 - 1936

DR WERNER JOSTEN ILL; WAS TO TALK TUESDAY

Planned to Analyze Symphony Program — Prof Locke of Smith to Speak

Dr Werner Josten, who was to give an analytical talk on the program to be presented Tuesday night at the Auditorium by the Boston Symphony orchestra, will be unable to appear, owing to illness. The talk, which is scheduled for tomorrow afternoon at 4 at Technical high school auditorium, will be given by Prof Arthur Ware Locke of the faculty of Smith college.

Prof Locke has been professor of music at Smith for the past 20 years and is now the senior member of the department of music. He is a student and enthusiast of Brahms and the author of a book entitled "Music and the Romantic Movement in France." At present he is completing a second book, "Stravinsky's Music, a Critical Survey."

The talk is sponsored by the Junior league, to which all holders of community concert series memberships are invited.

PROVIDENCE, R. I.
JOURNAL

NOV 4 - 1936

Mrs. Putnam C. Aldrich entertained at a small luncheon yesterday at her home on Bowen street in honor of Mme. Maria Ranzow, contralto, formerly of Vienna, who will take part in the performance by the Boston Symphony Orchestra Friday and Saturday in Boston.

PROVIDENCE, R. I.
NEWS-TRIBUNE

NOV 4 - 1936

Mrs. Putnam C. Aldrich entertained yesterday at a small luncheon at her home on Bowen street in honor of Mme. Maria Ranzow, contralto, formerly of Vienna. The latter will participate in the program of the Boston Symphony Orchestra in Boston on Friday and Saturday.

CHATTANOOGA, TENN.
NEWS

All Things Considered

New Phonograph More Important Than Late Political Issues.

HOWARD VINCENT O'BRIEN

It is now only a matter of hours before we know whether or not the nation has been saved, liberty restored and prosperity made secure on her throne.

That is one way of looking at it. Another way is to think of today's exercises as a sham battle, a wrestling match between two sets of politicians, each thirsty for the gravy that goes with control of government in a democracy. A third way is to dismiss it as just a bubble on the simmering surface of time, full-blown at the moment, but soon to vanish, leaving no trace.

As we prepare to cheer for victory or grit our teeth for the knout of defeat, we might remember to shed a tear for tomorrow's jobless—the spellbinders, the statisticians and the newspaper editorialists. Even after all the alibis have been swept up and polished and put back in their places there is bound to be a lull while search is made for new things to view with alarm or point to with pride.

Turning to Schubert.

I am one of those who will suffer from this form of technological unemployment. After having put in so many evenings listening to political harangues it will be a little difficult to resume a normal use of leisure.

There are compensations, however. One of them is a new phonograph, a recent newcomer on the market, and instead of wasting my time in a futile effort to understand such things as the silver-purchase act, I shall put in some time getting better acquainted with Sibelius. On my table now, unopened, is a package containing something far more worthy of attention than all the political oratory of a generation—a new and improved recording of that incomparable combination of sounds, Schubert's "Unfinished" symphony with the Boston Symphony Orchestra, led by that tone poet, Serge Koussevitzky. It is rightly named, for I shall never hear it enough to call it "finished."

Familiarity and Respect.

Not least among the miracles of our time is the rebirth of interest in "canned" music. The radio, far from superseding the phonograph, has encouraged it. The reason is, I think, that the nobler the music the less it leaves on its first call. To hear Beethoven or Brahms through the courtesy of Ford or General Motors is to want a return engagement, and familiarity with music breeds respect.

Whatever the reason, the record business is on the boom and factories work overtime supplying needles. Incidentally, it may interest you to learn who buys the records—the good ones and the symphonic albums. Is it those supposed custodians of culture, the dear delightful women? It is not. It is the men—and mostly the younger men.

To mighty oaks the little acorns grow, and from the little needles, cactus, fiber or chromium-plated, may come great changes in our scheme of things.

Changing World.

Not everyone has the price of even a gallery seat to see Albert Spauiding play his fiddle, and even those who can afford it may count the pains of getting there too high. For them today's amazingly improved phonograph offers nearly a perfect substitute.

Elections come and go without much effect one way or another. The real changes in our ways of living come from deeper sources. It is likely that the phonograph needle, for example, will etch deeper lines in our social structure than all the back-to-the-land laws we have ever devised.

People left the farms and flocked to the ungracious discomfort of cities to a considerable extent because they were lonely and bored. The motor car, the radio, the movie, the telephone and the phonograph will play a large part in making them flock back.

As a long-term investment I think that stock in a phonograph company will pay out better than city real estate.

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What's

Monitor Nov 7

The Boston Symphony Orchestra

IN THE arrangement of the fifth pair of programs for the Boston Symphony Orchestra this week Dr. Koussevitzky kept faith with his patrons to whom he had promised a revival of Mahler's "Das Lied von der Erde," written for tenor, contralto and orchestra. The work had not been heard at these concerts since 1930. For introductory item, the program carried the Mozart Symphony in C major, No. 34 (Koechel No. 358), which was also a revival, since the last performance at these concerts took place in 1931.

The significance of "Das Lied von der Erde" may not be lightly dismissed, therefore it may be pertinent to recall that the work is virtually a combination of song-cycle and symphonic poem, written in six parts, the text of which has been taken from a collection of eighth century Chinese lyrics called "The Chinese Flute." They were done into German by Hans Bethge and from German into his own language by Mahler himself, who selected only those which might best serve the purpose of placing emphasis upon world weariness and withdrawal from the world. In some instances he has altered the text so that this idea might be still more strongly accented.

There are, apparently, varying degrees of pessimism in music as well as in prose or poetry. Mahler's opus is intended to play upon the emotions of the listener—if perchance he finds himself in key with the pitch of the composer's mind. Unfortunately for our own enjoyment, we have never been able to find a common meeting ground with the composer in this particular musical conception. The score seems to furnish better reading than hearing. Mahler was acknowledged as a master in the art of conducting—of bringing musical order out of orchestral chaos, therefore it is evident that he was extremely sensitive to the ideas of his fellow composers, yet in the expression of his own ideas in the orchestral idiom he became, in this instance, singularly incoherent. Seemingly his thoughts were too vast for clear, musical utterance, which resulted for us in boredom instead of depression. The boredom, however, did not extend to the performance of the work, which was played with unusual penetration and poetic feeling. One might wholeheartedly applaud the performance, if not the work.

The tenor soloist was Paul Althouse, and when the composer allowed him to be heard, he gave pleasure to his listeners who were not strangers to his art. Mme. Maria Ranzow made her initial appearance with the orchestra at the concert yesterday afternoon. Her voice is of wide range and of rich quality in the lower register. When the voice soars, however, a fatal edge is discernible, and while her musicality was evident, it was also apparent that her voice was not adapted to the demands of the score, although her audience warmly applauded her performance.

If the Mahler opus left us but slightly impressed, the Mozart thoroughly aroused our enthusiasm. It is altogether charming music and was expertly performed except for the final movement, during which the demon "speed" possessed the conductorial arm with the result that far too much of the music suffered an almost total eclipse. Every Bostonian knows that Dr. Koussevitsky has a virtuoso orchestra at his command. It hardly seems necessary for him to demonstrate its virtues at the expense of a symphonic movement as delightful as the one under discussion.

G. M. S.

FULLER IS ELECTED SYMPHONY TRUSTEE

Globe Nov. 9/36

R. C. Paine Is Also Chosen for Orchestra Board

Ex-Gov Alvan T. Fuller and Richard C. Paine have been elected to the board of trustees of the Boston Symphony Orchestra to fill one vacancy of some standing and another made by the recent resignation of William Phillips because of his appointment as Ambassador to Italy.

The new trustees were elected at the recent annual meeting of the board of trustees. At the same time the officers of the board were reelected: Bentley W. Warren, president; Henry B. Sawyer, vice president; Ernest B. Dane, treasurer and clerk.

The board of trustees includes Allston Burr, Henry B. Cabot, Ernest B. Dane, Alvan T. Fuller, N. Penrose Hallowell, M. A. De Wolfe Howe, Roger I. Lee, Richard C. Paine, Henry B. Sawyer, Pierpont L. Stackpole, Edward A. Taft and Bentley W. Warren.

BROOKLYN, N. Y.
CITIZEN
NOV 5 - 1936

Boston Symphony Sponsors Meet At Home of Mrs. Davenport; Committee Is Announced

The Brooklyn Committee for the five Boston Symphony Orchestra concerts to be given at the Brooklyn Academy of Music during the winter and spring seasons, met yesterday afternoon at the home of the executive chairman, Mrs. Henry Joralemon Davenport, of No. 40a Monroe place.

Announcement was made that the concerts, to be given with Dr. Serge Koussevitzky conducting, on the evenings of Nov. 20, Jan. 8, Feb. 11, Mar. 12 and Apr. 2, would begin at 8:30 o'clock instead of at 8:15 as in previous years.

Plans were made to hold an informal reception and to serve coffee in the ballroom of the Academy during the first intermission on the evening of the opening concert. Mrs. Maxwell Lester, heading the hostess committee, will be assisted by Mrs. Edwin L. Garvin and Mrs. H. V. Kaltenborn.

More Subscribers

Mrs. Davenport announced that subscriptions for this year's concerts are greater in number than those of last year for the same date. Mrs. Edward C. Blum reported for the box committee and Mrs. M. Preston Goodfellow for the committee membership. Mrs. Davenport, George H. Gartlan and Robert Alfred Shaw appealed for increased support of the concerts. Plans for an intensive subscription campaign were made.

Tea was served with Mrs. Edward C. Blum pouring.

The Boston Symphony concerts are given in Brooklyn under the sponsorship of Brooklyn Institute of Arts and Sciences, Edward C. Blum, president of the board of directors; the Brooklyn Committee, Adrian Van Sinderen, chairman, and the Brooklyn Philharmonic Society, R. Huntington Woodman, president.

Mrs. Blum and Mrs. William H. Good are serving as vice-chairmen of the Brooklyn Committee. Miss Virginia Marvin heads the Junior League Committee.

Sponsors Named

The Brooklyn committee includes Dr. Joseph Dana Allen, Juan A. Almirall, Lloyd V. Almirall, John Anderson, Charles D. Atkins, Dr. Frank L. Babbott, Mrs. Charles Lynde Babcock, Jr., Judge William R. Bayes, Mr. and Mrs. Edward C. Blum, Mrs. Bruce D. Bromley, Mrs. Samuel T. Brown, Mrs. Glentworth Reeve Butler, Mrs. Otis Swan Carroll, Mrs. Thomas F. Casey, Mrs. I. Sherwood Coffin, Mrs. Ellwood Colahan, Mrs. Gordon Weir Colton, Miss Frances H. Coutts, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Walter H. Crittenden, Mrs. Russell V. Cruikshank, Mrs. Henry J. Davenport, Dr. John H. Denbigh, Justice Norman S. Dike.

Also Mrs. Mary Childs Draper, Mrs. H. Edward Dreier, Mrs. Guy Du Val, Mrs. William F. Eastman, S. Raymond Estey, Sumner Ford, Mrs. Merrill N. Foote, Mrs. Lewis W. Francis, Mrs. Charles W. Franklin, Mrs. George H. Gartlan, Mrs. Edwin L. Garvin, rMs. Charles R. Gay, Mrs. Emil Goetsch, Miss Theodora Goldsmith, Mrs. William H. Good, Mrs. M. Preston Goodfellow, Mrs. William B. Greenman, Mrs. J. Morton Halstead, Mrs. William Peter Hamilton, Walter Hammitt, Mrs. James M. Hills, Mrs. Earle P. Huff, Mrs. Russell S. Hume, Mrs. O. Paul Humpstone, William T. Hunter, Henry A. Ingraham, Mrs. R. F. Ives, Dr. William A. Jewett, Mrs. Frederick L. Johanns, Ralph Jonas, Mrs. Hans V. Kaltenborn, Jacob C. Klinck, David H. Lanman, Charles D. Lay, Mrs. Robert B. Lea, Mrs. John Eadie Leech.

Also Mrs. Maxwell Lester, Mrs. W. H. Lohman, Miss Hilda Loines, Mrs. Frederick D. MacKay, Mrs. William W. Marshall, Mrs. E. P. Maynard, Jr., Mrs. Frank Melville, Jr., Miss Irene Miles, Dr. Raymond B. Miles, Miss Ida A. Mollenhauer, Mrs. Alfred E. Mudge, Mrs. Carroll Leja Nichols, Neilson Olcott, Mrs. Dean C. Osborne, Mrs. Clifford E. Paige, Mrs. Frank H. Parsons, Mrs. Charles Elwell Perkins, James H. Post, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Mrs. Richardson Pratt, Mrs. Benjamin Prince, G. William Rasch, Mrs. Frank Reynolds, Miss Jessie Righter, Mrs. Donald Ross, Mrs. F. R. Schepmoes, Mrs. John D. H. Schulz, Mrs. Helen W. Seeley, Robert Alfred Shaw, Mrs. Frank E. Simmons, Mrs. William Slater, Mrs. Harold Irving Small, Mrs. B. Herbert Smith, Mrs. W. C. Spelman, Porter Steele, Mrs. Ernest K. Tanner, Mrs. Franklin Taylor, Miss Marion J. Terry, Thornton C. Thayer, Carl H. Tollefsen.

Other members are Mrs. Walter Truslow, John T. Underwood, Dr. Joshua M. Van Cott, Mr. and Mrs. Adrian Van Sinderen, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Clarence Waterman, Mrs. Walter F. Wells, Mrs. George Whittlesey, Mrs. William H. Whitton, Miss Josephine D. Wilkin, Surrogate George Albert Wingate, Mrs. Harry Michael Wingle, R. Huntington Woodman, Mr. and Mrs. Philip N. Youtz.

Junior League Unit

The Junior League Committee includes the Misses Helen Adam, Phyllis Barnes, Anne Chapman, Louise Goetze, Mrs. Theodore Fitz Randolph, the Misses Althea McCammon, Lillie Meurer, Mrs. Charles B. Singleton, the Misses Arietta Smith, Catherine Van Brunt, Edith Warren and Mrs. Hollis Thayer.

INDIANAPOLIS, IND.
TIMES

Good Music

—By James Thrasher.

It's a little hard to keep one's Sevitzkys and Koussevitzkys straight, especially since there is a new member of the former tribe in the field.

Dr. Serge Koussevitzky, of course, is the Boston Symphony Orchestra conductor. Fabien Sevitzky, who will conduct the Indianapolis Symphony Orchestra on Nov. 17, also is conductor of the Boston People's Symphony and the Philadelphia Sinfonietta. And now comes 15-year-old Rael Sevitzky to fiddle with Leon Barzin and a symphony orchestra over WOR at 9:15 o'clock tonight.

(Perhaps we had best stop telling you about the WOR music programs. The only people we know who get the Newark station satisfactorily are those with radios in their automobiles, and it's getting a little too cold to sit out of an evening, even for WOR's excellent entertainment.)

Young Sevitzky is a pupil of Louis Persinger, which speaks well for any "prodigy." Since this teacher guided the musical footsteps of the gifted Yehudi Menuhin and Ruggiero Ricci, to mention only two, one is convinced that he knows about what to do in the matter of bringing out latent talent.

Tonight's soloist is to play the first movement of the Goldmark Concerto, while Mr. Barzin will take the orchestra through Mozart's "Seraglia" Overture and "Cripple Creek," from Lamar Stringfield's "Southern Mountains" Suite.

# # #

Dr. Walter Damrosch is to tell school children, and any one who cares to listen, all about cellos and basses on the NBC Music Appreciation Hour at 1 p. m. tomorrow over WIRE. This will occupy the program's first half hour, and will include "The Swan" by Saint-Saens; the introduction to the "William Tell" Overture of Rossini, and parts of Beethoven's Fifth Symphony.

Doubtless the Beethoven excerpt will be from the trio of the third movement. The passage is one that made bass players in Beethoven's day struggle, perspire and say hard things about the composer. That was before the time of French bows for the "bull fiddle," and the music offered the first of many virtuoso snags which have been written since for the eight or ten gentlemen in the back row.

The second part of Dr. Damrosch's hour will take up the musical telling of fairy tales, for the benefit of Series B students. Included will be the Scherzo from Mendelssohn's "Midsummer Night's Dream" music, the "Prayer" from Humperdinck's opera, "Hansel and Gretel," scheduled for performance by the Arthur Jordan Conservatory in December, and "In the Hall of the Mountain King" from Grieg's incidental music to "Peer Gynt."

You'll recognize the Humperdinck selection (we hope) even if you don't know it already. It's the Detroit Symphony Orchestra's "theme song" that opens their Sunday night broadcasts.

OFFERS NEW WORK BY RACHMANINOFF

Stokowski Leads Philadelphia Orchestra in Russian's Third Symphony.

COMPOSER TAKES BOWS

N. Y. Times Nov. 7/36

Tchaikovsky's 'Solitude' and a Part of Mussorgsky's 'Boris' Complete Program.

Special to THE NEW YORK TIMES.

PHILADELPHIA, Nov. 6.—With Leopold Stokowski conducting, the Philadelphia Orchestra presented at the Academy of Music today the third symphony in A minor by Sergei Rachmaninoff, heard for the first time anywhere.

The concert marked Stokowski's first appearance of the Philadelphia Orchestra season. Besides the Rachmaninoff composition, he led the orchestra in two orchestral arrangements of his own, transcriptions from Tchaikovsky's "Solitude" and Mussorgsky's "Boris Godunoff."

The all-Russian program, but more especially the Rachmaninoff third symphony, was received with enthusiastic applause by an obviously impressed audience.

Rachmaninoff himself, as the only living one of the three distinguished Russian composers represented, joined in the applause for Stokowski's magnificent performance of his symphony, finally appearing on the stage to take several bows before the audience permitted him to depart.

Regarding the superb rendition of the new Rachmaninoff composition, Linton Martin, music critic of The Philadelphia Inquirer, said in part:

"It is thoroughly characteristic of its composer. In musical thought and expression it bears conspicuously closer relationship to the imperial past than to the puny present. Written in three movements, its thematic material is developed in highly original and even irregular manner and is of varying vitality in inspiration, though its qualities and construction are such that what it has to say manifestly cannot be entirely apprehended on the strength of a single hearing.

"If the impression produced was not deceptive or misguided, there seems to be more of gayety and less of gloom than Rachmaninoff has shown in certain earlier offerings. Whatever its ultimate place in the symphonic répertoire may be, it was hailed today with enthusiasm."

Trav. Nov. 8 '36

Work of Clementi Selected by Dr. Koussevitzky

Dr. Koussevitzky has chosen an entirely unknown symphony by Muzio Clementi for performance next Friday by the Boston Symphony Orchestra. Clementi was born in Rome in 1752 and died in England in 1832 and was thus somewhat older than Beethoven whom he outlived. He is known to the contemporary public, if at all, as a composer of piano works. He was, indeed, famous as pianist and also had a distinguished commercial career in England, where he passed the greater part of his life.

It was Clementi's misfortune that for many years his orchestral works appeared to have been lost. There were fragments, but no one bothered about them. Now, however, the modern Italian composer, Alfredo Casella, has pieced together two of his four last symphonies. Three of these scores were in the Congressional Library at Washington and the other in the British Museum. Mr. Casella things that they are much more than remarkable works. The story of his work in restoration of the symphonies is a fascinating one and will, no doubt, be told in full in Mr. Burk's program notes on Friday. Not all of the scores were complete, and Mr. Casella had to compose music in the proper style to fill them out. The First and Second have now been published by Ricordi, and we may be glad that Dr. Koussevitzky is going to let us hear one of them.

Cosella has written the following about Clementi as a composer: "The style is that of a musician whose life spans the gap from the death of J. S. Bach to the bloom of romanticism. A fundamentally classic spirit, severely trained and the possessor of a truly exceptional constructive and polyphonic technique, Clementi in these symphonies aims visibly to renew the great classic heredity with the new aspirations of the century. In these works we find a new and more potent assertion of the music, at once grandiose and witty, tragic, but more often serene, of his best piano sonatas."

NEWS FROM THE WEST

N. Y. Times Nov. 8/36

THE San Francisco Symphony, directed by Pierre Monteux, celebrates its silver jubilee this season. Efforts are being made, in connection with the anniversary, to increase the personnel of the orchestra to ninety players. The first pair of concerts will be given Friday afternoon, Jan. 8, and Saturday night, Jan. 9. There will be ten pairs in all.

Six Sunday afternoon concerts by the Seattle Symphony Orchestra, conducted by Basil Cameron, are to be given this season in the organization's recently formed Sunday Concert Club. The first will be presented next Sunday. The purpose of the club is to provide concerts in a more informal atmosphere than usually obtains. Its members are admitted to final rehearsals of the orchestra and have other privileges, such as meeting visiting artists, and so on.

Following a fortnight given over to opera performances and touring, the Cleveland Orchestra, conducted by Artur Rodzinski, resumes its symphony concerts this Thursday and Saturday nights in Cleveland, with Beryl Rubinstein as soloist in the world première of his Second concerto for piano. The program will contain further, Weber's "Oberon" overture, the Brahms Second symphony and Kodály's "Dances from Galanta."

Symphony Show by Frederick Lowell

Trav. Nov. 7/36

Frederick Eldridge Lowell, whose paintings will be shown at Symphony Hall, was born in Boston in 1874. He was the son of Edward Jackson Lowell, the writer, and was brother to Guy Lowell, the well-known architect. He graduated from Harvard in 1895. He took one or two courses in art at Harvard but did not show marked interest in that subject in his early years. After graduation he went into business and remained in one business or another until 1921 when he gave up business to devote his whole time to painting.

In the year 1898 he began to paint. His enthusiasm for art steadily increased and he eagerly spent what time he could on Sundays and vacations in painting. Finally the desire to devote his whole time to painting overmastered him and as before stated he gave up his business. After that he went to Europe several times and painted there and continued to paint in America when he was at home. He was an accomplished painter long before he took the final plunge in abandoning his business.

He did most of his painting at Cotuit and on the West Barnstable sand-dunes and other places on Cape Cod as well as at his home in Concord, while in America. In Europe he painted principally in France and Italy. He was very modest and not eager to push himself to have his first exhibition in Boston in 1926. This was very successful. Thirty-eight out of forty-one pictures were sold. In the following year he had an exhibition in New York and also sold several pictures.

Last Exhibition in 1928

His last exhibition was in 1928. This also was a success. After that he occasionally exhibited single pictures or groups of pictures with other artists. He died in 1933. In the spring of 1934 a memorial exhibition of his paintings was held at the Fogg Art Museum. This, like the exhibitions during his lifetime, attracted and fascinated many people.

The present exhibition is held at the wish of the trustees of the Symphony Orchestra, for Mr. Lowell was the first treasurer of the corporation and was selected by M. Henry L. Higginson himself for that position. He served as trustee until the time of his death. He painted landscapes principally but occasionally painted still life subjects and flowers. In his earlier days he worked more partularly in oils but his later work was almost entirely in water color. Besides the early oils and later water colors, a few black and whites will be included in the exhibition.

It is very appropriate that an exhibition of his work should be in Symphony Hall, for he was an extraordinarily musical person. He preferred to remain an amateur, but many people who heard him sing felt that his was the most beautiful voice that they had ever heard. He had a high baritone voice. It was not of exceptional size or power, but the distinction lay in his great sensitiveness and subtlety and the fact that his singing was pure music.

His paintings with their refined and strong sense of color were exhibited at a time when thee was rather a rage for the striking and bizarre, but now that many people are getting tired of the over-exuberance of much of the art of the last twenty years, people may be more and more in the mood to appreciate the delicate qualities of the art of such a rare person.

This exhibition will last about a month.

NEWS OF THE WORLD OF MUSIC

Forgotten Scores Are Brought Out

Nov 8 Post

BY WARREN STOREY SMITH

IN view of the fact concert programmes of all kinds so easily fall into distressing rut and routine, it is surprising that those who make them tend to confine themselves so closely to two classes of compositions, the generally acknowledged masterpieces of the established composers and the often ephemeral pieces of the hour. Thus we are likely to hear but half the piano sonatas of Beethoven or half of the viable symphonics of Mozart or of Haydn, a mere handful of the songs of Wolf or of Strauss. Dr. Koussevitzky, however, has now begun to search out the less known or unknown symphonies of Mozart, and the one he has thus far "discovered" this season gave so much pleasure that it is to be hoped that the good work will be continued.

There is also a praiseworthy movement now in progress to atone for the injustice long done those remarkable composers of symphonies, whose names are so often linked, Anton Bruckner and Gustav Mahler. Although first produced 25 years ago, Mahler's "Song of the Earth" remained unheard at Symphony Hall until 1928, when Dr. Koussevitzky most commendably brought it to our attention. Thanks to his devotion to a noble and touching score, we have just heard "Das Lied von der Erde" ised this season a revival of Mahler's Fifth Symphony, performed five times at Symphony Hall, between 1906 and 1914, but then abandoned. The Third, Fourth, Sixth, Seventh and Eighth Symphonies have never been attempted here.

Bruckner has fared slightly better, although the Third and Fifth Symphonies have not been played here since 1901, or the Ninth since 1914, while the First, Second and Sixth are unknown to us. It appears, however, that Arthur Fiedler's MacDowell Club Orchestra is at work upon the Third, sometimes called the "Wagner Symphony," and will probably perform it later in the season. This service to Bruckner is no less creditable to the club and to Mr. Fiedler than was the performance at a MacDowell Club concert, two years ago, of Tchaikovsky's First Symphony, until then unknown to Boston—an agreeable work, as it proved, if somewhat tentative and immature.

* * * *

And now Dr. Koussevitzky is to offer us at the Symphony Concerts of this week an American premiere of the symphony of a contemporary of Beethoven, none other than our old friend, Muzio Clementi, of the Sonatinas of our childhood days at the piano, and of the "Gradus ad Parnassum." Clementi was born in Rome in 1752, procured an appointment as organist at the age of nine; at the age of 14 had composed a mass which, publicly performed, created considerable stir in Rome; went to England as a youth, and at the age of 21 burst upon London as a pianist and composer of so conspicuous attainments that, to quote the article in Grove's dictionary, "he carried everything before him." As conductor in London, as travelling virtuoso, as composer and as teacher, he lived a long and busy life, dying in the town of Evesham in Worcestershire, at the age of 80, and being buried in Westminster Abbey. Again, to quote the Grove article, "he was married three times, had children in his old age and, shortly before his death, was still able to rouse a company of pupils and admirers—amongst whom were J. B. Cramer and Moscheles—to enthusiasm with his playing and improvisation."

The symphony which we are to hear is one of three which Alfredo Cassela has, after much research, reconstructed from fragments found in various European libraries. Another of the three was heard with interest in New York, last season, when Mr. Toscanini introduced it to that city.

* * * *

53.

FOLK MELODIES OF BRAZIL

N.Y. Times Nov. 8/36

BRAZIL has no folksongs, but incontestably has folk-melodies, according to Mario de Andrade in The Brazilian American of Rio de Janeiro. That is, Brazil possesses no traditional folk-tunes even a century old. But there is a great abundance of songs and dances having all the characteristics exacted by science for placing a musical expression in the category of folklore. These melodies are born and die quickly, for the people soon forgot them. But, although the music is not preserved, it always conforms to certain methods of treatment, and always contains a certain number of recurring themes and rhythms, tonal tendencies and turns of rhythm. These are traditional, completely anonymous and autochthonous, sometimes peculiar to and always characteristic of the Brazilian folk idiom.

LISZT ANNIVERSARY BOOK

In conjunction with the fiftieth anniversary of the death of Franz Liszt, a new work on that master, by Herbert Westerby, entitled "Liszt, Composer, and His Piano Works," was published by William Reeves recently in London, England. The book is in three parts—a biography, which brings to light many hitherto unknown details; a critical analysis of Liszt's piano compositions, with an evaluation of Liszt as composer and a consideration of the relative technical difficulty of the piano works.

Mozart and Mahler Happily Paired by Dr. Koussevitzky

Trans. Nov. 7/36

Performance of "Das Lied von der Erde" Reveals Artistry of a Singer New to Boston

By Moses Smith

Two symphonies complete this week's program of the Boston Symphony Orchestra. One is that delightful work of Mozart in C major which bears the Koechel Number 338, and which was strangely neglected in the early history of the orchestra. The other is really Mahler's Ninth. But he called it "Das Lied von der Erde" because—so the tale runs—of his superstition that he could not survive more than the hallowed nine symphonies that Beethoven wrote.

When a number as long and as elaborate as Mahler's symphonic song-cycle is planned for performance, the rest of the program must make shift accordingly. A conductor has the choice of a medium-sized symphony or of a couple of short numbers. And so this week's program is dictated by other exigencies than mere clever program-building.

But the result is a happy one. For the weightiness and sombreness of "Das Lied von der Erde" Mozart's gay symphony is splendid foil. This symphony in three movements—without a minuet—is a masterpiece, as it is scarcely necessary to remind those who remember it. For the performers it has the usual number of pitfalls of other works by Mozart and perhaps a few more. It must be played "straight," but it must also be played imaginatively.

The performance at yesterday's concert under Dr. Koussevitzky's baton was very fine. I do not recall such beautiful Mozartean playing by the Symphony Orchestra through the years of Dr. Koussevitzky's tenure. From beginning to end the pace of the successive movements was happily chosen and admirably maintained. There was no irritating wayside stopping, to admire the scenery while the course and direction of the music were lost. There was not an accent but what was perfectly in place and perfectly stressed. The phrasing was free from mannerism; but it had vitality at every point. The instrumentalists, and especially the string section, were in superb form. Thus a masterpiece of vivacity and wit and refined sentiment came and went, and left not a troubled thought behind.

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What a contrast between this music and that of Mahler! What a distance between the ironic inflection of Mozart, always good-humored though subtle, and the acid, bitter satire, the stinging pessimism of Mahler! As direct and straightforward as the earlier composer was in both thought and utterance, the composer writing a century and a quarter later was tortuous and involved.

But each artist according to his time and his lights. Mozart's music is wonderful for itself. It could not have been written in the stormy nineteenth century or the troubled twentieth. And it could not, in any event, have been written by anyone other than the unique genius who wrote it.

It is one of the finest tributes that can be paid to Mahler's music to say that none but Mahler could have written it. There are reminiscences of other composers, but they are few and unimportant. We are only beginning to realize, I think, how original a composer Mahler was. His originality is exhibited in his formal schemes, obviously; in his melodic line and his harmonic vocabulary; above all, in the color of his instrumentation. The individuality of Mahler is reflected in his influence on other composers; an influence which, far from being negligible, is in some respects the mainspring of the whole Viennese school of Schonberg.

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These considerations were prompted by yesterday's performance of "Das Lied von der Erde," an almost wonderful and almost terrifying work. It is now harsh and now poetic. The variety of the musical speech is never aimless. Mahler's ingenious use of the device of the motto theme insures unity without monotony. The work is long, but, for the sympathetic, not tiresome. There is a hypnotic quality in some of the more contemplative sections which is dangerous. For it can be so effective as to lull the weak-willed to sleep. And there is in the final movement a poignancy that is rare in all music.

To be effective, it is true, this music must be well performed. No routine rendering suffices (as it would in the case of a Mozart symphony). Yesterday's performance was glorious. Dr. Koussevitzky was in one of his best elements. (It is strange, not that he should present the music of Mahler as often as he does but that he does not include it even more frequently on his programs.) His orchestra was with him at every stage in a presentation that seemed exceptionally well prepared.

The six songs for solo voices are evenly divided between a tenor and a contralto. This music is not easy to sing; it is even more difficult to project. It requires not merely careful vocalization but also conviction and imagination. Paul Althouse, the tenor in yesterday's performance is a reliable singer, a conscientious artist. But neither his voice nor his temperament was as well suited to the music of Mahler yesterday as both have been to other music he has sung at these concerts. But perhaps this evening will tell another story.

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Maria Ranzow, the contralto, was new to Boston, and she was a pleasant surprise. Her voice was yesterday of uneven quality. Her high tones were frequently strained, harsh and even coarse, especially when fullness was required. Her low tones were truer, but not always sufficiently resonant. But in the middle the voice was of a gorgeous, velvety quality.

Yet it was not so much the voice as the singing, not so much the singing as the divining artistry that moved the listener. There was an imperious aspect to her rendering, that made it a fit companion to Dr. Koussevitzky's presentation. The music of Mahler is not yet popular. But the wonderful singing of Mme. Ranzow in the final number, and the equally admirable playing of the orchestra stirred the Friday afternoon audience most profoundly.

MEXICO'S ARTISTIC DEVELOPMENT

N.Y. Times - Nov. 8/36

Native Influences Have Vitalized the Music of Nation

IN the field of music the Mexican revolution is achieving perhaps its most pronounced success. The imitativeness that formerly characterized so much of musical composition is steadily passing, and out of the disappearing mists it is now possible to determine the broad outlines of the new musical spirit that is taking shape.

With some reservations, comment upon the newer productions can be only favorable. The new school of Mexican composers includes names that are rapidly becoming familiar to international audiences, and in their work is a quality that is in fair way of giving Mexican influence a dominant position in certain departments of the art.

The immediate effect of the revolutionary spirit was a revulsion to foreign influence. That, of course, is characteristic of revolutions, not only in Mexico but in Germany, in Turkey, in Russia and elsewhere. In politics this has been expressed in the slogan "Mexico for Mexicans" and in laws forbidding the employment of foreigners. In the fine arts the revolution has meant a reaction to foreign influence and a search for inspiration among native sources. All this has too frequently meant a narrowing and devitalizing ingrowth, but in the case of Mexico the result has been the opposite.

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A number of reasons exist for the success of the Mexican musical revolution. The nascent Musica Mexicana is characterized as new, but it is new only in the sense that it is unfamiliar to the modern world. The freshness of form and manner which one observes in the works of Ponce, Rolan, Revueltas, Huizar and Chavez derives from its emphasis and reliance upon indigenous inspiration, particularly the Aztec. Like the cathedral and the National Palace in Mexico, D. F., the new musical structure is built upon foundations that were laid long before the appearance of the conquistadores in the New World.

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Even the casual visitor to Mexico cannot escape the fact of a vigorous musical temperament, which must have its roots deep in the racial history. Music pervades the soul of Mexico. Stand on the Cinco de Mayo any cool evening, and presently you will be surrounded by a group of boyish musicians, strings tightened, drums stretched, ready to beguile you with a dance and a melody. Press into a crowd in the market places, and like as not you will find a young man with a guitar singing the latest love ditties. Walk along the narrow, traffic laden streets, and you will find yourself keeping time to a sidewalk xylophone, or listening to airs from a wheezy accordion. If you are incurably romantic, go out along the less frequented thoroughfares and listen to the music from maidens' throats that floats out through the heavily barred windows. Or better still, go out to Xochimilco, drift along the lagoons in a flower-wreathed boat, and sink into a reverie of Venice, while songs, mingled with the sighing of the breeze among the poplars, are wafted to you across the waters.

The archaeologist understands as well as any one how deep the spirit of music runs. Search among the carvings on prehistoric Mayan and Aztec ruins and you will find an incredible variety of musical instruments portrayed. You will find them painted on fragments of pottery dug up among the ruins, and here and there, in the museums, bits of these instruments themselves. Go among the Indian villages—villages where despite the influence of the four hundred years since the conquest the ancient life of the Aztec still goes on—and you will find these same instruments, modified of course by the currents of time, played upon in evenings when the moon rises and the night birds begin to call through the forest.

The enthusiasm for music exists everywhere in Mexico. The smallest pueblo has its band that plays once a week in the public plaza. In the national capital two splendid symphonies are maintained—the Orquesta Sinfonica de Mexico, and the Orquesta Nacional de Mexico—while the Mexico City Police Band is accounted among the best brass bands of the world. Perhaps the most convincing evidence that can be offered to the inquiring visitor is to ask him to go to any one of the various recreational centers for workers on an evening when the Orquesta Sinfonica is playing. These concerts, of the same quality and program as at the Palacio de Bellas Artes, are given regularly during the Summer season, with admission free to workers and children. These concerts are always enthusiastically attended, and to observe the rapt attention given to Beethoven's Fifth by men, women and children of the type described as Indians and mestizos is to need no further persuasion as to the meaning of music to the Mexican.

Mexican music never made much impression on the world at large, of course, and has been, until recently, without creative impulse. What stifled the creative spirit was, as in other departments of the fine arts, the pressure of European influence. Mexico was a land with a highly organized metropolitan life and an undernourished, neglected hinterland. To the educated Mexican, life seemed bearable only in the capital. Mexico, D. F., was to the Mexican what Paris is to the Frenchman, only more so. Mexico, D. F., became an imitation of Paris, a spurious thing foreign to the native spirit of Mexico. In the same way music, art, literature, all the expressions of civilized society, were borrowed from, or found their inspiration in, European models. The purely native was scorned. The term "Indian" or "mestizo" was one of opprobrium.

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In music the revolutionary movement has been particularly fortunate—more so perhaps than in the plastic and decorative arts—in the fact that when foreign influence was cast aside, there was a native musical culture upon which to fall back. It has been an advantage that this culture has not enjoyed—except in the most tenuous manner—a continuous tradition. Though there exists a native music, it does not lie scattered about like boulders on a landscape, ready for any artisan to gather. It must be sought for, quarried out of the rock, pieced together from prehistoric fragments and patiently reconstructed. This is a task that requires time. Thus, the revolutionary movement in Mexican music has been spared the frenzy that has marked the decorative arts, as in Diego Rivera's work, or the barbarism of the plastic arts, as in the sculpture of Carlos Bracho. Mexican music has

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BARBIROLLI OPENS SYMPHONY SEASON

Philharmonic's First Concert at Carnegie Hall Directed by English Conductor.

WORK BY BERLIOZ IS GIVEN

'Roman Carnival' Initial Piece on Program—Composition by Bax Presented.

N.Y. Times [illegible]

By OLIN DOWNES

The 1936-1937 season of the Philharmonic - Symphony Orchestra opened last night in Carnegie Hall with a brilliant audience in a festive mood, and it introduced to the American public the young English conductor, John Barbirolli.

The biographical facts of Mr. Barbirolli's career have been extensively published, and there is no need to recount them in detail here. He commended himself to the audience by the modesty of his demeanor and his evident spirit and sincerity as an interpreter.

He opened the program with one of the best of orchestral curtain-raisers, the Berlioz "Roman Carnival" overture. The performance was one of contagious zest. Every conductor, granted he possesses the degree of temperament and individuality which connotes a person capable of leading and inspiring an orchestra, draws from his orchestra a certain characteristic quality of tone. Mr. Barbirolli makes his orchestra sound. He is not a big or a robust-appearing person, but his predilection is for a full blooded tone, and his excitement was felt by the audience.

Also evident was a tension and perhaps a lack of composure very understandable in the circumstances. The sum of this opening performance was an interpretation, warmly applauded, which gave the audience evident satisfaction and reminded us again of the magnificent qualities of the orchestra.

Mr. Barbirolli introduced a novelty, dedicated to him by the English composer Bax. It is a symphonic poem, "The Tale the Pine Trees Knew," and a very poor piece of music. This must be said, although the conductor did all that he could for the composition. But it is curiously bad Bax for the date of the work, which is 1933. One would be inclined, in fact, if the program note had not given information to the contrary, to ascribe this effusion to the composer's immature period. It is nebulous and in general imitative music, possessed of most of the vices of the semi-impressionistic Celtic school and none of the distinguished qualities of the best Bax scores. It has not, for example, the ingratiating Celtic atmosphere of the early "Garden of Fand," and it is far from the power and the fine, rugged lines of the last two Bax symphonies. The piece served to show the conductor as interpreter of music of a certain type, but it cannot be said that it ranks as an addition to the Philharmonic-Symphony repertory.

The program, longer than has been customary at the Philharmonic-Symphony concerts, provided two symphonies. The first is infrequently heard—the Mozart symphony in C major, No. 425 in the Kochel catalogue. Exceptions could be taken to passages in this work, where there was a tendency, now and again, to drag a tempo and sugar a phrase.

It might also be fair to say that the season is young to play a Mozart symphony with the degree of transparency, finish and perfection of classic style that this music so imperatively requires. The fast movements had much to commend them; the slow movement, the most difficult to do with complete justice, is perhaps the highest test of the interpreter. But, again, this account is written of a gifted young conductor, giving his first American concert under conditions to which he has to find complete adjustment.

For the writer the best part of the evening was offered by the last two movements of the Brahms Fourth symphony, where there was exceptional virility, grip, lyrical opulence and on occasion the impact of the bear's paw. The tempo of the first part of the scherzo was the right one—a tempo of rugged Brahms indvidualism. Perhaps the trio was a little slow, a little sentimental. In general this was a red-blooded, dramatic and grandly constructed reading—more especially in the later pages of the symphony.

Of earlier ones not so much could be said. These movements were somewhat episodic, having in places the one tempo and the true accent, in other places missing the essence of the composer's thinking. But the variations of the celebrated passacaglia were read with a fine versatility of expression, now in a poetic, now in a heroic spirit. At the end the audience gave Mr. Barbirolli resounding applause.

Mr. Barbirolli's manner on the platform is ingratiating, and unintentionally demonstrative as the musical afflatus seizes him. It is a pleasure to chronicle the fact that he conducts from score, and not from memory in the ridiculous and unnecessary way in which certain celebrated conductors find it necessary to imitate Toscanini. It was evident that in more than one instance Mr. Barbirolli could have led without score, had it been necessary. He did not choose thus to exhibit himself and thus to make matters more risky and less certain for the players of the orchestra.

It will be time to estimate him in detail as an interpretative musician after we have heard him not in one, but in half a dozen concerts. His American début gained him a very favorable reception.

GLOBE
TORONTO, CAN.
NOV 14 1936

France has bestowed the order of Commander of the Legion of Honor upon Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. As Sir Thomas Beecham with the London Philharmonic Orchestra opened a tour of Germany in Berlin yesterday, and the Dresden State Opera Company has just concluded a special "season" at Covent Garden in London, one wonders whether music has entered the realm of international diplomacy, not to say "Welt-Politik."

OPERA AND CONCERT ACTIVITIES

LOOK for something different in the selection of an opening night opera at the Metropolitan Opera House. It is whispered that Edward Johnson is ready to abandon the time-honored practice of starting with a French or Italian work. If he does decide to take another course, he is confronted with a choice from the German répertoire or an opera in English. Since the pickings in the latter category are scarce, it would seem that a Wagner opera might be selected.

Three works by the incomparable Richard come to mind that have qualities that should commend them for an opening—pageantry, color, grandeur. "Die Meistersinger" would perhaps be considered first, since it has a great deal of cheer; the other two might be "Tannhaeuser" or "Lohengrin."

It may be, of course, that Mr. Johnson and his advisers will select such a work as the English version of "The Bartered Bride," which is gay, tuneful and well sung. It was the brightest spot in the Spring season.

The Metropolitan auditions of the air are now in their third week and will continue for at least twenty-three, possibly thirty-six more. As many as 250 young singers apply for auditions in the course of one week, and four are heard on the air each Sunday. The Metropolitan expects to take seven young singers for the next Spring season. If more than seven talents are discovered, the Metropolitan may give débuts to the others as well.

John Barbirolli gave it as his opinion, the day he arrived in New York, that his most important meeting with the Philharmonic-Symphony Orchestra would be the first rehearsal.

That rehearsal went off smoothly, according to reports of eyewitnesses. The new conductor was introduced by Arthur Judson, the manager of the orchestra. Mr. Barbirolli observed that it was an honor to be called to head the Philharmonic-Symphony. The first work, a Berlioz overture, was played without pause. Mr. Barbirolli obviously wanted to get an idea of the tone. Afterward he said that it was splendid. The remainder of the rehearsal was according to Hoyle, the conductor stopping the orchestra from time to time to request changes.

At the end of the rehearsal some of the musicians spoke with approval of Mr. Barbirolli's beat. He seemed to be well satisfied with the orchestra.

News comes to light in devious ways. The fact that Paul Hindemith, the German composer, would visit these shores late this season was revealed indirectly the other day in an announcement that the League of Composers would tender a reception in his honor in April. But the immediate reason for Mr. Hindemith's visit is his expected participation at the Library of Congress Music Festival in Washington in the Spring.

The opera school of the Juilliard School of Music has confirmed the report, printed in this column, that it would present the première of the new romantic comedy-opera by Albert Stoessel and Robert A. Simon and Vaughan Williams's "The Poisoned Kiss." The Stoessel-Simon work has acquired a title since last heard of. It will be called "Garrick."

The Williams opera, described as a romantic extravaganza, has a text by Evelyn Sharp. It was performed in London, where opinion was divided. Some thought that Mr. Williams had written charmingly in a gay, romantic vein. Others were disappointed that the composer of the "London" and "Pastoral" symphonies had not chosen a more momentous theme.

The Juilliard opera school will open its season with Gounod's setting of Molière's "Le Médecin malgré lui." A new version of this rarely heard work has been prepared by Marshall Bartholomew and Alexander Dean, to be called "The Frantic Physician." This work will be done Dec. 9 to 12. "Garrick" will follow on Feb. 24 to 27, and "The Poisoned Kiss" will be last April 21 to 24.

McCormack C

Markevitch's Latest Score: "Le Paradis Perdu"

Her. Nov. 8/36

By ALEXANDER W. WILLIAMS

"The exploitation of Igor Markevitch"—so might run a chapter heading in a future history of music of the 20th century. And what an account of snobbishness and meanness it would be! It is all very well to consider politics a disagreeable trade, but one can go to the arts as well for examples of petty prejudices. The case of Igor Markevitch furnishes an instance of the evils of publicity and the peculiar snobbism of the intellectual world. The musical world, as a matter of fact, has never been considered a very pleasant place. Romain Rolland's "La Foire sur la Place" is a scathing account of its worst aspects, its hideous commercialism. One can also go back to the reports that Heine wrote from Paris in the 1840s.

Markevitch was one of the last of the composers to have worked for the great impresario Diaghileff. He was also one of the youngest and is today but 24 years old. He had undoubted talent and was taken up by the smart intellectuals. His music was played at the "Serenade" concerts of the Princesse de Polignac. He was sponsored by Jean Cocteau, who is certainly a writer of immense cleverness, but in a decadent tradition and one whose literary style has veered to all the winds of fashion. Virgil Thomson, the American composer, wrote an amusing account of the young artist's debut in Modern Music for November, 1932.

AN UNFORTUNATE LAUNCHING

From the point of view of the musical world outside Paris, Markevitch could not have had a worse introduction. There is nothing, for instance, that your English or American critic hates worse than to be dictated to by Paris. Across the channel and the Atlantic the critics breathed fire and waited their chance. It was not long in coming, and ever since Markevitch's music has been treated in the English-speaking press much as a freshman is handled by a western college fraternity. He has had a poor time of it, and we owe him the decency of an unprejudiced hearing.

Mr. Thomson first created the sneer "little Igor," in belittling comparison with Stravinsky. The nickname has been taken up on all sides, and in almost any review of one of his works you will find it used with mocking cruelty. There is something rather nauseating in this spectacle, the hounding of a young man whose faults in another would be attributed to youth. Another fault was that the unhappy composer began by writing wittily. Of course he was at once denounced for being superficial. Would the youthful Olivier Messiaen's "Les Offrandes oubliees," heard here recently, have been accorded such respect if it had not been a solemn work?

Markevitch, at any rate, soon learned his lesson. He turned his back on the boyish impudence and wit of "Rebus," set his jaw with determination and wrote a serious "Introduction and Hymn." But it was too late, and furthermore, the latter work is not a good one. In the situation here Dr. Koussevitzky has evidently lost faith in Markevitch, for he has not repeated his works and has not introduced any new ones. The Harvard Glee Club brought out a part of the interesting "Cantate" last year. The Flute Players' Club, if we remember right, gave a piece of chamber music. But there has not been much attention to a composer whose publicity was so extensive.

"LE PARADIS PERDU"

This, we must remark again, is a misfortune, for Markevitch is a young composer. He has shown talent, even if his critics consider it to have been misguided. At 24 he is surely capable of composing something that is worth hearing. At 24 he is hardly to be dismissed as an artist barren of ideas. The answer is that he has done something of interest—"Le Paradis Perdu," which is a cantata inspired by Milton's poem, but to a text by the composer.

We had the advantage of hearing this work under rather unusual conditions last summer in Switzerland. Markevitch and his wife (she is the daughter of Nijinsky) were living near Vevey. He had with him some records of "Le Paradis Perdu" which had been made during the performance of the work by the B. B. C. orchestra in London. But he had no gramophone. Mr. Hugh Cuenod, who was one of the soloists in that performance, introduced him to a house where there was a gramophone; and we were lucky to be present at the session.

It is not possible to write finally of our impression of this work, because temporary records struck off during the actual performance are necessarily very imperfect. Nevertheless, we felt that it was an amazing work. It might be too quickly compared with Stravinsky's "Persephone," but the music is much more emotional and more dramatic. As in much of modern music, its fascination lies in the rhythmic ingenuity and the strange effects of instrumental timbre. More particularly the characterization of the spirit of evil and the contrast with the other solo voices are skillfully carried out. "Le Paradis Perdu" deserves a hearing, but only if we can rid our minds of the prejudice with which we have hitherto listened to Markevitch's music.

Hollywood has in several instances called on outstanding American composers to provide music for its output. The trend toward inviting men of serious purpose has been developing steadily, but it is still behind the movement abroad, where motion picture companies have long made a habit of entrusting musical scores to composers of reputation.

At the Radio City Music Hall this week there is current "As You Like It," a sound film which boasts a score by William Walton. Mr. Walton's name is well known to readers of the music pages. He is the composer of the symphony which the Philadelphia Orchestra introduced to New York last month. He has written other weighty works. Men of his caliber lend distinction to their share in the movies.

In response to requests for information, the family of the late Marcella Sembrich reveal that the soprano's studio, which stands on a wooded point of land jutting out into Lake George, near Bolton, will be preserved as Mme. Sembrich left it. It will be open to visitors next Summer and plans are being made for an added display room.

Adv. Nov. 8/36

Music Editor

MOZART'S Symphony in C major, No. 34 (K. 336), and Mahler's "Das Lied von der Erde" for tenor, contralto and orchestra comprised the program of the fifth regular pair of Boston Symphony concerts conducted by Serge Koussevitzky on Friday afternoon and Saturday evening.

The program itself was marvelously designed, as so many of Dr. Koussevitzky's are,—Mozart's scintillating little jewel of a work beautifully offsetting the introspective melancholy of the larger work.

Contrary to one's anticipation of the event, however, the concert of Friday afternoon was not an occasion of unalloyed musical enjoyment.

Previous performances of Mozart by Dr. Koussevitzky and the orchestra—especially those of this season—have tutored one to expect not only a perfect but an inspired revelation of that master's music.

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IT IS quite probably not the part of wisdom to expect miracles as a matter of course, and certainly more gracious to greet their occurence with enthusiasm than to deplore their absence with bitterness. It is, in short, with all due acknowledgment of the fact that inspiration cannot be turned on and off at will like a mechanical device, that it must nevertheless be recorded that the performance of Mozart's Symphony on Friday afternoon was neither perfect nor inspired. (It might well have been otherwise on Saturday evening.)

The difference between a good performance of a work and a great one, while immeasurable in extent of relative significance, is often slight in actual fact. The dynamics a little forced, the phrasing a bit too studied, the myriad number of details—none of them of minor importance—only slightly out of joint results in the displacement of animated brilliance for nervous strain, of a sustained and spontaneously flowing expression of mood for a stilted one.

Thus, though there were moments of both wit and brilliance, and, in the second movement much sheer loveliness, in the performance of the Mozart Symphony on Friday afternoon, the total result was disappointing.

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IF THE performance of Mahler's "Das Lied von der Erde" brought added disappointments the fault was neither Dr. Koussevitzky's nor the orchestra's.

It was unfortunate that both to the demands made upon the guest artists by the music, and to the standard of performance set by the orchestra, they proved inadequate.

As the tenor, Paul Althouse's voice was often submerged by the orchestra. It is entirely too thin in quality for such a score. In addition, his reading lacked poetic intensity.

Maria Ranzow's performance as contralto was likewise inadequate.

This music, based on the verses of Hans Bethge, who in turn had it from such ancient Chinese as Li-Tai-Po (Eighth century), Mong-Kao-Jen (Eighth century), and Wang-Wei (of thereabouts) is an embodiment of sheer poetry of thought sublimely expressed.

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MAHLER composed it in the summer of 1908 while in Austria vacationing from his arduous duties as conductor of the New York Philharmonic. It was a period of gloom and intensified sadness for him—one in which he felt his approaching doom and which found him only too well attuned to the philosophy running through the verses, "Empty the cup to the dregs. Dark is life, and dark is death."

Written in six parts, "Das Lied von der Erde" is not strictly speaking a song cycle, neither is it a symphony in the classic sense. But while it is neither it has the essential qualities of both and Mahler, always original, has here written music that is its own justification for itself.

MAHLER AT BEST WITH SYMPHONY

Overwhelming Music of "Song of the Earth"

Nov. 7/36

BY WARREN STOREY SMITH

Within the space of five weeks the current season of Symphony Concerts has yielded two "occasions": first, the double anniversary performance of Liszt's "Faust" Symphony, and now a repetition of Mahler's "Song of the Earth," 25 years almost to a day after the first performance of it in Vienna. And by the word "occasion" something much more than mere ceremonial and observance is intended. Cont.

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Beauty." Yet to what extent the conductor could tone down the orchestra in these passages is a question difficult to decide. Admittedly it was intended that the words should be heard. Admittedly, too, "Das Lied von der Erde" is primarily a symphonic work in which the orchestra no more plays the role of accompanist than it does in "Tristan" or the "Ring."

When Mr. Althouse was not pitting himself against an inconsiderate composer and conductor, as in the fascinating third division, "Of Youth," or in most of the fifth, "The Drunken One in Springtime," he was once more the accomplished singer and musician we know so well, neglecting neither the requirements of the composer nor those of the poet.

To the contralto falls the most impressive, the most characteristic portions of the work, "The Lonely One in Autumn" and "The Farewell." Here, indeed, Mahler has written a music so sorrowful that it melts the heart, music that stabs with its beauty.

Once or twice yesterday Miss Ranzow failed to bring forth the full significance of that which was entrusted to her, as in the phrase "Ich komm' zu dir" in "The Lonely One," but in the final division, with Mahler, with Dr. Koussevitzky and with the orchestra, she ascended to the heights. And throughout, as did Mr. Althouse, she displayed a spirit of true devotion to the composer. This is not soloist's music.

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MUSIC

Nov. 7/36

SYMPHONY HALL

Boston Symphony Orchestra

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The program next week will contain, in addition to the D minor Symphony of Cesar Franck, and the "Spring" orchestral concerto of Vivaldi, a rare novelty, one of Muzio Clementi's symphonies, re-orchestrated by Alfredo Casella.

C. W. D.

McCormack

OPERA AND CONCERT ACTIVITIES

LOOK for something different in the selection of an opening night opera at the Metropolitan Opera House. It is whispered that Edward Johnson is ready to abandon the time-honored practice of starting with a French or Italian work. If he does decide to take another course, he is confronted with a choice from the German répertoire or an opera in English. Since the pickings in the latter category are scarce, it would seem that a Wagner opera might be selected.

Three works by the incomparable Richard come to mind that have qualities that should commend them for an opening—pageantry, color, grandeur. "Die Meistersinger" would perhaps be considered first, since it has a great deal of cheer; the other two might be "Tannhaeuser" or "Lohengrin."

It may be, of course, that Mr. Johnson and his advisers will select such a work as the English version of "The Bartered Bride," which is gay, tuneful and well sung. It was the brightest spot in the Spring season.

The Metropolitan auditions of the air are now in their third week and will continue for at least twenty-three, possibly thirty-six more. As many as 250 young singers apply for auditions in the course of one week, and four are heard on the air each Sunday. The Metropolitan expects to take seven young singers for the next Spring season. If more than seven talents are discovered, the Metropolitan may give débuts to the others as well.

John Barbirolli gave it as his opinion, the day he arrived in New York, that his most important meeting with the Philharmonic-Symphony Orchestra would be the first rehearsal.

That rehearsal went off smoothly, according to reports of eyewitnesses. The new conductor was introduced by Arthur Judson, the manager of the orchestra. Mr. Barbirolli observed that it was an honor to be called to head the Philharmonic-Symphony. The first work, a Berlioz overture, was played without pause. Mr. Barbirolli obviously wanted to get an idea of the tone. Afterward he said that it was splendid. The remainder of the rehearsal was according to Hoyle, the conductor stopping the orchestra from time to time to request changes.

At the end of the rehearsal some of the musicians spoke with approval of Mr. Barbirolli's beat. He seemed to be well satisfied with the orchestra.

News comes to light in devious ways. The fact that Paul Hindemith, the German composer, would visit these shores late this season was revealed indirectly the other day in an announcement that the League of Composers would tender a reception in his honor in April. But the immediate reason for Mr. Hindemith's visit is his expected participation at the Library of Congress Music Festival in Washington in the Spring.

The opera school of the Juilliard School of Music has confirmed the report, printed in this column, that it would present the première of the new romantic comedy-opera by Albert Stoessel and Robert A. Simon and Vaughan Williams's "The Poisoned Kiss." The Stoessel-Simon work has acquired a title since last heard of. It will be called "Garrick."

The Williams opera, described as a romantic extravaganza, has a text by Evelyn Sharp. It was performed in London, where opinion was divided. Some thought that Mr. Williams had written charmingly in a gay, romantic vein. Others were disappointed that the composer of the "London" and "Pastoral" symphonies had not chosen a more momentous theme.

The Juilliard opera school will open its season with Gounod's setting of Molière's "Le Médecin malgré lui." A new version of this rarely heard work has been prepared by Marshall Bartholomew and Alexander Dean, to be called "The Frantic Physician." This work will be done Dec. 9 to 12. "Garrick" will follow on Feb. 24 to 27, and "The Poisoned Kiss" will be last April 21 to 24.

Hollywood has in several instances called on outstanding American composers to provide music for its output. The trend toward inviting men of serious purpose has been developing steadily, but it is still behind the movement abroad. where motion picture companies have long made a habit of entrusting musical scores to composers of reputation.

At the Radio City Music Hall this week there is current "As You Like It," a sound film which boasts a score by William Walton. Mr. Walton's name is well known to readers of the music pages. He is the composer of the symphony which the Philadelphia Orchestra introduced to New York last month. He has written other weighty works. Men of his caliber lend distinction to their share in the movies.

In response to requests for information, the family of the late Marcella Sembrich reveal that the soprano's studio, which stands on a wooded point of land jutting out into Lake George, near Bolton, will be preserved as Mme. Sembrich left it. It will be open to visitors next Summer and plans are being made for an added display room.

Markevitch's Latest Score: "Le Paradis Perdu"

Her. Nov. 5/36

By ALEXANDER W. WILLIAMS

"The exploitation of Igor Markevitch"—so might run a chapter heading in a future history of music of the 20th century. And what an account of snobbishness and meanness it would be! It is all very well to consider politics a disagreeable trade, but one can go to the arts as well for examples of petty prejudices. The case of Igor Markevitch furnishes an instance of the evils of publicity and the peculiar snobbism of the intellectual world. The musical world, as a matter of fact, has never been considered a very pleasant place. Romain Rolland's "La Foire sur la Place" is a scathing account of its worst aspects, its hideous commercialism. One can also go back to the reports that Heine wrote from Paris in the 1840s.

Markevitch was one of the last of the composers to have worked for the great impresario Diaghileff. He was also one of the youngest and is today but 24 years old. He had undoubted talent and was taken up by the smart intellectuals. His music was played at the "Serenade" concerts of the Princesse de Polignac. He was sponsored by Jean Cocteau, who is certainly a writer of immense cleverness, but in a decadent tradition and one whose literary style has veered to all the winds of fashion. Virgil Thomson, the American composer, wrote an amusing account of the young artist's debut in Modern Music for November, 1932.

AN UNFORTUNATE LAUNCHING

From the point of view of the musical world outside Paris, Markevitch could not have had a worse introduction. There is nothing, for instance, that your English or American critic hates worse than to be dictated to by Paris. Across the channel and the Atlantic the critics breathed fire and waited their chance. It was not long in coming, and ever since Markevitch's music has been treated in the English-speaking press much as a freshman is handled by a western college fraternity. He has had a poor time of it, and we owe him the decency of an unprejudiced hearing.

Mr. Thomson first created the sneer "little Igor," in belittling comparison with Stravinsky. The nickname has been taken up on all sides, and in almost any review of one of his works you will find it used with mocking cruelty. There is something rather nauseating in this spectacle, the hounding of a young man whose faults in another would be attributed to youth. Another fault was that the unhappy composer began by writing wittily. Of course he was at once denounced for being superficial. Would the youthful Olivier Messiaen's "Les Offrandes oubliees," heard here recently, have been accorded such respect if it had not been a solemn work?

Markevitch, at any rate, soon learned his lesson. He turned his back on the boyish impudence and wit of "Rebus," set his jaw with determination and wrote a serious "Introduction and Hymn." But it was too late, and furthermore, the latter work is not a good one. In the situation here Dr. Koussevitzky has evidently lost faith in Markevitch, for he has not repeated his works and has not introduced any new ones. The Harvard Glee Club brought out a part of the interesting "Cantate" last year. The Flute Players' Club, if we remember right, gave a piece of chamber music. But there has not been much attention to a composer whose publicity was so extensive.

"LE PARADIS PERDU"

This, we must remark again, is a misfortune, for Markevitch is a young composer. He has shown talent, even if his critics consider it to have been misguided. At 24 he is surely capable of composing something that is worth hearing. At 24 he is hardly to be dismissed as an artist barren of ideas. The answer is that he has done something of interest—"Le Paradis Perdu," which is a cantata inspired by Milton's poem, but to a text by the composer.

We had the advantage of hearing this work under rather unusual conditions last summer in Switzerland. Markevitch and his wife (she is the daughter of Nijinsky) were living near Vevey. He had with him some records of "Le Paradis Perdu" which had been made during the performance of the work by the B. B. C. orchestra in London. But he had no gramophone. Mr. Hugh Cuenod, who was one of the soloists in that performance, introduced him to a house where there was a gramophone; and we were lucky to be present at the session.

It is not possible to write finally of our impression of this work, because temporary records struck off during the actual performance are necessarily very imperfect. Nevertheless, we felt that it was an amazing work. It might be too quickly compared with Stravinsky's "Persephone," but the music is much more emotional and more dramatic. As in much of modern music, its fascination lies in the rhythmic ingenuity and the strange effects of instrumental timbre. More particularly the characterization of the spirit of evil and the contrast with the other solo voices are skillfully carried out. "Le Paradis Perdu" deserves a hearing, but only if we can rid our minds of the prejudice with which we have hitherto listened to Markevitch's music.

MAHLER AT BEST WITH SYMPHONY

Overwhelming Music of "Song of the Earth"

Trav. 7/36

BY WARREN STOREY SMITH

Within the space of five weeks the current season of Symphony Concerts has yielded two "occasions": first, the double anniversary performance of Liszt's "Faust" Symphony, and now a repetition of Mahler's "Song of the Earth," 25 years almost to a day after the first performance of it in Vienna. And by the word "occasion" something much more than mere ceremonial and observance is intended. Cont.

Adv. Nov. 8/36

Music Editor

MOZART'S Symphony in C major, No. 34 (K. 336), and Mahler's "Das Lied von der Erde" for tenor, contralto and orchestra comprised the program of the fifth regular pair of Boston Symphony concerts conducted by Serge Koussevitzky on Friday afternoon and Saturday evening.

The program itself was marvelously designed, as so many of Dr. Koussevitzky's are,—Mozart's scintillating little jewel of a work beautifully offsetting the introspective melancholy of the larger work.

Contrary to one's anticipation of the event, however, the concert of Friday afternoon was not an occasion of unalloyed musical enjoyment.

Previous performances of Mozart by Dr. Koussevitzky and the orchestra—especially those of this season—have tutored one to expect not only a perfect but an inspired revelation of that master's music.

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IT IS quite probably not the part of wisdom to expect miracles as a matter of course, and certainly more gracious to greet their occurrence with enthusiasm than to deplore their absence with bitterness. It is, in short, with all
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MAHLER OVERWHELMS

Two pieces made the programme which Dr. Koussevitzky offered yesterday and will repeat this evening, Mozart's Symphony in C major, No. 34, an early yet delightful work, and the symphony, if it may be so styled, of Mahler. Yet it is only when there is need to review the concert as a whole that the symphony of Mozart comes even to mind, so overwhelming was the impression made by the music of Mahler and by the performance of it at the hands of Dr. Koussevitzky and his orchestra.

In 1928 Dr. Koussevitzky introduced to Boston this six-part symphony for tenor, contralto and orchestra; in 1930 he repeated it, but with different singers. The performance of yesterday brought yet another pair of soloists: Maria Ranzow, making her first appearance here, and Paul Althouse, an old and valued friend.

Cruel for Singers

These singers, like all who essay this music, were faced with a heart-breaking task. Mahler, as did Wagner before him, wrote for vocalists who existed only in his imagination. Neither Mr. Althouse nor any other can make himself understood above the orchestral background that Mahler has designed for parts of the first of these songs from the Chinese, the "Drinking Song of Earthly Woe." In almost as cruel a predicament was Miss Ranzow in parts of the fourth song, "Of Beauty." Yet to what extent the conductor could tone down the orchestra in these passages is a question difficult to decide. Admittedly it was intended that the words should be heard. Admittedly, too, "Das Lied von der Erde" is primarily a symphonic work in which the orchestra no more plays the role of accompanist than it does in "Tristan" or the "Ring."

When Mr. Althouse was not pitting himself against an inconsiderate composer and conductor, as in the fascinating third division, "Of Youth," or in most of the fifth, "The Drunken One in Springtime," he was once more the accomplished singer and musician we know so well, neglecting neither the requirements of the composer nor those of the poet.

To the contralto falls the most impressive, the most characteristic portions of the work, "The Lonely One in Autumn" and "The Farewell." Here, indeed, Mahler has written a music so sorrowful that it melts the heart, music that stabs with its beauty.

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C. W. D.

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English Conductor Makes His American Debut at Season's Opening of New York Philharmonic

Nov. 8 '36

By Moses Smith

NEW YORK, Nov. 6—The Philharmonic-Symphony Society of New York, the existence of which goes back almost one hundred years, to 1842, gave its 3231st concert in Carnegie Hall last night and began, somewhat later than usual, a new and shortened season. At the same time John Barbirolli, an English conductor of French and Italian parentage, thirty-six years old, made his American debut as conductor of the Society, which he will direct through the next ten weeks.

There were some persons in last night's audience who had at least a passing acquaintance with Mr. Barbirolli's art from the numerous phonograph records, re-issued here, which he has had a share in making. But the great majority of the persons who virtually filled Carnegie Hall last night had at most a sketchy knowledge of his career, gleaned from newspaper accounts.

In much greater degree, no doubt, they had curiosity concerning how this young man was going to fare as the successor of Toscanini. His protestations that he was not making any attempt to "succeed" Toscanini but that, on the contrary, he was only a serious young man trying to do his best at the perilous profession of music-making—these were likely to be of little avail, as anyone who is at all familiar with the temper of the New York concert-going public will agree.

And so there was unmistakably a challenge in the air last night as the slight but sturdy Mr. Barbirolli walked on the stage to begin a program that included the "Roman Carnival" Overture of Berlioz, "The Tale the Pine-Trees Knew," by Arnold Bax; Mozart's Symphony in C major (K. 425) and the E minor Symphony of Brahms. The only unfamiliar number on this list was the composition by Bax, which had never previously been performed in this country and which, by the way, had been dedicated to the conductor of last evening.

* * *

It may be said at once that Mr. Barbirolli is no Toscanini. Nobody seriously expected that he would be; and it was patently unfair to couple him with that superlative flower of the art of conducting. It may also be said, although less categorically, since a single concert scarcely represents the complete "returns," that Mr. Barbirolli is not a first-rate conductor at all. Whether he will become one remains to be seen. At present his abilities are along the modest lines of his pretensions—no more.

Perhaps the best opportunity to observe, in a single evening, the musical qualities of Mr. Barbirolli was in the Mozart Symphony. But the present writer may as well confess that he was prevented from obtaining a suitable notion of how the music sounded because he was required to hear it from the unfamiliar position of a seat immediately below the stage, so that he could neither see the musicians nor make out clearly the instrumental parts.

Making shift for himself, this reporter betook himself to more favorable positions for the other numbers on the program. In this list Mr. Barbirolli had promptly begun to pay his respects to his fellow-Britishers and to introduce some of their music to American ears. The piece of Bax had an aspect familiar to many of us who know some of his other music. It is long and somewhat overstuffed; it tells a story while the composer disclaims story-telling; it is concerned almost inevitably with the object of so much of Bax's preoccupations — Celtic saga. It has the direct and highly personal character of the music of Bax. It is romantic and essentially music of "escape." Bax has done this sort of thing well; the present effort is not of his best.

* * *

Mr. Barbirolli conducted this music as if he meant every note of it. He did the same for the other numbers on the program. He proved to be a conductor of extraordinary energy, a man of many and sweeping gestures, bodily contortions, stamping of feet and, not infrequently, audible warnings to the musicians. His arm and body gyrations were so pronounced—perhaps some may call them picturesque—that they apparently explained why most of the time his feet were firmly planted widely apart on the podium as if in support. Not infrequently he pulled himself up suddenly, his legs and feet coming close together with an almost military snap and precision.

JOHN BARBIROLLI
New Conductor of the New York Philharmonic-Symphony Society

Wide and sweeping as were the movements of his arms last night, his baton technic seemed curiously inflexible. He is evidently not one of those who rely on the slight inflection of the stick to convey a world of meaning to the musicians. His movements were spectacular, not to be missed. When he wanted the double-basses to sound vigorously his arms sawed the air as he crouched in a half-stooping position. His cues to the instruments at important entrances were strikingly manifest—too obvious, in fact.

It was evident last night that he was thoroughly aware of the contents of the various scores he was presenting. They rested on a stand at his side (not before him, as is the usual custom here). They were opened; but the conductor was only occasionally concerned with them, as he indicated by his page-turning. He had the scores in his head.

He also had them in his heart. This became more and more apparent as the program proceeded, particularly in the case of the Brahms Symphony. He seemed as ecstatic in his music-making as if he were a soloist playing in private. Such an approach does not necessarily produce the best-balanced performance, in spite of a popular delusion to the contrary. It did not produce a rounded, well-reasoned, well-balanced performance of the Brahms E minor Symphony last night.

* * *

The audience found sufficient in the quality of the performance and in the demeanor of the conductor to engage its attention throughout the evening. The applause seemed cordial enough. It was by no means of the duration or intensity of demonstration which New Yorkers can generate when they are genuinely excited by a musical performance. Very likely most of the audience realized that the playing of the Philharmonic-Symphony Orchestra last night was not its best. Very likely, too, the listeners had expected more from this newcomer than they received. But it was also not unlikely that they made some allowance both for his probable nervousness at an important debut and for his unfortunate position, a circumstance over which he had had no control.

This position was due as much to the New York press as to the New York concert-goers themselves. Anyone coming after Toscanini was bound to suffer by comparison. When, besides, it was taken for granted that the new conductor was himself a top-notch leader and interpreter, a young man who is "only" a serious musician had no chance at all. As these lines are written the reviews of the leading New York critics are not yet available. They are being awaited hungrily by thousands of readers. It will be interesting to observe how these writers will emerge from the dilemma they have created for themselves. Tolerance is nowadays a rare commodity. But nothing less than tolerance is due Mr. Barbirolli at the beginning of his American engagement.

PORTLAND, MAINE
SUNDAY TELEGRAM

NOV 8 - 1936

Mrs. Clement F. Robinson and her daughter, Miss Emily Robinson, of Carroll Street, spent Tuesday in Boston where they attended the Boston Symphony concert.

News of Music

More on the Subject of John Barbirolli's Debut; Orchestras, Conductors, Composers

Trans. Nov. 9 '36

The "press" that greeted John Barbirolli, following his debut as conductor of the New York Philharmonic-Symphony Society last week, was largely non-commital. Of the reviews at hand the most favorable to the young English conductor was that of Lawrence Gilman, who in the Herald Tribune, ended a column-long review with the observation that Mr. Barbirolli "is something better and rarer and finer than a conductor of power and sensibility. He permits us to think that he is akin to those uncommon interpreters who give us a measure of 'that inner standard of distinction, selection, refusal' which an incorruptible artist once defined: who have sifted from experience "all that seemed beautiful and significant. and have treasured above all things those savings of fine gold.' "

Olin Downes of the Times also wrote a long review; found a little less to praise and a little more to which to take exception; but pleaded that it would be fairer to postpone judgment of Barbirolli's interpretative gifts until later in the season. The evening papers were even more reserved in praise, through both Pitts Sanborn of the World-Telegram and W. J. Henderson of the Sun found some excellent qualities in Mr. Barbirolli's conducting. There was reference, also, to the likelihood that the conductor was prevented by nervousness from giving of his best.

New by Rachmaninov

Concerning the new Third Symphony by Rachmaninov, which was first played on Friday by the Philadelphia Orchestra under Leopold Stokowski and in the presence of the composer, Linton Martin, music critic of the Philadelphia Inquirer, wrote:

"It is thoroughly characteristic of its composer. In musical thought and expression it bears conspicuously closer relationship to the imperial past than to the puny present. Written in three movements, its thematic material is developed in highly original and even irregular manner and is of varying vitality in inspiration, though its qualities and construction are such that what it has to say manifestly cannot be entirely apprehended on the strength of a single hearing.

"If the impression produced was not deceptive or misguided, there seems to be more of gayety and less of gloom than Rachmaninov has shown in certain earlier offerings." The Symphony was enthusiastically received by the Philadelphia audience.

Orchestras Afield

A series of thirty-nine nationally broadcast radio programs will be inaugurated via a Columbia national network on Friday evening, Nov. 13, when the Philadelphia Orchestra, under Leopold Stokowski, will play in a half-hour program, beginning at ten in the evening and including addresses by two speakers. (The program is "sponsored" by a large group of banks and financial institutions.) Stokowski, too, will speak briefly on his program, which will include a group of short numbers by Bach, Debussy's "La Cathedrale engloutie" and an excerpt from "Das Rheingold." Stokowski will direct the first three of the concerts and he will be succeeded by Eugene Ormandy.

When the Philadelphia Orchestra gives a concert in the Hippodrome, New York City, on Dec. 1, for the benefit of the Williams College Museum of American Music and the pension fund of the Philadelphia Orchestra, it will be "assisted" by Paul Whiteman's Orchestra. The program, it is written, will contain four compositions never heard before in public.

The Los Angeles Philharmonic Orchestra will begin its season on the night of Thanksgiving day. Otto Klemperer will again be conductor. The Orchestra will have no fewer than twenty new instrumentalists. Among the soloists will be Gregor Piatigorsky, 'cellist, Guiomar Novaes, pianist, Erica Morini, violinist, Rose Bampton, contralto, Nathan Milstein, violinist, and Vladimir Horowitz, pianist. The programs will include a Beethoven cycle and the Bach "St. John Passion."

Continued

The San Francisco Symphony Orchestra, under the direction of Pierre Monteux, will give ten pairs of Friday afternoon and Saturday evening concerts this season, beginning on Jan. 8. The soloists will include among others, George Gershwin, pianist, Alexander Tansman, pianist-composer, Marian Anderson, contralto, and Vladimir Horowitz, pianist. The Orchestra will also participate in the season of the Monte Carlo Russe and will give three special concerts, at one of which Stravinsky will conduct his "Symphony of Psalms."

Operatic Novelties

"The Poisoned Kiss," opera by Vaughan Williams produced in England last season, will be presented under the auspices of the Juilliard School in New York next April. Earlier in the season the Juilliard opera school will offer a work that is described as a romantic comedy-opera, with music by Albert Stoessel and libretto by Robert A. Simon. The name of the piece is "Garrick," and it will be presented from Feb. 24 to 27. The school's opera season will open with the production of a new version of Moliere's "Le Medecin malgre lui" by Marshall Bartholomew and Alexander Dean on Dec. 9 and the three following days.

Items of the Day

Otto Klemperer has been appointed conductor of a new symphony orchestra in Moscow, according to the New York Times, and

JAN SMETERLIN
Pianist Who Will Be Heard in Alumnae Hall, Wellesley, this Evening, and Subsequently at the Statler on Wednesday Morning, Nov. 18, and in Symphony Hall on Sunday Afternoon, Nov. 22

will lead it through part of its season before he takes up his duties with the Los Angeles Philharmonic Orchestra. Among the guest conductors of the Moscow ensemble will be Erich Kleiber, Bruno Walter, Felix Weingartner, Ernest Ansermet and Fritz Stiedry.

Rosa Ponselle, who has for some time been occupying an anomalous position with the Metropolitan Opera Association, has finally been re-engaged as leading soprano of that organization for most of the season. Previous bookings will prevent her appearing at the Metropolitan until the week of Jan. 4, and she will remain with the Association until March 6.

At the next meeting of the Composers' Forum-Laboratory in Repertory Hall on Thursday evening, Nov. 19, the program will consist of compositions by Joseph Wagner, Boston composer.

EXPRESS

NOV 9 - 1936

MUSICIAN HONORED

BOSTON, Nov. 9. (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced today receipt of notification through the French consulate here of his elevation to the rank of commander of the French Legion of Honor.

Cinema Flashes

Three luminaries of the London Film studios arrived here recently on the Queen Mary. They are William K. Howard, who recently completed "Fire Over England" for Alexander Korda; Tamara Desni, a Korda discovery who has an important role in that film, and Jack Okey, who designed and helped construct the huge new Denham Studios. Mr. Howard is on his way to Hollywood, where he will direct "Summer Lightning" for Walter Wanger. Miss Desni, a young Russian girl, is making her first visit to this country. Okey's return marks the completion of his undertaking at Denham. He was the construction head of numerous similar enterprises in this country, including the First National studios and others.

* * *

"Fatty Joe Cobb once again appears in an "Our Gang" comedy at the Hal Roach Studios. He is cast in "Pay As You Exit." When he outgrew the juvenile comedy troupe in 1930, he had attained international fame. Cobb is now nineteen years old and was graduated from high school in Dallas, Texas, last spring. Last summer he accompanied the present children on their personal appearance tour, acting as master of ceremonies.

* * *

"Dreaming Lips," the forthcoming Elisabeth Bergner film, is now in the cutting stage, and is due for London presentation in mid-December. No announcement has been made on its releasing date over here. Raymond Massey plays the masculine lead opposite Miss Bergner. "Dreaming Lips" was under the direction of Dr. Paul Czinner, Miss Bergner's husband.

* * *

"For Ever and Ever" will be the new title of the forthcoming Douglas Fairbanks Jr., starring vehicle for Criterion Films, it was announced today. The film was formerly titled "Jump for Glory." Shooting on the production is scheduled to begin soon. Dialogue will be directed by Harold French, cameras and lighting by Victor Armenise; art direction by Edward Carrick. The story is an adaptation from the novel by Gordon McConnel

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OAKLAND, CAL.
TRIBUNE

NOV 1 - 1936

Boston Symphony Plays French Work

THE Boston Symphony Orchestra, Serge Koussevitzky conductor, in its concerts of October 16 and 17 played a new work, "Les Offrandes oubliees," by Oliver Messiaen. Koussevitzky heard this work at a concert given in Paris last Summer by a group styling themselves "La Jeune France," and it seemed to him worth an American hearing. The music reviewer on the "Transcript" seems to have thought otherwise, his verdict being that "the offering of Messiaen was too generous to be dismissed with condescension, and not ample enough to justify its imposing auspices. It is a musical setting of the Cross, Sin and the Eucharist. The part purporting to depict Sin is the most exciting, as it would have to be to represent Sin at all well. The composer is unfortunately no Berlioz, nor even the now despised Saint-Saens, who once had something to say about purity in French art."

SPRINGFIELD, MASS.
EVENING UNION

NOV 9 - 1936

KOUSSEVITZKY IS HONORED

BOSTON, Nov. 9 (AP) — Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced today receipt of notification through the French consulate here of his elevation to the rank of the commander of the French Legion of Honor.

Parts of Country Have Policies in Vogue That Make Symphonic Ensembles Indispensable Nucleus of Cultural Life

By OLIN DOWNES

THIS reporter of musical events seated himself in Carnegie Hall last Thursday evening, when the Philharmonic-Symphony Orchestra gave its opening concert of the season, with the pleasant feeling of being home again and present at an uncommonly interesting inauguration of the New York orchestra's season. Of the part in that opening taken by John Barbirolli, who then made his début in America as a conductor, much has been said in earlier columns than this one.

It was good to hear the great orchestra again and to realize, as all New Yorkers should, that even a Toscanini does not constitute the basic value of an orchestral program. As readers well know, the writer yields to no one in admiration of the Italian master who has left us. But there is not the slightest reason for any one to assume that because he has departed, the glories of an internationally famous orchestra have gone with him. It is the orchestra itself and the magnificent literature of symphonic composition which is our incalculable treasure of beauty, and which there are not years enough in a lifetime properly to explore.

It is often the case, especially in a country where advertising is as powerful an agent as in America, that the best—and sometimes not the best but the most extensively advertised—is the enemy of that which would be of the most substantial good to the community. We should remember this during the aftermath of Mr. Toscanini. With a new orchestral situation and a conductor of unquestioned ability before us, we can feel exultant in the possession of the orchestra which is one of the greatest artistic monuments of the city, and the music which it is so eminently capable of dispensing for us.

It is probable that the directors of the Philharmonic-Symphony Association feel, as the writer does, that where conductors are concerned it will be better when the Philharmonic-Symphony finds a permanent leader who is both an interpreter and orchestra and program builder than it is today, in a situation when five conductors lead the orchestra through a season. The point is how to change from the more or less accepted "star system" of past seasons to the other system in a way to maintain the traditions of the orchestra and the interest of its public. Perhaps the best way is through trial of various leaders till the right one is found. In the meantime, with the question of a permanent conductor temporarily on the shelf, we shall certainly hear some interesting musical individualities and some equally significant performances from the conductors whom the Philharmonic-Symphony will present this season.

* * *

A little travel around the country, more particularly in the Middle West, has apprised this observer of certain orchestral standards and conditions which appear to him, in connection with orchestral affairs in New York, worthy of consideration. The performances also provided certain bases of comparison. Not only was it good to be back home when the resident orchestra opened its season, but it was also good to hear the splendid sonorities of the band, and of the full complement of strings which the great Eastern orchestras possess and which few of the orchestras further west than Philadelphia have in sufficient measure. The modern orchestra needs its sixteen firsts and a corresponding number of seconds. The full string choir of players who have tone and virtuosity at command is an indispensable element of the perfect orchestra. The more gloriously, after the pilgrimage, sounded the richness and glow of the Philharmonic strings. Enumeration of individual excellences in the orchestra would go considerably further than Mr. Jaenicke's horn or Mr. Amans's flute. The virtues of this orchestra are thrown into the higher relief by comparison with various bands.

* * *

On the other hand, there are not only very fine orchestras to be heard west of Philadelphia, let us say with the famous Chicago Orchestra and the orchestra of Cleveland in the lead, but there is an attitude toward the orchestra, on the part of the public of the Midwestern cities, which there should be, and is not, here. The organizations of which we speak are not only fostered, as the Philharmonic-Symphony is here, by groups of public-spirited men and women ready and willing to assist if necessary, but they are enthusiastically and affectionately supported by their public.

And it is not a question of star conductors.

The orchestras have each a permanent conductor. Mr. Stock is the oldest established and most distinguished of them all. He could rest upon achievements which have been recognized not only by Chicago but by all America, and the reputation of a conductor and an orchestra who have contributed a very large share to making of American musical history, if so he chose. As a matter of fact, he works as hard and painstakingly as when he inherited the mantle of Theodore Thomas, and his organization and his fellow-citizens are with him to a man. He has every affair and every detail of the orchestra's existence at heart. Such has been the business organization and the public support of the Chicago Orchestra that it has found ways, through very sound and conservative financing, rentals, and what not, to be self-financing. The details of its policies have previously been recounted. The point is the forethought and the solidity of policies which make the orchestra an institution which could hardly be overthrown or pass from existence, either in a period of depression, or for lack of generous individual support. This is for practical intents and purposes a civic institution in which the city takes great interest and pride.

The same thing shows itself in striking ways in other cities. Here is St. Louis, with young Mr. Golschmann, well and favorably known for past performances in New York. In five years under his direction it has won a steadfast and cooperative public; it starts its 1936-37 season with just about twice the subscription it had five years ago. It has, it is true, an extraordinary young president, self-effacing, with an intense love of music, and great wealth. He could and would come to the rescue of the orchestra if this were necessary. But it is not necessary. With the subscriptions for 1936-37 in, the orchestra has, of course, not sufficient money to pay its bills. No orchestra can exist from receipts of its concerts alone. Hence, in St. Louis also, what is commonly called a "deficit" for the coming season has already been acknowledged and calculated. What is done to meet it? The amount calculated as necessary to meet the season's bills has been made known, and the money already subscribed, at the beginning of the season! There were the books, with the figures. The figures are not cited as "deficit." "Deficit," said a representative of the management, "suggests a degree of failure, whereas our St. Louis Orchestra is a success. We call this a maintenance fund." The amount is substantial, and over a hundred thousand dollars. It has been contributed by over twelve hundred people, in amounts ranging from $1 to $5,000, and it stands on the books, two thousand and odd dollars more than the most pessimistic calculation of what the orchestra will cost this season.

* * *

The support comes from the public. Mr. Golschmann has found a way to please large audiences of very different tastes with his programs, which contain, in a well-balanced way, established classics, works of the romantic and impressionistic periods, and, also, in small and rather systematically applied doses, works by contemporaneous composers. The audience among which the writer sat subscribed with the utmost heartiness to the "Lohengrin" prelude and the "Eroica" symphony. They gave a pretty good hand—no more than it deserved—to Respighi's "Fountains of Rome." They were polite rather than enthusiastic over the novelty of the afternoon, the "Sinfonietta" of Albert Roussel, which is certainly an admirable piece of writing. In another season Mr. Golschmann will doubtless repeat this work, meanwhile presenting other new scores, which may or may not prove palatable. And he has planned St. Louis premières of some seventeen or eighteen American compositions.

In a Sunday article the work of Mr. Goossens with the Cincinnati Orchestra was described. In Cleveland, Mr. Rodzinski gives every indication of serving, admirably, the musical needs of his public, and he also, unquestionably, has its hearty approval and support.. He adds a few operas to the symphonic repertory each season, as Mr. Goossens does in Cincinnati. It is to be noted that opera is particularly scarce in Cleveland and Cincinnati, and this policy, which was not successful last season in Philadelphia, has proved advisable and instrumental in bringing a new element to the audiences of the Cleveland Orchestra. And think of an orchestra with a really fine volunteer chorus of a total of approximately 300 to aid it in the performances of choral or operatic compositions! This is an orchestra which is part and parcel of its community.

All these orchestras are growing. All of them announce increased subscriptions for the coming season. More people, in other words, are becoming interested in music in these places, and none of them is canceling subscriptions because of the absence of Toscanini or another international star on the placards of the season. Nor do they need to be told by the newspapers what they think of the concerts. They know what they think, and in some cases are quite truculent about it. They also feel that the orchestra has something direct to do with them, and that they have a certain responsibility toward it.

* * *

Of course the orchestral situation in the biggest city in the world, with an international population, and a musical market as competitive as all others, is in many ways different from that which exists in younger and smaller centers, centers further inland, and with more inhabitants born and nurtured on the soil. In certain ways the orchestral problems are harder here than there. Yet one asks if everything has been done that could be done to bring the Philharmonic-Symphony and its ministrations closer to the community, and if sensational orchestral policies do not bring their penalties, wherever they are pursued? These questions cause considerable reflection by those concerned with the destinies of the Philharmonic-Symphony.

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not yet been made the vehicle for the temporary mood and mania. The structure of the new music will not be a collection of unworked stones, such as hut dwellers might assemble, but a smooth, cemented piece of masonry, solid and enduring.

To all of which must be added the circumstance that the revolutionary movement in music has been fathered by one whose outlook is sane and splendidly balanced. This is Carlos Chavez, guest conductor of the New York Philharmonic-Symphony this coming season. Mr. Chavez is director of the Orquesta Sinfonica de Mexico and until recently was head of the National Conservatory of Music. Mr. Chavez is a musician among musicians, a man among men.

* * *

Mr. Chavez has long been interested in evoking in music the native spirit of Mexico. As director of the Orquesta Sinfonica he has made it a point to give as wide opportunity as possible for works of Mexican composers and at the same time preserve a balance with the classic tradition and modern tendencies. An analysis of the programs presented in six years of the Sinfonica shows 167 different works played, of which 51 have been "moderns," 38 works of Mexican composers and 78 classics. It is worth noting that of the 51 modern works, 45 received their first Mexican performance under the direction of Mr. Chavez, and that of the 38 Mexican works, 28 had their première under Mr. Chavez.

Under his direction as head of the National Conservatory of Music, a tremendous research into pre-Cortesian music has been inaugurated.

The first modern musical work making use of Aztec instruments was a symphony composed by Mr. Chavez in 1921, his first symphonic work, in fact. For the performance of this work he himself constructed, and had constructed under his supervision, a number of these instruments which he used as a complement in the orchestra. Since then he has continued this vein, although not exclusively—as witness his "H. P."' ballet—and has created the Orquesta Mexicana, which uses a complement of purely Mexican instruments.

ELGIN GROSECLOSE.

WITH SOME ORCHESTRAS

N. Y. Times [illegible]

THE Philadelphia Youth Orchestra, started two years ago by Leopold Stokowski and conducted by Sylvan Levin and Saul Caston, has been reorganized and is directed by Jacques Singer of the Philadelphia Orchestra. The Youth Orchestra, composed of musicians from 13 to 25 years of age, plans to give an initial concert soon. All of the players are members of the audience of the Philadelphia Orchestra's Concerts for Youth. Soloists will be chosen by contests, and so will the compositions of young Philadelphians which form a feature of the programs.

The Boston Symphony Orchestra, under Serge Koussevitzky, opens its season of five concerts in Carnegie Hall, Thursday night, Nov. 19 and Saturday afternoon, Nov. 21. The new First symphony by Werner Josten will be given its world première this Friday and Saturday by the orchestra in Boston, with the composer conducting.

A Brahms cycle of four concerts will be presented by the Newark Civic Symphony Orchestra, directed by Philip Gordon, in Newark, N. J., Nov. 24, Dec. 1, Dec. 8 and Dec. 15. The orchestra is a unit of the Federal Music Project.

The I. W. O. Symphony Orchestra has started its fourth season, under the direction of I. R. Koreman, and is preparing programs for each borough of the city. Vacancies are open in all departments of the orchestra, which holds its rehearsals Tuesdays at 8 P. M. and Saturdays at 3 P. M.

The Enid Symphony Orchestra, under Maurits Kesnar, opens its season of four concerts Nov. 17, in Enid, Okla. At each concert a contemporary American work will be performed. The orchestra is sponsored by Phillips University.

The works for orchestra by thirteen American composers, played for the first time in the symposium of American orchestral music held this year at the Eastman School of Music, Rochester, N. Y., and performed by the Rochester Civic Orchestra, directed by Howard Hanson, have all been recorded. Thus the composers will have available a valuable asset for intensive study of their music as brought to auditory life. The composers whose music was played and recorded are George F. McKay, Timothy Mather Spelman, Robert Doellner, Victor Alessandro, Erik Leidzen, Louis Cheslock, Gordon Kinney, David Diamond, William Grant Still, Burnet C. Tuthill, Robert McBride, A. W. Binder and Hugh McColl.

Otto Klemperer has been appointed the conductor of the newly formed symphony orchestra of Moscow, composed of 130 of the best musicians of that city. He will direct it before his return to lead the Los Angeles Orchestra. Klemperer's substitute will be the Moscow conductor, A. Hauk, and the concertmaster is L. Zeitlein, who founded the first conductorless orchestra. Guest conductors will include Erich Kleiber, Bruno Walter, Felix Weingartner, Ernest Ansermet, Fritz Stiedry and others.

SPRINGFIELD, MASS.
EVENING UNION

NOV 4 - 1936

Locke Will Give Analytical Talk

To Appear in Place of Werner Josten for Community Concert

Due to illness, Werner Josten will be unable to give the analytical talk of the first concert of the Community Concert series by the Boston Symphony Orchestra. Mr. Josten's place will be ably filled by Arthur Ware Locke, also of the faculty of Smith College.

Mr. Locke has been a professor of music at Smith for twenty years and is now the senior member of the department of music. He is a student and enthusiast of Brahms which should make his comments on that part of the Boston Symphony's program the most valuable. He is the author of the book, "Music and the Romantic Movement in France" and is at present completing a second book, "Stravinsky's Music, a Critical Survey."

The talk, which is sponsored by the Junior League and to which all holders of Community Concert Series tickets are invited, will take place as scheduled, Friday, Nov. 6, at 4 at the Technical High School auditorium.

CHICAGO, ILL.
NEWS

NOV 3 - 1936

ALL THINGS CONSIDERED

BY HOWARD VINCENT O'BRIEN

IT IS now only a matter of hours before we know whether or not the nation has been saved, liberty restored and prosperity made secure on her throne.

That is one way of looking at it. Another way is to think of today's exercises as a sham battle, a wrestling match between two sets of politicians, each thirsty for the gravy that goes with control of government in a democracy. A third way is to dismiss it as just a bubble on the simmering surface of time, full-blown at the moment, but soon to vanish, leaving no trace.

As we prepare to cheer for victory or grit our teeth for the knout of defeat, we might remember to shed a tear for tomorrow's jobless—the spellbinders, the statisticians and the newspaper editorialists. Even after all the alibis have been swept up and polished and put back in their places there is bound to be a lull while search is made for new things to view with alarm or point to with pride.

Turning to Schubert

I am one of those who will suffer from this form of technological unemployment. After having put in so many evenings listening to political harangues it will be a little difficult to resume a normal use of leisure.

There are compensations, however. One of them is a new phonograph, a recent newcomer on the market, and instead of wasting my time in a futile effort to understand such things as the silver-purchase act, I shall put in some time getting better acquainted with Sibelius. On my table now, unopened, is a package containing something far more worthy of attention than all the political oratory of a generation—a new and improved recording of that incomparable combination of sounds, Schubert's "Unfinished" symphony with the Boston Symphony orchestra, led by that tone poet, Serge Koussevitzky. It is rightly named, for I shall never hear it enough to call it "finished."

SPRINGFIELD, MASS.
REPUBLICAN

NOV 7 - 1936

ILLUSTRATES HIS TALK WITH PIANO SELECTIONS

Prof A. W. Locke of Smith Analyzes Program Planned by Boston Symphony

A gathering of more than 200 in Technical high school auditorium yesterday afternoon heard Prof Arthur Ware Locke of Smith college give an interesting and analytical talk on the program to be presented Tuesday night at the Municipal auditorium by the Boston Symphony orchestra, Serge Koussevitzky, conductor.

Prof Locke, senior member of the department of music at Smith, student and enthusiast of Brahms, explained to his audience that his purpose was to bring to them the background and characteristic motifs behind the works of Mozart, Brahms, Faure and Richard Strauss, whose compositions will make up the program at the Boston Symphony concert.

He illustrated his talk with piano selections from the symphonies of Mozart, Brahms and Strauss, contrasting to his audience the clear, dainty theme of Mozart's works with the quiet, reflective nature of Brahms, which he said, often comes out in Brahms's music. Prof Locke also played several selections from Strauss's "Don Juan," pointing out the highly dramatic and exceedingly virgorous motif characteristic of this work.

Prof Locke read a passage on Strauss's "Don Juan" from "Philip Hale's Boston Symphony Notes," and recommended that his audience refer to this book in order that they might get a clearer interpretation of the works which will be presented at the concert.

Prof Locke is the author of a book entitled "Music and the Romantic Movement in France." and at present he is completing a second book, "Stravinsky's Music, a Critical Survey." His talk yesterday was sponsored by the Springfield Junior league

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WORCESTER, MASS.
GAZETTE

KOUSSEVITZKY HONORED

BOSTON, Nov. 9 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced today receipt of notification through the French consulate here of his elevation to the rank of the commander of the French Legion of Honor.

NEW HAVEN, CONN.
REGISTER

NOV 8 - 1936

Boston Symphony Next In Woolsey Hall Series

Dr. Serge Koussevitzky Selects Sibelius Opus for Presentation Here November 16th

THE SECOND event of the Woolsey Hall Concert Series will take place in Woolsey Hall a week from Wednesday evening, November 18th. The occasion will be the first of the two concerts here this season by the Boston Symphony Orchestra with Dr. Serge Koussevitzky, famed Russian leader of the great 110 piece orchestra, conducting.

Always to be relied upon to furnish music-lovers with a program of great variety and quality, Dr. Koussevitzky has planned an unusually appealing group of selections for the forthcoming occasion. The outstanding composition to be heard is the Sibelius Symphony No. 5 in E flat major, Op. 82, which will take up the entire second half of the evening of great music. The opening selection will be Haydn's Symphony in B-flat, No. 102, which will be followed by Debussy's "La Mer."

These three great works will undoubtedly combine in furnishing a concert that will meet with the approval of a tremendous number of music patrons, resulting in the usual audience that packs Woolsey Hall to the doors each time the great symphonic body performs here. Although it would be difficult to select the offering that will cause the most interest, the fact that Dr. Koussevitsky is one of the leading exponents in the presentation of Sibelius' writings causes his composition to stand out conspicuously on the evening's musical schedule.

The complete program, with the movements of each composition listed, is as follows:

HAYDN—Symphony in B-flat No. 102 (the Ninth of the London Series).
I. Largo; Allegro vivace.
II. Adagio.
III. Menuetto; Allegro, Trio.
IV. Finale: Presto.

DEBUSSY—"La Mer," three orchestral sketches.
I. De l'aube a midi sur la mer.
II. Jeux de vagues.
III. Dialogue de vent et de la mer.

SIBELIUS—Symphony No. 5 in E-flat major, Op.82.
I. (Tempo molto moderato.
II. (Allegromoderato, ma poco a poco stretto.
III. Andante mosso, quasi allegretto.
IV. Allegro molto.

Place your rent ad in The Register Classified Columns. A thousand times better than rent signs.—Adv.

BROOKLYN, N. Y.
CITIZEN

NOV 9 - 1936

As they Go

CHOCO, with a glistening blue bow holding a fringey forelock in place, headed the receiving line when the Brooklyn Committee for the Boston Symphony concerts went to Mrs. Henry Joralemon Davenport's home for tea the other day. Choco, a prize French poodle of richest cocoa hue, is named after Chocolat, the famous French clown. The name fits all the way around. He is a funmaker in his own right and cut a few capers while ushering the guests in and out.

* * *

NEW SET

Among the surprises plotted when the committee members put their heads together in Madam Chairman's drawing-room was the matter of a new set from which the Boston musicians will pipe their tunes this season. It is a shell-like business, to which the Academy of Music fell heir some years ago when the Philharmonic cut Brooklyn from its calling list. When you see it you may remark, with the ease of one who knows, that it was constructed from plans made by Mengleberg and that eventually the completed set came to delight the great Toscanini.

* * *

SILK HATS

You may also buzz behind a white-gloved hand that the set, which is being given a trial run to-day by the Boston orchestra's Mr. Judd and Manager Swin of the Academy, is slightly more expensive to erect for each performance than the old and weary flats, and that the sponsors are looking to silk hats for dollars instead of rabbits to defray the cost.

* * *

COMMERCIAL SIDE

A dozen new subcommittees have been formed to ensnare additional subscribers. Don't be surprised when all of your friends bounce on you at once. That Boston music is a bargain is the opinion of Robert Alfred Shaw, veteran culture patron, commenting on the commercial side of refinement. "We're getting it for about 50 cents on the dollar, when you talk bookkeeping," he confides.

* * *

PEANUT BUTTER

In keeping with hostess' idea of prompt dispatch, tea was served while the guests assembled, and if you didn't get there in time you were cheated out of the best peanut butter and bacon sandwiches in many seasons. Dish rattling out of the way, the committee was free to devote its ingenuity to business. "Boost Boston" was the text.

* * *

APPROVAL

As a compliment to everyone concerned, one of the truly delightful ladies of the committee, having a sally with this column, as the latter demolished another sandwich of the peanut-butter-and-bacon variety, whispered capriciously, "You always turn up at the right places, my dear!"

NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 8 - 1936

RECENT R

By JEROME

ALTHOUGH he composed the mov symphony in 1822, Schubert was formed. The efforts of his frienc published by Peters failed because the lend his name to "works by masters a So it was not heard until 1865 when Her Gesellschaft der Musikfreunde, having brenner, first unfolded its enamoring p concerts. It was not printed until 1867 by Spina.

The fact that the Graz musical society which had received the two movements as token of Schubert's appreciation for having been elected an honorary member never saw fit to acknowledge the gift, much less to consider making its contents known to the world, may have dissuaded Schubert from completing the symphony. For while there is no more conclusive evidence available that he intended to compose the customary additional two movements than the existence of a few measures of a projected scherzo, it seems more than likely that he would have done so had the stolid "Grazer" seen fit to risk experimenting with unfamiliar musical pabulum.

However, the unfinished symphony has suffered no neglect during the last half century, and the makers of phonographic records have certainly not been unaware of its existence. For not even the fifth symphony of Beethoven has been transferred to the disks so frequently. The latest addition to the lists is Victor's release of Serge Koussevitzky's interpretation with the Boston Symphony Orchestra. Needless to say, the tonal texture achieved throughout the work in this flawlessly recorded version, is unexcelled in sleekness by any other orchestra. Mr. Koussevitzky approaches the score with full cognizance of its conflicting lyric and dramatic aspects. He does not, however, strike a just pace for the chief subject of the andante movement until its second entrance. Its enunciation at the opening of the movement is in an adagio, rather than in the prescribed andante con moto.

BANGOR, ME.
NEWS

NOV 10 1936

Honor Conferred on Boston Symphony Orchestra Conductor

BOSTON, Nov. 9—(AP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, received word today he had been named a commander of the Legion of Honor of France. The citation will be presented after the symphony concert next Friday afternoon. Dr. Koussevitzky, although Russian by birth, has long resided in Paris and has been instrumental in the development and recognition of new French musical leaders.

The orchestra also announced the appointments of former Governor Alvan T. Fuller and Richard C. Paine to the board of trustees. One appointment fills the vacancy caused by the recent resignation of William L. Phillips, new ambassador to Italy.

HOLYOKE, MASS.
Transcript Telegram

NOV - 193

Atty. B. W. Warren Reelected President Boston Symphony

Atty. Bentley W. Warren of Boston and Williamstown, director of the Holyoke Water Power company, has been re-elected president of the Boston Symphony orchestra. Former Governor Alvan T. Fuller of Massachusetts was elected to the board of trustees of this institution last week.

HARTFORD, CONN.
COURANT

NOV 10 1936

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NEW YORK, N. Y.
AMERICAN

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MUSIC

He Nov 14

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By ALEXANDER WILLIAMS

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"Gymnopedies." orchestrated by Debussy ......Satie
Scherzo in G minor from the Octet Op. 20 (arranged for orchestra by the composer) ....Mendelssohn
Symphony in F..................Josten
Symphony in D minor.............Franck

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Tran. Nov. 12/36

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G. H. L. S.

MUSIC

Col. Nov. 14/36

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Boston Symphony Orchestra

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C. W. D.

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NEW HAVEN, CONN.
REGISTER

NOV 8 - 1936

Boston Symphony Next In Woolsey Hall Series

Dr. Serge Koussevitzky Selects Sibelius Opus for Presentation Here November 16th

THE SECOND event of the Woolsey Hall Concert Series will take place in Woolsey Hall a week from Wednesday evening, November 18th. The occasion will be the first of the two concerts here this season by the Boston Symphony Orchestra with Dr. Serge Koussevitzky, famed Russian leader of the great 110 piece orchestra, conducting.

Always to be relied upon to furnish music-lovers with a program of great variety and quality, Dr. Koussevitzky has planned an unusually appealing group of selections for the forthcoming occasion. The outstanding composition to be heard is the Sibelius Symphony No. 5 in E flat major, Op. 82, which will take up the entire second half of the evening of great music. The opening selection will be Haydn's Symphony in B-flat, No. 102, which will be followed by Debussy's "La Mer."

These three great works will undoubtedly combine in furnishing a concert that will meet with the approval of a tremendous number of music patrons, resulting in the usual audience that packs Woolsey Hall to the doors each time the great symphonic body performs here. Although it would be difficult to select the offering that will cause the most interest, the fact that Dr. Koussevitzky is one of the leading exponents in the presentation of Sibelius' writings causes his composition to stand out conspicuously on the evening's musical schedule.

The complete program, with the movements of each composition listed, is as follows:

HAYDN—Symphony in B-flat No. 102 (the Ninth of the London Series).
I. Largo; Allegro vivace.
II. Adagio.
III. Menuetto; Allegro, Trio.
IV. Finale: Presto.

DEBUSSY—"La Mer," three orchestral sketches.
I. De l'aube a midi sur la mer.
II. Jeux de vagues.
III. Dialogue de vent et de la mer.

SIBELIUS—Symphony No. 5 in E-flat major, Op.82.
I. (Tempo molto moderato.
II. (Allegromoderato, ma poco a poco stretto.
III. Andante mosso, quasi allegretto.
IV. Allegro molto.

Place your rent ad in The Register Classified Columns. A thousand times better than rent signs.—Adv.

NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 8 - 1936

RECENT RE

By JEROME D.

ALTHOUGH he composed the moveme symphony in 1822, Schubert was de formed. The efforts of his friend F published by Peters failed because the Le lend his name to "works by masters alre so it was not heard until 1865 when Herbe Gesellschaft der Musikfreunde, having o brenner, first unfolded its enamoring pa concerts. It was not printed until 1867 by Spina.

The fact that the Graz musical society which had received the two movements as token of Schubert's appreciation for having been elected an honorary member never saw fit to acknowledge the gift, much less to consider making its contents known to the world, may have dissuaded Schubert from completing the symphony. For while there is no more conclusive evidence available that he intended to compose the customary additional two movements than the existence of a few measures of a projected scherzo, it seems more than likely that he would have done so had the stolid "Grazer" seen fit to risk experimenting with unfamiliar musical pabulum.

However, the unfinished symphony has suffered no neglect during the last half century, and the makers of phonographic records have certainly not been unaware of its existence. For not even the fifth symphony of Beethoven has been transferred to the disks so frequently. The latest addition to the lists is Victor's release of Serge Koussevitzky's interpretation with the Boston Symphony Orchestra. Needless to say, the tonal texture achieved throughout the work in this flawlessly recorded version, is unexcelled in sleekness by any other orchestra. Mr. Koussevitzky approaches the score with full cognizance of its conflicting lyric and dramatic aspects. He does not, however, strike a just pace for the chief subject of the andante movement until its second entrance. Its enunciation at the opening of the movement is in an adagio, rather than in the prescribed andante con moto.

BROOKLYN, N. Y.
CITIZEN

NOV 9 - 1936

As they Go

CHOCO, with a glistening blue bow holding a fringey forelock in place, headed the receiving line when the Brooklyn Committee for the Boston Symphony concerts went to Mrs. Henry Joralemon Davenport's home for tea the other day. Choco, a prize French poodle of richest cocoa hue, is named after Chocolat, the famous French clown. The name fits all the way around. He is a funmaker in his own right and cut a few capers while ushering the guests in and out.

* * *

NEW SET

Among the surprises plotted when the committee members put their heads together in Madam Chairman's drawing-room was the matter of a new set from which e Boston musicians will pipe r tunes this season. It is a like business, to which the my of Music fell heir some ago when the Philharmonic ooklyn from its calling list. you see it you may remark, e ease of one who knows, as constructed from plans y Mengleberg and that y the completed set delight the great Tos-

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ATS

y also buzz behind a d hand that the set, being given a trial run y the Boston orchestra's d and Manager Swin of ademy, is slightly more expe to erect for each perance than the old and weary and that the sponsors are ing to silk hats for dollars ead of rabbits to defray the st.

* * *

COMMERCIAL SIDE

A dozen new subcommittees have been formed to ensnare additional subscribers. Don't be surprised when all of your friends bounce on you at once. That Boston music is a bargain is the opinion of Robert Alfred Shaw, veteran culture patron, commenting on the commercial side of refinement. "We're getting it for about 50 cents on the dollar, when you talk bookkeeping," he confides.

* * *

PEANUT BUTTER

In keeping with hostess' idea of prompt dispatch, tea was served while the guests assembled, and if you didn't get there in time you were cheated out of the best peanut butter and bacon sandwiches in many seasons. Dish rattling out of the way, the committee was free to devote its ingenuity to business. "Boost Boston" was the text.

* * *

APPROVAL

As a compliment to everyone concerned, one of the truly delightful ladies of the committee, having a sally with this column, as the latter demolished another sandwich of the peanut-butter-and-bacon variety, whispered capriciously, "You always turn up at the right places, my dear!"

BANGOR, ME.
NEWS

NOV 10 1936

Honor Conferred on Boston Symphony Orchestra Conductor

BOSTON, Nov. 9—(AP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, received word today he had been named a commander of the Legion of Honor of France. The citation will be presented after the symphony concert next Friday afternoon. Dr. Koussevitzky, although Russian by birth, has long resided in Paris and has been instrumental in the development and recognition of new French musical leaders.

The orchestra also announced the appointments of former Governor Alvan T. Fuller and Richard C. Paine to the board of trustees. One appointment fills the vacancy caused by the recent resignation of William L. Phillips, new ambassador to Italy.

HOLYOKE, MASS.
Transcript Telegram

NOV

Atty. B. W. Warren Reelected President Boston Symphony

Atty. Bentley W. Warren of Boston and Williamstown, director of the Holyoke Water Power company, has been re-elected president of the Boston Symphony orchestra. Former Governor Alvan T. Fuller of Massachusetts was elected to the board of trustees of this institution last week.

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G. H. L. S.

Col. 11/20

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C. W. D.

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SYMPHONY PRESENTS NEW WORK

Josten's Symphony for First Time Composer Conducting

BY WARREN STOREY SMITH

Was it because he has recently been made a commander of the Legion of Honor that Dr. Koussevitzky placed on the programme of this week's Symphony concerts the Symphony of Franck and the "Gymnopedies" of Satie as orchestrated by Debussy? As a whole, however, this present list is more than usually cosmopolitan, for Franck, although claimed by France, was born a Belgian and among his other companions are an Italian, a German and a German-born American.

LIST TWICE REVISED

"Off again, on again" was the case with one item on this list, the Symphony in F of Werner Josten. After the original announcement that this latest score by the Smith professor was to receive its first performances at the concerts of yesterday afternoon and this evening it was stated that the composer, who was to conduct his own work, was ill, and for his Symphony was substituted that of Clementi, described in these columns last Sunday. But apparently Mr. Josten made a speedy recovery.

This twice-revised list finally contains, besides the pieces already mentioned, the "Spring" Concerto from Vivaldi's "The Four Seasons" and the Scherzo from Mendelssohn's youthful Octet for Strings as later orchestrated by the composer.

Vivaldi's Concertos

These Concertos of Vivaldi have been edited by Bernardino Molinari, the distinguished Italian conductor, and the one entitled "Summer" was played here in 1928. Each is an example of programme-music in the early 18th century manner, with much captioning, as in the Biblical Sonatas of Kuhnau. This "Spring" Concerto is naive, but wholly charming. There is, in fact, a warmer, richer texture than in much music of the period, due, in part, to the use of such then daring keys as E major and C sharp minor. Neither Bach nor Handel would for a moment have denied his indebtedness to this gifted Italian.

The admirable performance of this Concerto for strings, organ and piano was followed by a no less felicitous presentation of the tenuous but distinctive music of Satie, which Debussy scored with infinite tact, and of the ebullient Scherzo of Mendelssohn, introduced to us in 1935 by Adrian Boult. Thus far yesterday's concert provided unalloyed enjoyment.

Josten's Symphony

The Symphony of Professor Josten, who as composer has been represented here by his "Concerto Sacro" and the very different "Jungle," begins promisingly, even arrestingly, and holds the attention firmly through the first and second movements and at least part of the third. Perhaps upon a second hearing this Finale would seem better integrated and sustained. Of late we have heard but little orchestral music in the acidulous modern idiom, and the immediate effect of this Symphony was tonic and refreshing. Professor Josten has ideas and the skill with which to employ them. There is even in the second movement a hint of sentiment and of richness, a considerable concession in these days of musical austerities.

As conductor, Professor Josten seemed to get exactly what he wanted, and we can be sure that his Symphony sounded as he wished to have it sound.

Theatricalizing Franck

We are not so sure in the case of the Symphony of Franck. Perhaps Dr. Koussevitzky is right and those who differ with him wrong, but it is possible to feel that the indispensable Franckian qualities are euphony and luminosity. They were present yesterday, of course, particularly in the slow movement. There was also roughness and turgidity and even blatancy, where the conductor yielded to the ever-present temptation to theatricalize the music. But it cannot be said that the audience seemed at all averse to such procedure.

At the end there was a storm of applause.

Miscellany and American Novelty to Fill a Program

Trans. ~~Nov. 14/36~~

Boston Orchestra Plays Werner Josten's New Symphony Under Composer for First Time

By Moses Smith

This week's symphony program was arrived at only after a couple of changes. The result, usually to be expected from such an unsettling and re-settling process, is not precisely a unified or smoothly constructed affair. In detail the list traverses the Vivaldi "Spring" Concerto, revised by Molinari; Satie's "Gymnopedies," orchestrated by Debussy; the Scherzo from Mendelssohn's Octet as the composer rearranged it for orchestra; Werner Josten's new Symphony in F, and the Cesar Franck Symphony in D minor.

On superficial inspection this program seems to afford Dr. Koussevitzky an opportunity for relative pause before his arduous first trip to New York next week, especially when it is noted that the new Symphony was conducted yesterday afternoon (and will be led this evening) by the composer. But considering the extraordinary music-making over which the conductor has presided since the beginning of the symphonic season a little more than a month ago, no one would begrudge him the respite. As it was he directed yesterday to each of the numbers which he presented, the same careful, searching and inspiring effort which he is wont to expend over a masterpiece or the first performance of an important score.

* * *

Actually the first performance on yesterday's program was not of Dr. Koussevitzky's preparation but of the composer's. This Symphony of Mr. Josten is in three movements and is short. The middle movement is slow in pace; the other two movements brisk. There is no pause between the second and third movements, but, instead, a bridge-like passage which bears certain remarkable resemblances to the similarly placed section between the last two movements of Beethoven's Fifth Symphony. The resemblance is principally in method—a great orchestral swell from very quiet to very loud—and in mood, so far as the latter could be accurately determined at first hearing.

Mr. Josten seemed to be a competent conductor. The musicians under him are certainly a more-than-competent band. Therefore whatever faults the new work seemed to possess were inherent in it and were not due to the quality of performance, which seemed very good. These faults are principally structural. The composer implants his thematic material clearly and even strikingly. There is also evidence of some fertility of imagination in the process of developing the themes by the usual processes of repetition, imitation, inversion, polyphonic combination and so forth. But the movements as a whole lack balance and unity; tend to be episodic in character.

This is the more remarkable since the composer cultivates the contemporary fashion of brevity. Several times, at yesterday's performance, the music seemed to lose its way, most often at a time when an arresting passage had led the listener to await a more happy resolution. And there are some fine things in the Symphony. One of the best is the combination of the two main themes (which serve as mottoes for the Symphony) near the end of the first movement, when both are reiterated several times, one in more or less original form, the other inverted.

At the risk of being obvious, I must make the usual reservation about the futility of disposing of a work written in contemporary idiom at a single hearing (even though one is no longer stultified by the sound of one chord-block piled on another). Yesterday's audience, which was responsible for its opinion to none but itself, liked the piece rather more than might have been expected, and applauded the composer heartily.

* * *

The episodic character of the first part of yesterday's concert was not conducive to warmth of applause. And so, although the performances of the first three numbers under Dr. Koussevitzky's direction were characteristic and finely shaded, the response of the audience was relatively lethargic. The Mendelssohn Scherzo was presented with the delicacy of a light puff of wind. Even more gratifying was the orchestral fineness in the performance of the flavorsome music of Satie, exquisitely polished and dressed in the sensitive instrumentation of Debussy. The noble periods of Vivaldi were delivered with appropriate breadth; even to much breadth on occasion, it seemed, though the conductor was much more fortunate here than he has been in one or two of his Handelian excursions.

As to the Symphony by Franck, Dr. Koussevitzky—and his men at his call—brought about a performance of such intensity and splendor as might have been lavished on a new work, "first time." It was the sort of playing, I suppose, that the Symphony must have to exercise its hold these days even in, say, biennial performance. For it must be remembered that each hearing in the concert-hall must inevitably be multiplied by an indeterminate ratio due to auditions from the radio, to which one is subjected almost willy-nilly.

I wonder whether it is worth while lavishing all these pains and energy on the piece at this stage; whether it might not better be placed on the shelf for a few years at least. For if yesterday's performance was what the work "deserved" (and I express no doubt that it was), then the Symphony is too overwrought to hold its place in the affections of a more direct public. The music exhibits the composer rather too much with his heart on his sleeve; it has more than a suggestion of hysteria and—even worse—of a whine.

But here, too, I had perhaps small company yesterday, since the audience applauded at the end of the performance with the customary warmth.

Boston Symphony Orchestra

AFTER undergoing several alterations, the program of the Boston Symphony Orchestra's sixth pair of concerts (Nov. 13-14) finally appeared as follows: Vivaldi, "La Primavera," Concerto No. 1, from "The Four Seasons," edited by Bernardino Molinari; Satie, "Gymnopédies," orchestrated by Debussy; Mendelssohn, Scherzo in G minor from the Octet, op. 20, arranged for orchestra by the composer; Josten, Symphony in F; Franck, Symphony in D minor.

The Vivaldi item had its first performance at these concerts, and the Josten Symphony its first hearing anywhere. Commander Koussevitzky conducted except in the Josten Symphony, which was introduced by its composer.

Mr. Josten is professor of music at Smith College in Northampton, Mass., where he has attracted attention by his revivals of operas by Monteverdi and Handel. Two other works of his, "Jungle," and a Concerto Sacro for string orchestra and piano, have been played at concerts of the Boston orchestra.

This Symphony in F is built on a theme consisting of two motifs of four notes each. It is a short work in three movements, the first and last in sonata form and the middle one in rondo form. In style it is related to the composer's Concerto Sacro; that is, it imposes modernist harmonies and rhythms upon a classic form. It is, of course, clearly designed and competently made, by a light which seems to have been cast by the study lamp rather than by the fire of inspiration.

Satie's study lamp burned in distant and different surroundings, but it was still a study lamp. Its odor was apparent after the fresh breeze of Vivaldi's inspiration, just as that of Mr. Josten's wick was after Mendelssohn. Vivaldi's imagery may seem naïve to us today, but there can be no question of his originality. These pages of his contain music of an exquisite loveliness. We may say that Satie is to him as Louis David to Duccio.

Dr. Koussevitzky succeeded again in revitalizing the Franck Symphony. It is really extraordinary how his emotional, dramatic readings keep it alive. He rules out sentimentality, plays up the strong points, enhances the passages of mystery and wonder. The orchestra played gloriously for him in this as in the earlier numbers. The string tone in particular sounds more marvelous than ever after hearing string choirs less full-bodied and glowing.

L. A. S.

Symphony's Program

Ame nov 14

By RUTH MARSTERS

The illuminating performance of a varied program composed of works new and old, familiar and unfamiliar, made the Boston Symphony concert conducted by Serge Koussevitzky yesterday afternoon one long to be remembered.

The audience was immediately captivated at the outset by the performance of Vivaldi's Concerto No. 1, "La Primavera" (Spring) from "The Four Seasons" edited by Bernadino Molinari.

Unheard previously at these concerts, this music proved utterly delightful. The naive explicitness with which Vivaldi depicts the spring countryside is peculiarly refreshing. The music has a youthful charm and bubbling spontaneity that makes the present age look a little weary in comparison.

Eric Satie's "Gymnopedies," orchestrated by Debussy, followed in a sheerly breathtaking performance; its subtle perfume and the veiled visions it evokes in direct contrast to the sparkling lucidity of the Vivaldi.

Mendelssohn's Scherzo in G minor from the Octet, op. 20, was given a welcome performance.

The first half of the program was ended on the contemporary note—Werner Josten conducting the first performance of his new Symphony in F.

The Symphony is conventional in form, the first and third movements, Allegro vivace and Allegro giusto respectively, follow the sonata-allegro form; the second movement, Andante, the rondo form.

Individual traits appear in tonality and rhythm, the former sometimes obscure, the latter always vigorous. The music is straightforward, somewhat didactic, not always interesting.

Mr. Josten was well received.

NEWS OF THE WORLD OF MUSIC

A Visiting Critic at The Symphony

BY WARREN STOREY SMITH

WHEN the out-of-town critic attends a concert of the Boston Symphony Orchestra, particularly a Friday matinée, the hall and the audience becomes for him a part of the show. In its issue of Oct. 25, Musical America features the opening of the symphony season in Philadelphia, Cleveland, Cincinnati, Chicago and Boston. To Symphony Hall came Oscar Thompson, editor of the magazine and one of the ablest of American critics as well.

Mr. Thompson thinks the Boston symphony sounds better in Symphony Hall than in Carnegie Hall: "The ensemble and the structure are attuned, one to the other . . ." And for him here "the audiences remain distinctive . . . perhaps the best mannered to be encountered anywhere in America. For one thing," he adds, "they do not litter the steps and foyer with ticket envelopes and other bits of paper." But for all their good manners, he does not find them cold.

The "rush line" and the provision for feeding its numbers interested this visitor. He noted that some brought their own refreshment, but that most of the "rushers" made use of the lunch service in the hall, and he found that the whole proceeding was "handled in such a manner that those who arrive later will never know that there has been a rush line and that a considerable sum total of appetite has been appeased."

There follows then a discussion of the concert itself, mostly in terms of the highest praise. Mr. Thompson found Dr. Koussevitzky's reading of Beethoven's Fifth Symphony a bit too nervously intense, although he admitted that the performance had virtuoso elements of a striking character. For the performances of Haydn's Symphony in B-flat and Debussy's "La Mer" he had only the warmest commendation.

Koussevitzky Gets French Honors

Monitor, Nov. 10/36

The cross of Commander of the French Legion of Honor was awarded to Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at a luncheon today, at the Hotel Touraine, sponsored by the New England Committee of the Franco-American Committee of the 1937 International Exhibition in Paris. The presentation was made by M. Francois de Tessan, French under secretary of state.

In a speech accompanying the presentation, M. de Tessan dwelt on the cultural and historical ties which bind the United States and France. He called the reciprocal trade treaties of President Roosevelt and Secretary of State Cordell Hull "the greatest single contribution toward world recovery and prosperity."

Enlarging on the subject of economic relationships between the two nations, M. de Tessan reminded Americans of the Paris World's Fair next year and expressed the hope that America would be conspicuously present at that exposition. In turn, he said, France "will gratefully and enthusiastically receive your invitation to participate in the marvelous and beautiful world's fair which your country is preparing for 1939."

FRENCH HO

Symphony Cond

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, today became one of the few persons in the world to be honored as a Commander of the Legion of Honor by the French government.

In fitting ceremonies at a banquet at Hotel Touraine under the auspices of the Franco-American committee of Boston, Koussevitzky was given the ivory and gold star and the scarlet silk "cravat" of the citation.

Francois de Tessan, French under-secretary of state, made the

American Nov. 11/36

presentation and described it as the "highest honor within the gift of France."

In making the presentation to the symphony conductor whom he termed "universally known," de Tassan said:

"Because of his eminence in music as an artist and interpreter, France delights in honoring those who have distinguished themselves not only within her own borders but outside them, in art, literature or science."

IMPORTANT CHANGE IN SYMPHONY PROGRAM

An important change has been announced in the first half of the program of the Boston Symphony orchestra for the concert this week on Friday afternoon and Saturday evening. The Cesar Franck Symphony in D minor will be played as announced in the second half of the program, and the Vivaldi Concerto, "Spring," will open the concert. Werner Josten, head of the music department at Smith College and well-known American composer, will conduct the first performance anywhere of his symphony in F. Two short works will be led by Dr. Koussevitzky also in this part of the program. They are Erik Satie's "Gymnopedies," in the orchestration by Debussy, and Mendelssohn's Scherzo in C minor from the Octet, in the orchestral version by the composer.

McCORMACK SINGS AT SYMPHONY TONIGHT

Tonight John McCormack makes his first appearance in two years when he sings in Symphony Hall. He will be assisted by Edwin Schneider who has been closely associated with the noted Irish tenor for many years. Tonight's engagement is announced as Mr. McCormack's only appearance in this city during the current season. Mr. McCormack's tour brings him to the Pacific coast. Many Irish folk songs are included in the attractive program for this evening.

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Symphony in Gayest Mood

By Ruth Marsters
Music Editor

THE PROGRAM of the sixth regular pair of Boston Symphony concerts conducted by Dr. Serge Koussevitzky on Friday afternoon and Saturday evening proved in performance an unmitigated success—whether one measures from the viewpoint or popular acclaim of artistic achievement.

Certainly there was to be found in the music presented that which could not but suit a variety of tastes. The calibre of performance would have commanded the attention of the most unsympathetic of listeners—had there been any.

The Vivaldi Concerto "La Primavera" (Spring) from the "Four Seasons" edited by Bernardino Molinari, which opened the program, had not previously been performed at these concerts.

It is utterly captivating music—naive with a charm that never cloys—as fresh as a spring freshet—as sparkling and as irresistibly buoyant.

Richard Burgin's playing of the solo violin passages, "dolce, expressive" in the gentle Largo which depicts the goatherd asleep with his faithful dog at his side "on the flowery meadow, amidst the rustling of leaves and plants," was all that could be desired.

* * *

IT WAS immediately obvious at the opening of the allegro that the orchestra was in top form—and so it continued throughout the afternoon's performance.

It is a long step from the poetry of Vivaldi to that of Eric Satie, Debussy-ized in the orchestration of "Gymnopedies"—the first with its objective concern with the painting of scenic details, the second with its preoccupation with essence distilled through the subjective mood it creates. (This despite the fact that the impudent Satie has been known to write music of which his expressed intention was to portray a lobster weeping.)

In "Gymnopedies" the atmosphere of the ancient Spartan ritual is so subtly evoked that one is ready to believe the nebulous waves of music have risen directly from the incense offered before the gods. Debussy's orchestration without doubt does much to enhance the piano music of Satie.

* * *

MENDELSSOHN'S Scherzo in G minor from the Octet, Op. 20 followed; music of happy airy grace performed with the same lightness and delicacy that made the Vivaldi memorable.

Directly preceding the intermission, Werner Josten took up the baton to conduct the first performance of his new Symphony in F, composed last summer in the wilds of Jaffrey, New Hampshire.

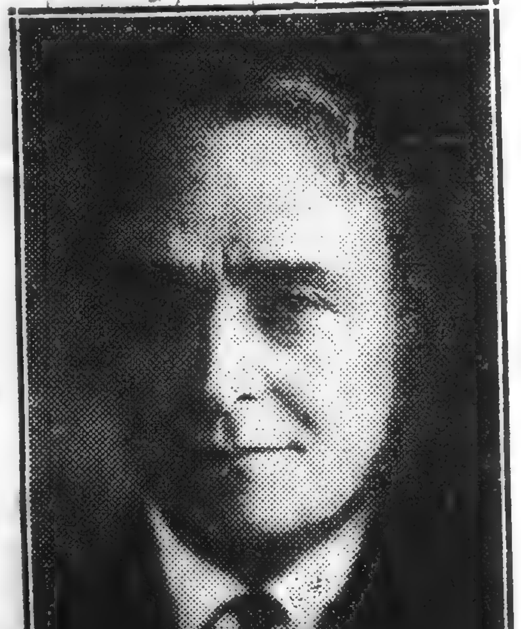
Written in three movements: Allegro vivace, Andante, and Allegro giusto, the Symphony departs from convention in tonality and rythmn rather than in form. (The first and third movements utilize the sonata-allegro form, the second the rondo form.) It is immensely straightforward music—the rhythms energizing—the whole possessed of tremendous vigour. A slightly barbaric tinge becomes especially predominant in the transition leading from the second to the third movements.

Mr. Josten was given a cordial reception.

The last half of the program brought Caesar Franck's beloved Symphony in D minor, climaxing all that had preceded it. There can be no question as to this music's wearing well, and it was given such a performance as to warrant the roar of applause that followed it.

Dr. Koussevitzky took the Allegro ma non troppo of both the first and the last movement at a rather livelier pace than in previous performances. The whole had that spontaneous surge, however, which alone imparts glowing vitality to the recreation of a master work, and which with the beauty and sonority of tone made the performance unforgettable.

Honored by France



Dr. Serge Koussevitzky

Wed., Nov. 11/36

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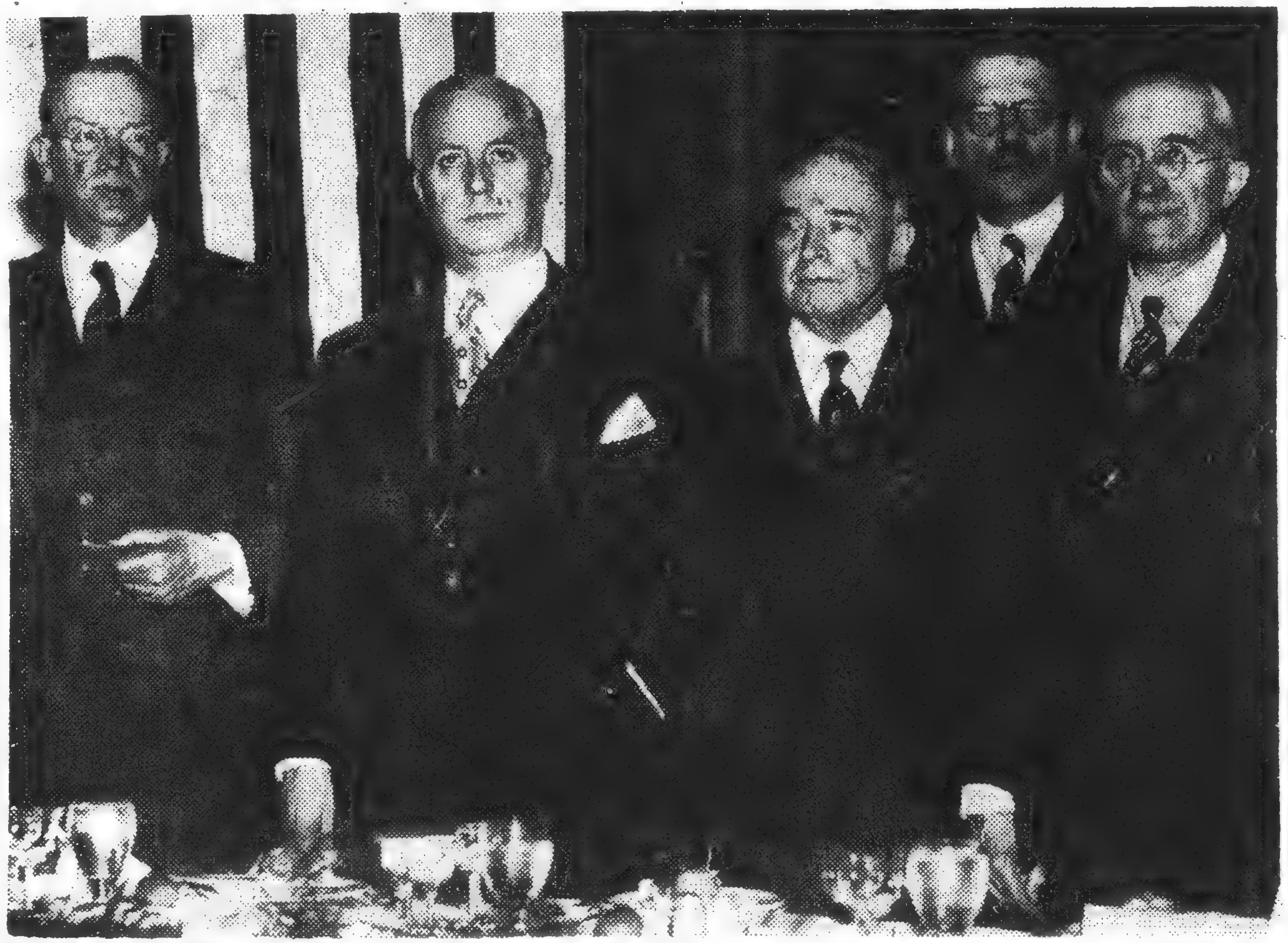

Francois de Tessan, French under-secretary of state, was guest of honor at a luncheon in the Hotel Touraine yesterday. Left to right: Mayor Mansfield, M. de Tessan; Dr. Serge Koussevitzky, who was presented the cravat of commander of the Legion of Honor; Jacques Greber, and Prof. Andre Morize of Harvard.

U. S. IS LAUDED FOR TRADE PACT

Dr. Koussevitzky Given French Decoration at Meeting Here

President Roosevelt's policy of reciprocal trade agreements was termed the "greatest single contribution toward world recovery and prosperity," by **Francois de Tessan, French under-secretary of state**, at a luncheon in his honor at the Hotel Touraine yesterday.

The meeting, sponsored by the New England branch of the American committee of the 1937 International Exhibition in Paris, was featured by the presentation to Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, of the cravat of commander of the Legion of Honor, "the highest honor within the gift of the French nation."

Characterizing Dr. Koussevitzky "a great musician," universally known," M. de Tessan kissed the conductor on both cheeks and pinned about his neck the wide scarlet ribbon and medal designating the honor which had been conferred upon him.

"France likes to honor renowned artists all over the world," he said, "and in the name of the government of the republic, as a recompense for what you have done for art, I have the honor to confer upon you the cravat of commander of the Legion of Honor."

The luncheon proved to be a gathering of leading French citizens in Boston and of prominent Boston business men whose work has affiliated them in one way or another with the French government.

Prof. Andre Morize of Harvard was toastmaster, and seated with him at the head table were Eliot Wadsworth, president of the Boston Chamber of Commerce; E. Vezima, secretary of the St. Jean de Baptiste Society; Dr. and Mrs. Richard Strong; Allan Forbes, president of the State Street Trust Company, and Mrs. Forbes; Dr. and Mrs. Homer Gage of Worcester; Pierre Claudel, son of the former ambassador to the United States, and Mme. Claudel; Dr. and Mrs. Koussevitzky; Jean E. Maigret, French consul in Boston; Jacques Greber, architect of the exposition; Mayor Mansfield; H. A. Highman, secretary of the exposition and resident manager here of the French Line; Herbert Stone, vice-president of the Second National Bank of Boston, and K. Ledoux.

In his address, M. de Tessan stressed the bond that exists between Paris and Boston as seats of major revolutions in the history of the world.

He cited as steps toward the cementing of this bond, the reciprocal tariff and the monetary agreement reached last month by France and the United States.

"The Blum cabinet," he declared, "is convinced that France should not be a self-contained nation, should not lock herself behind a wall of economic nationalism.

"It should remain the eternal pride of your democracy that the enlightened leadership of President Roosevelt and his secretary of state, Cordell Hull, inaugurated a courageous policy of reciprocal trade agreements; they reopened channels of international trade. This was the greatest single contribution toward world recovery and prosperity.

"This trade agreement has already proven to be to the mutual advantage of both countries. It was the first agreement of its kind signed by the United States with one of the great European powers. It sets an example to the other lands of the world."

The Paris exposition, he explained, will afford a "synthesis of all the refinements and all the perfection of our great mechanical age."

A detailed description of the exposition was given by M. Greber, who told of the 250 acres which have been set aside for the fair, the night illuminations over the Seine and the participation by the various nations.

Mayor Mansfield extended a cordial welcome to the visiting Frenchmen.

"THANK YOU, SIR!"—says Dr. Serge Koussevitsky, conductor of Boston Symphony Orchestra, as he receives the cravat of commander of Legion of Honor from Francois de Tessan, French under-secretary of state, at the Hotel Touraine

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Dr. Koussevitzky Puts Music Above Insignia of Honor

Boston Still Holds Symphony Leader Is Foremost Among Great Conductors

First, of course, there is Toscanini. After that anybody can make his own choice of great symphonic conductors. Some say Stokowski, some are beginning to say Ormandy. Boston says Koussevitzky and has stuck to it for twelve years.

And now the Republic of France has made him Commander of the Legion of Honor. Possibly (but not probably, unless he has changed from the old days) he will wear his red ribbon now and again in Symphony Hall.

Koussevitzky sets not much store by the insignia of honor, nor by much else unless it be great music and a fine performance of music. Boston was a little upset when he took over the orchestra in 1924, dismissed many of the old personnel and replaced them with young blood. But Boston realized that it was he who made its orchestra once more a rival of the New York Philharmonic. Now he is a member of the Somerset Club.

Very few conductors in this world can do better by Sibelius and Stravinsky than Boston's conductor does. Koussevitzky himself has said more than once that the greatest music ever written is the first part of Beethoven's Ninth, and that the entire symphony is unsurpassed.

When he says things like that it is with a manner that tolerates no dispute. It must have been something of the same manner that he used to the new rulers of Soviet Russia in 1918 when they refused him permission to leave the country.

"You cannot leave," they told him. "Russia needs your music."

And Koussevitzky, who made no effort to conceal his contempt for the proletarian rule, replied that if he must stay he would retire from music and never play nor conduct another note in Russia. They let him go.

"I left," he said long afterward, "because of Lenin and Trotsky and the terrible things they did. I had a million dollars and they took it from me."

He had made his money as an artist. From boyhood he was master of the bull fiddle. He could, and can, draw from that deep-throated box music as sympathetic as Kreisler charms from the violin.

It was with the bass viol that he wooed Natalya Konstantinovna Ushkova. He saw her in the audience as he played a concert in Moscow. Their eyes met and he played (so he said afterward) to her alone. Two years later, in 1905, they were married. If you know where to look in Symphony Hall you may see her there some evening. She sits in the balcony by choice.

But Koussevitzky put away his bass viol in 1909. His wife helped him form an orchestra of his own, and in that first year as conductor he toured the Volga in a boat with eighty-five musicians, travelling 2300 miles and establishing his reputation.

Long after he had made Boston his home (he also has a place to live in Paris) he confessed that his first rehearsal here baffled him. Once he had recovered from his amazement to find his men smoking at rehearsal he banned smoking as "disrespectful to art." It was soon after that that dismissals began.

"If you want to sleep, go home and sleep," he told one veteran of the orchestra. At the next rehearsal there was another new man.

His art has been recognized in many quarters.

Election as Commander of the French Legion is only the latest of instances in which his art has been recognized in far places. Spain and England and Italy and Germany have decorated him. The Czar of Russia paid him honor. In 1929 Harvard University conferred upon him the honorary degree of Doctor of Laws.

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Koussevitsky Awarded Highest French Honor

The cravat of commander of the Legion of Honor was formally bestowed on Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, at noon today by M. Francois de Tessan, under secretary of state to the French government, after an address during which the French diplomat declared that the "enlightened leadership of President Roosevelt and his secretary of state, Cordell Hull," averted the calamity of a dire general economic war.

At a luncheon in the Renaissance room of the Hotel Touraine, attended by more than 300 distinguished scholars, bankers, leaders of business and cultural organizations, M. de Tessan clasped the scarlet ribbon and medal of the French decoration about the throat of Conductor Koussevitsky and sealed the presentation with kisses on both cheeks of the flushed and silent musician.

"In the name of the government of the republic, as recompense for what you have done, I have the honor of conferring the cravat of commander of the Legion of Honor," he recited in the official French phrases for such important occasions.

The principal address was supplemented by talks by M. Jacques Graber, architect for the 1937 Exposition Internationale in Paris, who said the French are trying to emulate the success of American industrial designers; by Prof. Andre Morize of Harvard University, toastmaster; by M. Jean-Etienne Maigret, French consul in Boston, and by Mayor Mansfield, who welcomed the distinguished visitors.

Among those at the head table were Eliot Wadsworth, president of the Boston Chamber of Commerce; Herbert Stone, vice-president of the Second National Bank; Mrs. Allan Forbes, wife of the president of the State Street Trust; Dr. Homer Gage and Mrs. Gage, of Worcester, noted philanthropists who have been themselves honored for their aid to French children after the war, and Pierre Claudel, son of former Ambassador Paul Claudel, with Mrs. Pierre Claudel.

PRAISES SECRETARY HULL

M. de Tessan, citing with gratitude the Hull reciprocal trade agreements as "the greatest single contribution toward world recovery and prosperity," pledged that:

"The present French government, presided over by a man of such intellectual distinction and animated by such human generosity as M. Leon Blum, is disposed to spare no effort to help in bringing about closer co-operation among the nations of the world.

"The Blum cabinet is convinced that France should not be a self-contained nation; should not lock herself behind a wall of economic nationalism. It feels that these barriers of trade create hatred, and that, on the contrary, a spirit of international co-operation should be fostered."

It is because France feels her responsibility to the nations of the world, he went on, that she has "adjusted the value of the franc . . . to re-establish an equilibrium between her internal prices and world prices." By lowering customs' tariffs by 15 to 20 per cent., he said, "France extends a frank invitation to other nations to act in an identical manner."

He repeated the invitation of France to all nations to take part in the 1937 exposition, promising that the fair will leaave nothing undone, nothing unsatisfied."

In a brief reference to the exchange of French professors with Harvard, the visitor said that "you have a permanent staff in your university of the elitte of our French professors."

The luncheon was arranged by the Franco-American committee of Boston for the 1937 exposition.

LEGION OF HONOR AWA

A trio pictured from the head table at the Franco-A mittee's luncheon today, at which M. Francois de Tessan, u of state of France (pictured at extreme left), awarded commander of the Legion of Honor to Dr. Serge Kous Andre Morize of Harvard University, toastmaster, is in Jacques Greber, internationally known architect, is at right.

HERE TO HONOR SYMPHONY LEADER

Francois de Tessan, left, and Jacques Greber, right, French statesman and architect, who will attend a luncheon at the Touraine Hotel at noon; when Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, will be decorated by the French government.

French Decoration to Be Given Today to Dr. Serge Koussevitzky

Francois de Tessan, French under secretary of state, will present the cravat of commander of the Legion of Honor to Dr. Serge Kousevitsky, conducter of the Boston Symphony Orchestra, at a luncheon in the Touraine at noon today.

M. de Tessan, also the editor of a European daily, arrived in Boston last night in company with Jacques Graber, city planner and architect in charge of the 1937 Exposition Internationale in Paris. They came from New York where they took part in the rededication of the Statue of Liberty.

Dr. Koussevitsky was chosen for the award, M. de Tessan said, because France recognizes his eminence in the world of music as equal in importance to that of artists outstanding in European cultural history.

M. de Tessan declared France rejoiced that the United States under the leadership of President Roosevelt was furnishing stimulation to liberal and democratic programs throughout the world.

ROOSEVELT AND BLUM

He compared the New Deal with the Leon Blum presidential program in France and said they were practically identical in ideals. Blum, he added, looked to Roosevelt for leadership, and all France sincerely hoped the United States would take the initiative in establishing world peace.

While insisting that the United States and French situations were similar in many ways, M. de Tessan said the one important difference was that France was handicapped in national security.

"You people over here," he explained, "have kindly, peaceful neighbors like the Canadians; but we in France have Spain on one side and Germany on the other. Peace of mind and confidence in security are impossible. We are compelled to look to our defense constantly."

SPANISH REBELLION

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Besides M. de Tessan and M. Greber, the speakers will include Jean E. Maigret, French consul in Boston. M. Grever, who has been in America as the guest of the Franco-American committee, is the special representative of Edmund Labee, general commissioner of the Paris exhibition. He is famous in America as the planner of Fairmont park in Philadelphia and the architect of a number of estates in Florida and California.

NEW YORK, N. Y.
TIMES

8 -1936

BEHIND THE SCENES

Boston Symphony Returns to the Air on Nov. 19—Town Meetings to Be Resumed as Public Forum.

FREQUENTLY radio is accused of spreading rumors. When the broadcasters investigate they generally find that listeners tuned-in after the program started or heard only a few words which they interpreted incorrectly because they missed what went ahead.

During a recent "Folio of Facts" broadcast from WOL, Washington, which was also handled by WMCA, New York, the announcer said:

"During the Battle of Jutland on May 31, 1916, two British cruisers, the Indefatigable and the Queen Mary, were sunk with 22,077 men within twenty minutes after the firing had started."

Within an hour more than 300 phone calls were received at WMCA. Listeners who heard, "the Indefatigable and Queen Mary were sunk with 22,077 men," rushed to inquire whether the new queen of the seas, H. M. S. Queen Mary, had met with disaster.

About Programs and People

THE Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will return to the air on Nov. 19. Instead of broadcasting the entire series from Boston as in previous seasons, the orchestra will be heard in four Carnegie Hall concerts in New York; three from Sanders Theatre at Harvard University in Cambridge; three from Symphony Hall, Boston, and one from the Brooklyn Academy of Music. Nine of the "Pop" concerts in Boston also will be broadcast in May.

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NEW YORK, N. Y.
SUN
NOV 7 - 1936

60.

Music and Musicians

By W. J. HENDERSON

IT would be difficult to repress comment on the opening of the season of orchestral concerts. So let us take the easiest way. It is too soon to form any settled opinion of the conducting of John Barbiroli, the first of the Philharmonic-Syhphony Society's series of directors. He made his debut Thursday evening and the customary report of the concert appeared in the columns of The Sun. The description of his conducting summarized first impressions. There will be abundant time in which to give him more searching scrutiny. In his utterances immediately after arriving here he deprecated attempts to put him in the position of a successor to Toscanini. Unfortunately concertgoers will make comparisons. The Philharmonic set up a standard and a standard bearer.

But there is a more serious matter to be considered and the artistic results of the season will have to be the basis for the formation of an opinion on the subject. Regret has several times been expressed in this place that the Philharmonic is not under the direction of a single permanent conductor. It is the conviction of this observer, derived from long years of observation, that frequent change of directorship cannot work for the good of any orchestra.

When Wilhelm Gericke was the conductor of the Boston organization many music lovers shook their heads at his repressive methods. He shunned tempestuous performances and labored incessantly for perfection of finish. Consequently he was charged with a want of virility. But the answer was the Boston Symphony Orchestra, at that time, was unrivaled in tonal richness, clarity, balance, dignity of style and flawlessness of technic. It is true that he was not the first of its captains. But we may set aside George Henschel, who did the pioneer work of organization and clearing the ground. Gericke, who followed him, transformed a rather rough structure into an ornate edifice and paved the way for the brilliant achievements of Nikisch, one of the greatest conductors in orchestral history.

Nikisch was succeeded by Gericke, brought back to continue the work he had so well begun. After him the orchestra has had three important conductors, Muck, Monteux and Koussevitzky. Each of these was in sole command; there was no series of guests. If music lovers seek the secret of the splendor of tone and high level of finish which characterize performances of the great Boston organization let them ponder the advantages of following the artistic ideals of one mind.

* * * *

The Permanent Conductor.

THE writer has not had the good fortune to hear the Chicago Orchestra for some years, but reports of competent observers tell us that it is one of the great orchestras of this country—and that means, of the world. For Europe, to which so many music lovers hasten in the summer, and which they accept as always our superior, does not overshadow us in the field of orchestral music. Since the death of Theodore Thomas the Chicago institution has had just one director, Frederick Stock. Thirty years of lofty, artistic achievement are accredited to this master of the baton and the city of Chicago
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We should not like to believe that. It must be confessed that in music this country has not yet attained to the same level that it has in literature, painting and sculpture, but it would be difficult to determine exactly the reasons. One thing is certain, namely, that the development of native conductors will not be advanced by importation. It would probably be of immense benefit to the art if more young Americans were tried out as conductors of orchestras in the smaller towns in which they might earn permanent places and grow up with their bands and their publics.

Chicago Has the Secret.

TO return to the Philharmonic: Are we to suppose that the directors have in mind the possibility of discovering among their importations some one who can be engaged as permanent conductor? Let us hope that some such result will be brought about. Then perhaps these directors may find it to the advantage of their orchestras to try to focus public attention on the excellence of the orchestra itself and the beauty of the music which it performs. Alas, this last item involves doubt. Where is this music? Bach, Beethoven, Brahms, Mozart, Schumann—are we fated to dwell forever in the past or must we prostrate ourselves before the altars of Alban Berg and his kind?

Well, perhaps we would better postpone the music question and concentrate on orchestra and conductor. Since there seems to be a vast cloud of doubt obscuring the minds of the gods of local art, why would it not be a good idea to appoint an investigating committee to go out to Chicago and find out how they do the thing there? According to Olin Downes, who recently made a traveling survey of the orchestral field in the eastern half of the country, the Chicago Orchestra is self-supporting. A visiting committee might be commended for addressing the Chicago backers in the language of the people: "How do you get that way?"

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INFORMATION OBSCURED

Koussevitsky Awarded Highest French Honor

The cravat of commander of the Legion of Honor was formally bestowed on Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, at noon today by M. Francois de Tessan, under secretary of state to the French government, after an address during which the French diplomat declared that the "enlightened leadership of President Roosevelt and his secretary of state, Cordell Hull," averted the calamity of a dire general economic war.

At a luncheon in the Renaissance room of the Hotel Touraine, attended by more than 300 distinguished scholars, bankers, leaders of business and cultural organizations, M. de Tessan clasped the scarlet ribbon and medal of the French decoration about the throat of Conductor Koussevitsky and sealed the presentation with kisses on both cheeks of the flushed and silent musician.

"In the name of the government of the republic, as recompense for what you have done, I have the honor of conferring the cravat of commander of the Legion of Honor," he recited in the official French phrases for such important occasions.

The principal address was supplemented by talks by M. Jacques Graber, architect for the 1937 Exposition Internationale in Paris, who said the French are trying to emulate the success of American industrial designers; by Prof. Andre Morize of Harvard University, toastmaster; by M. Jean-Etienne Maigret, French consul in Boston, and by Mayor Mansfield, who welcomed the distinguished visitors.

Among those at the head table were Eliot Wadsworth, president of the Boston Chamber of Commerce; Herbert Stone, vice-president of the Second National Bank; Mrs. Allan Forbes, wife of the president of the State Street Trust; Dr. Homer Gage and Mrs. Gage, of Worcester, noted philanthropists who have been themselves honored for their aid to French children after the war, and Pierre Claudel, son of former Ambassador Paul Claudel, with Mrs. Pierre Claudel.

PRAISES SECRETARY HULL

M. de Tessan, citing with gratitude the Hull reciprocal trade agreements as "the greatest single contribution toward world recovery and prosperity," pledged that:

"The present French government, presided over by a man of such intellectual distinction and animated by such human generosity as M. Leon Blum, is disposed to spare no effort to help in bringing about closer co-operation among the nations of the world.

"The Blum cabinet is convinced that France should not be a self-contained nation; should not lock herself behind a wall of economic nationalism. It feels that these barriers of trade create hatred, and that, on the contrary, a spirit of international co-operation should be fostered."

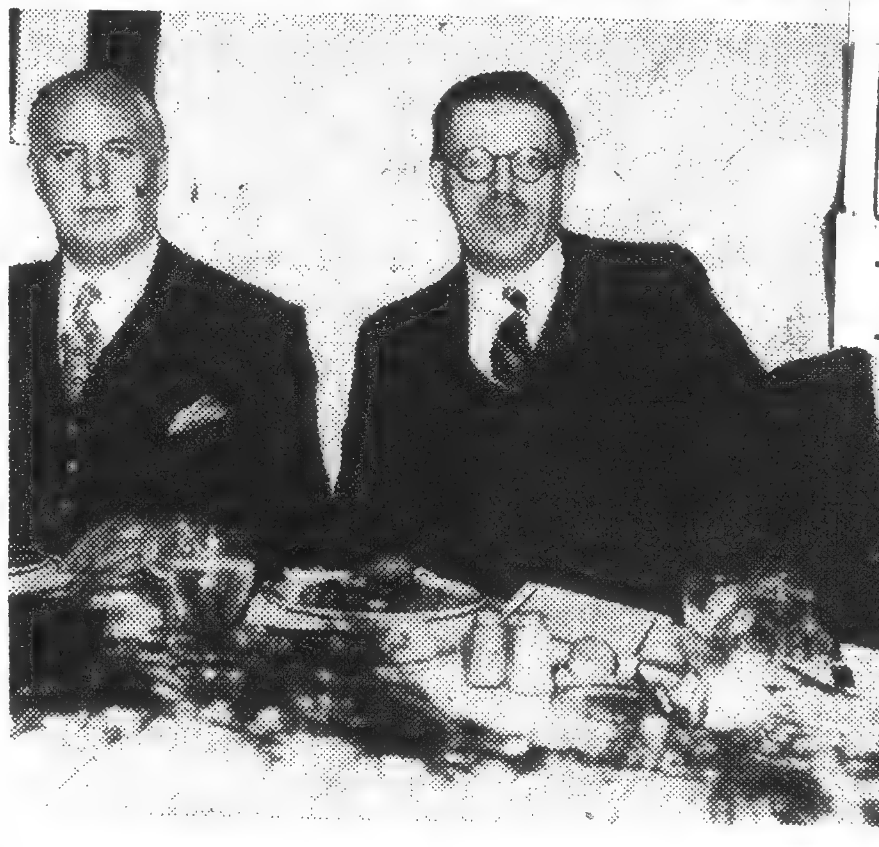
It is because France feels her responsibility to the nations of the world, he went on, that she has "adjusted the value of the franc . . . to re-establish an equilibrium between her internal prices and world prices." By lowering customs' tariffs by 15 to 20 per cent., he said, "France extends a frank invitation to other nations to act in an identical manner."

He repeated the invitation of France to all nations to take part in the 1937 exposition, promising that the fair will leaave nothing undone, nothing unsatisfied."

In a brief reference to the exchange of French professors with Harvard, the visitor said that "you have a permanent staff in your university of the elitte of our French professors."

The luncheon was arranged by the Franco-American committee of Boston for the 1937 exposition.

LEGION OF HONOR AWA



A trio pictured from the head table at the Franco-Americ mittee's luncheon today, at which M. Francois de Tessan, under-s of state of France (pictured at extreme left), awarded the c commander of the Legion of Honor to Dr. Serge Koussevitsk Andre Morize of Harvard University, toastmaster, is in center Jacques Greber, internationally known architect, is at right.

HERE TO HONOR SYMPHONY LEADER

Francois de Tessan, left, and Jacques Greber, right, French statesman and architect, who will attend a luncheon at the Touraine Hotel at noon, when Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, will be decorated by the French government.

French Decoration to Be Given Today to Dr. Serge Koussevitzky

Francois de Tessan, French under secretary of state, will present the cravat of commander of the Legion of Honor to Dr. Serge Kousevitsky, conducter of the Boston Symphony Orchestra, at a luncheon in the Touraine at noon today.

M. de Tessan, also the editor of a European daily, arrived in Boston last night in company with Jacques Graber, city planner and architect in charge of the 1937 Exposition Internationale in Paris. They came from New York where they took part in the rededication of the Statue of Liberty.

Dr. Koussevitsky was chosen for the award, M. de Tessan said, because France recognizes his eminence in the world of music as equal in importance to that of artists outstanding in European cultural history.

M. de Tessan declared France rejoiced that the United States under the leadership of President Roosevelt was furnishing stimulation to liberal and democratic programs throughout the world.

ROOSEVELT AND BLUM

He compared the New Deal with the Leon Blum presidential program in France and said they were practically identical in ideals. Blum, he added, looked to Roosevelt for leadership, and all France sincerely hoped the United States would take the initiative in establishing world peace.

While insisting that the United States and French situations were similar in many ways, M. de Tessan said the one important difference was that France was handicapped in national security.

"You people over here," he explained, "have kindly, peaceful neighbors like the Canadians; but we in France have Spain on one side and Germany on the other. Peace of mind and confidence in security are impossible. We are compelled to look to our defense constantly."

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NEW YORK, N. Y.
TIMES

8 [illegible] 1936

WJZ—Lum and Abner—Sketch
WABC—Irene Beasley, Songs; Trio
7:45-WOR—Sketch and Music
WJZ—Vivian Della Chiesa, Songs
WABC—Boake Carter, Commentator
8:00-WEAF—Reisman Orch.; Phil Duey, Baritone; Loretta Clemens, Songs; Sergeant Michael Donaldson, Guest
WOR—Studio Music
WJZ—Louise Massey, Songs; Westerners Quartet
WABC—Hammerstein's Music Hall; Lucy Laughlin, Soprano; Jerry

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61. ERIE, PA.
DISPATCH-HERALD
Nov. 8/36

Boston Symphony Orchestra Will Return to the Radio

The world famous Boston Symphony Orchestra under the direction of Dr. Serge Kousseviszky will return to the National Broadcasting Company's networks for its fifth season as an exclusive NBC feature in a series scheduled to begin Thursday, November 19.

Instead of broadcasting its entire series from Boston as in previous seasons, the orchestra, through special negotiations just completed, will be heard in four of its Carnegie Hall concerts in New York; four from the Sanders Theater at Harvard University in Cambridge, Mass.; three from Symphony Hall, Boston; and one from the Academy of Music in Brooklyn. Nine of the famous "pop" concerts in Boston also will be broadcast.

The "pop" conerts will be presented from Symphony Hall, Boston, on nine consecutive Thursday evenings from 8:30 to 9:30 p. m., EST, beginning May 6.

Recognized throughout the musical world as one of the finest symphonic organizations in existence, the Boston Symphony Orchestra has had the additional advantage of playing under the same conductor throughout its season for several years, thus perfecting an ensemble which critics have acclaimed without a peer.

WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES

NOV 1 0 193

DIRECTOR OF BOSTON SYMPHONY ORCHESTRA HONORED BY FRENCH LEGION OF HONOR

Boston, Mass., Nov. 10 (INS)—Honored by France for his emminence in the world of Music, Dr. Serge Kovsevitsky, conductor of the Boston Symphony orchestra today was presented the cravat of Commander of the Legion of Honor at a luncheon in his honor. Presentation was made by Francis De Tessan, French Under-Secretary of State who has been in America since the rededication of the Statue of Liberty in New York on its 50th anniversary.

SPRINGFIELD, MASS.
EVENING UNION

NOV 1 0 1936

Premiere of New Symphony Of Josten by Hub Orchestra

Smith Professor of Music to Conduct Famous Musical Organization in Own Work Friday and Saturday in Boston

NORTHAMPTON, Nov. 9 — The world premiere of the Symphony in F by Werner Josten, distinguished composer and professor of music at Smith College, will be given by the Boston Symphony Orchestra in Symphony Hall, Boston, Friday and Saturday. This is a part of the regular Symphony Hall series, but on this occasion Mr. Josten will conduct his own symphony at the invitation of Dr. Sergei Koussevitzky, who himself will conduct the rest of the program.

The Symphony in F is Mr. Josten's latest work, completed during the past summer. It is a work in three movements, in the conventional order of the fast-slow-fast: Allegro vivace, andante, allegro giusto; and is scored for full orchestra.

The Boston Symphony has frequently performed others of Mr. Josten's orchestral works. His symphonic movement "Jungle" was first performed by the Boston Symphony in 1929. It subsequently has been performed by other orchestras, notably the Philadelphia and Chicago Symphonies. The Boston Symphony has also performed, both in Boston and elsewhere, the "Concerto Sacro" for piano and string orchestra.

Besides the new Symphony in F, the "Concerto Sacro" and "Jungle," Mr. Josten's major orchestral works are the "Serenade" for orchestra, another work which Northampton audiences will remember as presented by the Cleveland Orchestra under Rodzinski—and the music for the ballets "Joseph and His Brethren," "Batouala" and "Endymion." The last has also been played by the Boston Symphony. "Endymion," "Joseph and His Brethren," and the "Concerto Sacro" were the three chosen for the program of the orchestral works of Werner Josten presented under the Composers' Forum series in New York on Oct. 28, with Mr. Josten conducting.

Werner Josten studied composition in Germany and Austria, chiefly under Rudolf Siegel, himself a pupil of Humperdinck, and made some special studies under Jacques-Dalcroze. He worked for several years in Paris, and at one time was conductor at the Munich Opera. After coming to America in 1921, Mr. Josten was appointed a member of the music department of Smith College in 1923, where he has ever since been a professor of music. During the present year, he is on sabbatical absence, residing for the present in Northampton and devoting his time to composing.

BURLINGTON, VT.
FREE PRESS

NOV 1 1 1936

Dr. Koussevitsky Receives Legion of Honor Medal

BOSTON, Nov. 10. (AP)—France bestowed the order of commander of the Legion of Honor upon Dr. Serge Koussevitsky, conductor of the Boston symphony orchestra, today at ceremonies marked by re-vowal of Franco-American friendship.

The noted conductor received the scarlet cravat and medal from Francois de Tessan, French under secretary of State, who presented it "in the name of the government of the republic as recompense for what you have done."

Dr. Koussevitsky, a native Russian, has been a long-time Paris resident and instrumental in increasing world recognition of French musical leaders.

M. De Tessan told the luncheon group of 300 leaders in Boston culture and business the "enlightened leadership of President Roosevelt and Secretary of State Hull" averted economic war.

He called Hull's trade policy the "greatest single contribution toward world recovery and prosperity," and said France and the United States were working under common ideals for world peace.

Other speakers included Jean Etienne Maierte, French consul at Boston; Prof. Andre Morize of Harvard University; Jacques Graber, architect for the 1937 exposition in Paris, and Mayor Frederick W. Mansfield of Boston.

WASHINGTON, D. C.
NEWS
Nov. 10

Koussevitzky Honored

BOSTON—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was notified yesterday that he had been elevated to the grade of commander of the French Legion of Honor.

CHICAGO, ILL.
HERALD-EXAMINER

NOV 8 - 1936

'Unfinished' Symphony Is Put on Record

By Janet Gunn.

Dr. Serge Koussevitzky and the Boston Symphony Orchestra have recently made a Victor recording of Schubert's "Unfinished" Symphony. The eminent conductor "speaks" the idiom of the immortal Schubert gravely and simply.

With complete understanding he indicates the beautiful themes in varied orchestral and tonal shading, and the unassuming nobility of the composer's thought is evident in his natural and dignified exposition.

The second theme of the first movement has been popularized, and in song form is called "You Are My Song of Love." But not even its banal modern setting can destroy the lilting loveliness of its lyric line.

Music lovers throughout the world cherish the "Unfinished" Symphony for its tranquil beauty and peerless melodies. They value it all the more highly when they consider the merest happenstance that rescued this unique and lovely work from the waste basket and oblivion.

ZIT'S
NEW YORK CITY

NOV 7 - 1936

Boston Concerts Again Exclusively For NBC

The world-famius Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will return for its fifth season as an exclusive NBC feature in a series scheduled to start Thursday, November 19. Instead of broadcasting its entire series from Boston as in previous seasons, the orchestra, through special negotiations, will be heard in four of its concerts from Carnegie Hall, N. Y.; four from the Sanders Theatre at Harvard University; three from Symphony Hall, Boston; and one from the Academy of Music in Brooklyn. The "Pop" Concerts will be presented from Symphony Hall, Boston, on nine consecutive Thursday evenings, from 8:30 to 9:30 p. m., beginning May 6.

SPRINGFIELD, MASS.
REPUBLICAN

NOV 1 0 1936

FRANCE WILL HONOR KOUSSEVITZKY TODAY

Boston, Nov. 9—(AP)—The French consulate announced tonight Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, would be made a commander of the Legion of Honor at a dinner in Boston tomorrow.

Francois de Tessan, French undersecretary of state, the consulate said, would come to Boston to present Dr Koussevitzky with the medal at a dinner sponsored by the Franco-American committee for the 1937 International exhibition in Paris.

Dr Koussevitzky, although a native Russian, has long resided in Paris, and has been instrumental in the development and recognition of French musical leaders.

Prof Jacques Greber, architect for the exhibition, and a member of de Tessan's party, also would be among those addressing the dinner, the consulate announced.

At the same time the Symphony orchestra announced former Gov Alva T. Fuller and Richard C. Paine had been appointed to its board of trustees. One fills the vacancy caused by the resignation of William L. Phillips, embassador-designate to Italy.

ST. PAUL, MINN.
DISPATCH
Nov. 10/36

N OF HONOR AWARD GRANTED KOUSSEVITZKY

Boston, Nov. 10—(AP)—Serge Koussevitzky, conductor of the Boston Symphony orchestra, announced Monday receipt of notification through the French consulate here of his elevation to the rank of commander of the French Legion of Honor.

SPRINGFIELD, MASS.
REPUBLICAN

NOV 1 0 1936

SMITH COLLEGE

JOSTEN'S NEW WORK TO BE HEARD AT BOSTON

World Premiere of 'Symphony in F' to Be Given Friday and Saturday

Northampton, Nov. 9—The world premiere of the "Symphony in F" by Werner Josten, distinguished composer and professor of music at Smith college, will be given by the Boston Symphony orchestra in Symphony hall, Boston, Friday and Saturday. This is a part of the regular Symphony hall series, but on this occasion Mr Josten will conduct his own symphony at the invitation of Dr Sergei Koussevitzky, who will conduct the rest of the program.

The "Symphony in F" is Mr Josten's latest work, completed during the past summer. It is a work in three movements, in the conventional order of fast-slow-fast: Allegro, vivace, andante, allegro giusto, and is scored for full orchestra.

The Boston Symphony has performed others of Mr Josten's orchestral works. His symphonic movement, "Jungle," was first performed by the Boston Symphony in 1929. It has subsequently been performed by other orchestras, notably the Philadelphia and Chicago symphonies. The Boston Symphony has also performed, both in Boston and elsewhere, the "Concerto Sacro" for piano and string orchestra. This work was first performed at Town hall, New York, in 1929, and has since been part of the repertory of almost all major orchestras in the country.

Besides the new symphony, the "Concerto Sacro," and "Jungle," Mr Josten's major orchestral works, are the "Serenade" for orchestra—another work which Northampton audiences will remember as presented by the Cleveland orchestra under Rodzinski—and the music for the ballets, "Joseph and His Brethren," "Batouala" and "Endymion." The last has also been played by the Boston Symphony.

Werner Josten studied composition in Germany and Austria, chiefly under Rudolf Siegel, himself a pupil of Humperdinck, and made some special studies under Jacques-Dalcroze. He worked for several years in Paris, and was at one time conductor at the Munich opera. After coming to America in 1921, Mr Josten was appointed a member of the music department of Smith college in 1923, where he has ever since been professor of music. During the present year he is on sabbatical absence, residing for the present in Northampton and devoting his time to composing.

NEW BEDFORD, MASS.
MERCURY

NOV 1 0 1936

HONORED BY FRANCE

SERGE KOUSSEVITZKY

BOSTON, Nov. 9 (AP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, received word today he had been named a commander of the Legion of Honor of France. The citation will be presented by Francois de Tessan, French Under-Secretary of State, at a dinner in Boston tomorrow.

Dr. Koussevitzky, although Russian by birth, has long resided in Paris and has been instrumental in the development and recognition of new French musical leaders.

The orchestra also announced the appointments of former Governor Alvan T. Fuller and Richard C. Paine to the board of trustes.

SPRINGFIELD, MASS.
MORNING UNION

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PHILADELPHIA, PA.
INQUIRER

NOV 1 0 1936

Dr. Koussevitzky Made Commander in Legion of Honor

DR. SERGE KOUSSEVITZKY

BOSTON, Nov. 9 (U. P.).

DR. SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, was notified today that he had been elevated to the grade of commander of the French Legion of Honor.

News of Orchestras

Bostonians Afield

The Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, are giving their first concerts of the season in New York and Brooklyn this week. This evening in Carnegie Hall the program consists of Haydn's Symphony in B-flat, Debussy's "La Mer" and Beethoven's Fifth Symphony. Tomorrow evening in the Brooklyn Academy of Music the orchestra will play Mozart's Symphony in A major (K. 201), Stravinsky's "Baiser de la Fee" and the Symphony in D minor by Franck. The concert in Carnegie Hall on Saturday afternoon will be devoted to Messiaen's "Les Offrandes oubliees," Mozart's Symphony in A major, "Don Juan" by Strauss and the Fifth Symphony by Sibelius.

The Haydn Symphony and part of "La Mer" will be broadcast directly from Carnegie Hall this evening on an NBC radio network, from 8.45 to 9.30. Word also reaches this department that the Carnegie Hall concerts in New York are entirely sold out for the season.

SPRINGFIELD, MASS.
NEWS
10/3

LATE ARRIVALS AT CONCERT NOT TO BE SEATED

The Metropolitan rule of no seating between the movements of a symphony will be severely adhered to at the concert by the Boston Symphony orchestra tonight at 8.30 at the Auditorium. The concert, which will be the first in a series presented by the Springfield Community Concert association in cooperation with the Junior league, will be conducted by Serge Koussevitzky.

New York concert managers anxious to get people to "get there on time" have made the ruling at symphony concerts that those who fail to arrive before the opening of the program must stay in the lobby. In the cast of a symphony in a number of movements, those who come late have to wait until the close of the symphony.

This drastic step is taken because of the commotion caused by droves of individuals being shown to their seats, while the conductor waits and has to interrupt the program. This has usually been the case in Springfield, and officials of the Community Concert association wish to request the public to be prompt.

Tonight's program, as those planned for the rest of the season, will be open only to those holding membership tickets in the association. It will be as follows:—

Symphony No 29 in A-major	Mozar
Elegie for 'cello and orchestra	Faur
Don Juan, tone poem	R. Straus
Second symphony	Brahm

Jean Bedetti, 'cellist, will be the soloist in the Faure selection.

SPRINGFIELD, MASS.
REPUBLICAN

NOV 10 1936

LATE ARRIVALS AT CONCERT NOT TO BE SEATED

Rule Adopted for Boston Symphony Program Here —Jean Bedetti Will Be 'Cello Soloist

(Charcoal sketch by Jerome Brush)

The Metropolitan rule of no seating between the movements of a symphony will be severely adhered to at the concert by the Boston Symphony orchestra tonight at 8.30 at the Auditorium. The concert, which will be the first in a series presented by the Springfield Community Concert association in cooperation with the Junior league, will be conducted by Serge Koussevitzky.

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Symphony No 29 in A-major .... Mozart
Elegie for 'cello and orchestra .... Faure
Don Juan tone poem .... R. Strauss
Second symphony .... Brahms

Jean Bedetti, 'cellist, will be the soloist in the Faure selection.

ALLENTOWN, PA.
CALL

Orchestras Now List Conductors

NEW YORK. (AP)—Symphony concerts are no longer being bought by the "pig in the poke" method. At least not in the east.

It used to be that subscribers to the hundreds of orchestral seasons throughout the country were expected to approach the box office, money in hand, sometime in the summer. They paid their money, received their tickets, and went home hoping that conductors would prepare decent programs for a change.

Now many of the major orchestras are not only listing their conductors, but telling in advance the soloists to be expected, the special events planned, and as definitely as possible the music to be played.

Partly, it is explained by orchestra managers, this is being done in an effort to attract patronage. Partly it is done in a spirit of fairness. And partly it is done because more and more the emphasis is being laid on the music itself rather than upon the prifa donna who does the conducting.

The New York Philharmonic-Symphony society led off with an announcement which listed in fair detail the music to be expected from its three guest conductors, and sketching in a general outline for John Barbirolli and Artur Rodzinski, the two "regular" conductors.

The Philadelphia orchestra said little about the actual music to be programmed, but it did list in detail the soloists to be heard, a most impressive list indeed. Later some of the music was announced.

But the Boston Symphony has gone farther than any up to date. Up in Boston Serge Koussevitzky has chosen and announced nearly all the major numbers to be played, and in the case of the soloists has even published whot work each will be heard in.

This extends even to the standard repertoire. And as usual, Dr. Koussevitzky has dug up a few new things. One is a violin concerto by Roger Sessions, which Albert Spalding will play for the first time; another is a symphony by one Shaporin.

NEWBURYPORT, MASS.
NEWS

NOV 10 193

KOUSEVITSKY HONORED

Boston, ~~Nov. 10~~ (INS)—Honored by France for his eminence in the world of music, Dr. Serge Kousevitsky, conductor of the Boston Symphony Orchestra, today was presented the cravat of commander of the French Legion of Honor at a luncheon in his honor. Presentation was made by Francois de Tessan, French Under Secretary of State.

AKRON, O.
TIMES PRESS

NOV 10 1936

HONOR KOUSSEVITZKY

BOSTON, Nov. 10.—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, had been notified today that he had been elevated to the grade of commander of the French Legion of Honor.

ST. LOUIS, MO.
POST DISPATCH

NOV 10 1936

Serge Koussevitzky Honored.

By the Associated Press.

BOSTON, Nov. 10.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced receipt of notification through the French Consulate here of his elevation to the rank of the commander of the French Legion of Honor.

BALTIMORE, MD.
MORNING SUN

NOV 10 1936

Symphony Conductor Honored

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WASHINGTON, D. C.
POST

NOV 10 1936

Conductor Decorated.

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MILWAUKEE, WIS.
SENTINEL

NOV 10 193

HONOR FOR CONDUCTOR.

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NEWPORT, R. I.
NEWS

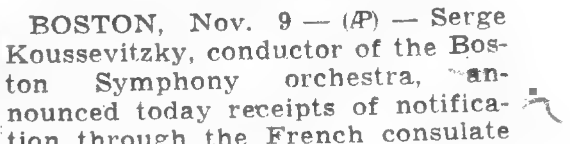
NOV 10 193

BOSTON SYMPHONY LEADER HONORED

BOSTON, Nov. 10 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced today receipt of notification through the French consulate here of his elevation to the rank of the commander of the French Legion or Honor.

HOLYOKE, MASS.
Transcript Telegram

NOV 10 193



A large delegation of Holyoke people is expected to be present at the opening concer of the Springfield Community Concert Course this evening. The Boston Symphony Orchestra, which is to come to Smith College next spring, is the attraction.

BROCKTON, MASS.
ENTERPRISE

NOV 10 193

KOUSSEVITZY DECORATED.

BOSTON, Nov. 9.—(UP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, was notified to-day that he had been elevated to the grade of commander of the French legion of honor.

LEWISTON, ME.
SUN

Nov. 10/36

DR. KOUSSEVITZKY HONORED BY FRANCE

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The orchestra also announced the appointments of former Governor Alvan T. Fuller and Richard C. Paine to the board of trustees. One appointment fills the vacancy caused by the recent resignation of William L. Phillips, new ambassador to Italy.

BANGOR, ME.
NEWS

NOV 11 1936

Honor Bestowed On Boston Symphony Orchestra Conductor

BOSTON, Nov. 10—(AP)—France bestowed the order of Commander of the Legion of Honor upon Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra today at ceremonies marked by re-avowal of Franco-American friendship.

The noted conductor received the scarlet cravat and medal from Francois de Tessan, French under secretary of state, who presented it "in the name of the government of the republic as recompense for what you have done."

Dr. Koussevitsky, a native Russian, has been a long-time Paris resident and instrumental in increasing world recognition of French musical leaders.

The late King George of England made a hobby of rearing budgerigars, the beautiful Australian love birds.

M. de Tessan told the luncheon group of 300 leaders in Boston culture and business the "enlightened leadership of President Roosevelt and Secretary of State Hull" averted economic war.

He called Hull's trade policy the "greatest single contribution toward world recovery and prosperity," and said France and the United States were working under common ideals for world peace.

Other speakers included Jean Etienne Maierte, French consul at Boston; Prof. Andre Morize of Harvard university; Jacques Graber, architect for the 1937 exposition in Paris, and Mayor Frederick W. Mansfield of Boston.

NEW BEDFORD, MASS.
MERCURY

NOV

FRANCE HONORS KOUSSEVITSKY

Blum Official Praises U.S. Economic Policy at Boston Ceremony

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NORWICH, CONN.
BULLETIN

NOV 11 193

in the next congress.

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PITTSFIELD, MASS
EAGLE

NOV 11 19

France Makes Dr. Koussevitzky Commander of Legion of Honor

Noted Conductor of Boston Symphony Orchestra Who Appeared in Berkshire Last Summer Is Honored by French Government—Opens Springfield Concert Series Before Capacity Audience

France bestowed the order of commander of the Legion of Honor upon Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at ceremonies at the Hotel Touraine in Boston yesterday. The decoration is the highest honor within the gift of the French nation.

Dr. Koussevitzky has done much for French music and the "Concerts Koussevitzky" in Paris are events of major importance in the French capital.

Had Busy Day

The noted conductor who with his orchestra was applauded last summer at the Berkshire Symphonic Festival had a busy schedule yesterday. After the luncheon in Boston, he hopped a train for Springfield where he and the orchestra opened the Community Concert series before an audience that filled every available seat in the huge Municipal Auditorium.

Presentation by M. Tessan

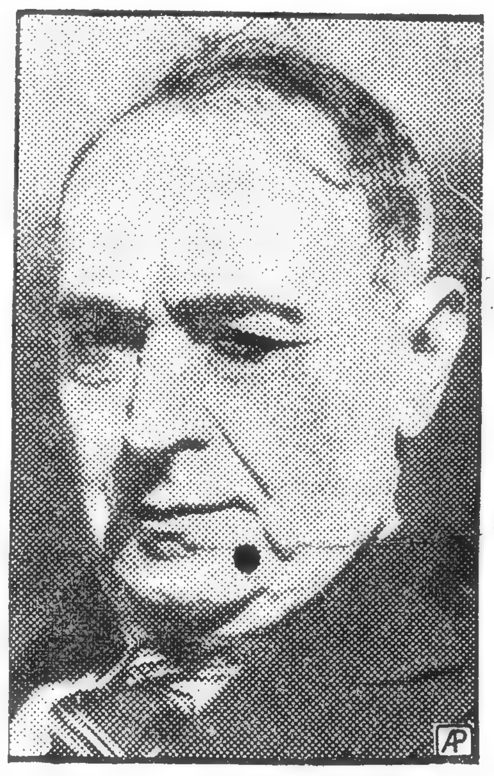
The meeting in Boston at which Dr. Koussevitzky was honored, was sponsored by the New England Branch of the American Committee of the 1937 International Exhibition in Paris. The presentation was made by Francis de Tessan, French Under Secretary of State.

Characterizing Dr. Koussevitzky "a great musician, universally known," M. de Tessan kissed the conductor on both cheeks and pinned about his neck the wide scarlet ribbon and medal designating the honor which had been conferred upon him.

"France likes to honor renowned artists all over the world," ~~he said~~, "and in the name of the government of the republic, as a recompense for what you have done for art, I have the honor to confer upon you the cravat of commander of the Legion of Honor."

The luncheon proved to be a gathering of leading French citizens in Boston and of prominent Boston business men whose work has affiliated them in one way or another with the French Government.

Professor Andre Morize of Harvard was toastmaster, and seated with him at the head table were Eliot Wadsworth, president of the Boston Chamber of Commerce; E. Vezima, secretary of the St. Jean de Baptiste Society; Dr. and Mrs. Richard Strong; Allan Forbes, president of the State Street Trust Company, and Mrs. Forbes; Dr. and Mrs. Homer Gage of Worcester; Pierre Claudel, son of the former Ambassador to the United States, and Mme. Claudel; Dr. and Mrs. Koussevitzky; Jean F. Maigret, French Consul in Boston; Jacques Greber, architect of the exhibition; Mayor Mansfield; H. A. Highman, secretary of the exposition and resident manager here of the French Line; Herbert Stone, vice-president of the Second National Bank of Boston and K. Ledoux.



AP

DR. SERGE KOUSSEVITZKY
". . . A great musician . . . universally known"

WORCESTER, MASS.
TELEGRAM

NOV 11 193

DR. KOUSSEVITZKY IS HONORED BY FRANCE

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LEWISTON, ME.
SUN

FRANCE BESTOWS HONOR ON DR. KOUSSEVITSKY

CEREMONIES MARKED BY RE-VOWAL OF FRANCO-AMERICAN FRIENDSHIP

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He called Hull's trade policy the "greatest single contribution toward world recovery and prosperity," and said France and the United States were working under common ideals for world peace.

Other speakers included Jean Etienne Maierte, French Consul at Boston; Prof. Andre Morize of Harvard University; Jacques Graber, architect for the 1937 exposition in Paris, and Mayor Frederick W. Mansfield of Boston.

SPRINGFIELD, MASS.
REPUBLICAN

NOV 1 1 1936

Koussevitzky Awarded French Legion Honor For Music Leadership

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NEW BEDFORD, MASS.
MERCURY

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HOLYOKE, MASS.
Transcript Telegram

NOV 1 1 1936

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The "Symphony in F" is Mr. Josten's latest work, completed last summer. It is in three movements, allegro, vivace, andante, allegro guisto, and is scored for full orchestra.

The Boston Symphony has performed others of Mr. Josten's orchestral works. His symphonic movement, "Jungle" was first performed by that organization in 1929, and it has also performed, bit in Biston and elsewhere, the "Concerto Sacro" for piano and string orshestras, and Mr. Josten's ballet score, "Endymion".

Discuss Symphony Plan

(Republican Staff Photo)

Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra and Atty Raymond T. King, president of the Springfield Communit Concert association, discussing the program of the Boston Symphon orchestra concert opening this season's series. Dr Koussevitzky wearing the French Legion of Honor ribbon with which he wa decorated at Boston yesterday.

NEW BEDFORD. MASS.
MERCURY

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HARTFORD, CONN.
TIMES

NOV 1 1 1936

French Decoration Given Koussevitsky

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BRIDGEPORT, CONN.
TELEGRAM

NOV 1 1 1936

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SPRINGFIELD, MASS.
EVENING UNION

NOV 1 1 1936

CONCERT SEASON OPENS; THRONG AT AUDITORIUM

Koussevitzky Leads Boston Symphony in Brilliant Performance in Initial Community Concert

By Willard M. Clark

With more than 3800 people in attendance, the Springfield Community Concert Association, sponsored by the Springfield Junior League, opened its season last night in the Auditorium by presenting the Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting. Last season the appearance of the Boston players was the highlight of the course and the performance last night was equally happy.

It is said that every seat in the Auditorium was filled last night and that the association was forced to return 75 applications because of lack of seats. This healthy state of affairs is due to two reasons, first the intensive effort of the solicitors from both the association and the league, and secondly the excellence of the attractions offered on the course.

The concert took on all the glamor of a gala performance. It was a brilliant audience listening to great music, superbly interpreted. It was interesting to note that the great majority of the audience arrived in time. Advance notice had been given that no one would be seated until the opening number was completed. The lobby of the Auditorium was no place to wait last night. Of course, there were a few stragglers, but there always will be and nine times out of 10 they will be occupying front row seats.

There is nothing new to write of the Boston Symphony Orchestra or its great conductor. It is one of the four great orchestras in the world and whether or not one puts it at the head of the list is entirely an individual matter. What is important, as far as last night's performance is concerned, is the fact that Dr. Koussevitzky continues to be a master program builder. Once again he proved his ability to group together an engrossing list of works.

The program opened with Mozart's "Symphony in A Major (K 201)." We have no record of this work ever having been played here before. In fact, it had its first hearing in Boston not many weeks ago. It seems strange the work has not been played more often. It is engaging, light and spirited, and provided a delightful opening for the program. It abounds in rhythmic difficulties but, as is usual with this orchestra, it was played with consummate skill.

There has been a constant demand for a soloist to appear with the orchestra but up to last night the idea had not been practical. Last night, Dr. Koussevitzky introduced that sterling first cellist, Jean Bedetti, who was heard in an "Elegie" by Faure. The work was originally written for cello and piano but was later orchestrated by the composer. Mr. Bedetti needs no introduction to Springfield. He has played here many times both as soloist and with various ensembles. He played the lovely Faure work with fine sensitivity and smooth, rich tone. His musicianship is a sheer delight. The orchestra provided ideal accompaniment.

The music of Strauss is a long, long way from the delicate beauties of Mozart and Faure, yet the rich scoring of "Don Juan" seemed not a bit out of place, its rich harmonies and insinuating appeal, melodically and harmonically, failing to dwarf what had gone before. The music was played with a sonority and daring contrast which almost lifted the audience from its seats. Strauss would have rejoiced in the richness of the strings and the gorgeous tone of the brass choir. Dr. Koussevitzky seemed to become Don Juan as he led his men through this musical portrait of that engaging figure of romance.

The program closed with the second symphony of Brahms. Of the four symphonies, the second is perhaps the easiest to grasp and has perhaps the most personal appeal. Its melodic beauty, its simple structure and the rhythmic and dynamic power in the final movement provide all that is needed. Its moods are not too subtle for comprehension. The audience had difficulty in restraining its applause after the charming third movement but made known its pleasure in no uncertain terms at the close of a truly inspired reading.

Dr. Koussevitzky shared the applause with his men, having them rise several times. Yesterday was a very busy day for the conductor. At noon in Boston he was decorated by the French government in a colorful ceremony. He has done a great deal for French music and the "Concerts Koussevitzky" in Paris are events of major importance in the French capital.

The second concert in the course will be given by Jascha Heifitz, violinist, on Dec. 11.

SPRINGFIELD, MASS.
REPUBLICAN

NOV 1 1 1936

BOSTON ORCHESTRA HAS LARGE CROWD FOR CONCERT HERE

'Musical Revival' Hailed as Koussevitzky Is Applauded in First of Recital Series

By FRANCIS REGAL

An ideal program superbly given by the Boston Symphony orchestra under the direction of Serge Koussevitzky made notable the opening, at the Auditorium last evening, of the series of community concerts. Thanks to the cooperation of the Junior league public support has surpassed even the splendid record of last year, and the amazing spectacle was presented of a hall packed to its capacity of 4000, with a great number excluded because the subscription list was full. The long-awaited musical revival is evidently at hand, and the audience must have included many who under the recently prevaling conditions have had few opportunities to hear a great orchestra directly, with no intervening mechanism.

The program was exactly what a program for a concert given under such conditions should be—a revelation to inexperienced listeners and a delight to all. First came Mozart's charming small-scale symphony in A-major, No 29, a work rarely heard until the Mozart revival brought out the neglected masterpieces from his prolific pen. This is lightly scored and was played with a somewhat reduced body of strings to fit more nearly the small force of winds. The symphony shows Mozart in one of his most captivating moods, and its gay and suave elegance was exquisitely brought out by the orchestra. From the first listeners was struck by the marvelous playing of the violins, which achieved a true collective pianissimo instead of pretending to play and leaving the tone to the f[illegible] desk. Each movement was made fascinating, and the whole work [illegible] the quintessence of a characteristic part of Mozart's genius. When [illegible] perfectly played as it was last n[illegible] it rivals in popularity the now o[illegible] worked "Eine Kleine Nachtmusik."

"Elegie" by Faure

This was followed by one of the finest of the not very numerous short works for violoncello and orchestra, the "Elegie" by Faure, played by Jean Bedetti, principal cellist [illegible] the orchestra. The inclusion of a solo number is fully justified both by the fewness of concerts at present and by the rarity of opportunities for hearing solo instruments with orchestra. This deeply emotional work by one of the most eminent of modern French composers is fairly familiar with piano accompaniment, [illegible] the orchestral score, the work of the composer, adds greatly to its eloquence and power. It is one of the finest works of its kind, and Mr Bedetti played it with earnest and moving intensity.

The most vivid orchestral coloring came in the tone poem "Don Juan," which many of the admirers of Richard Strauss regard as his most inspired work. If he has showed more creative ingenuity in certain of his later works and perhaps at times has achieved a more intense climax he has never surpassed this relatively early tone poem in freshness and spontaneity. The orchestration is, of course, of consummate mastery, and it was given a virtuoso performance last evening by Dr Koussevitzky and his musicians. The nobility of the horn solos and other exalted passages gave the audience a thrill.

Yet the true climax came in the superb performance of the sober and austere symphony by Brahms with which the program closed, No 2 in D-major. In America this was the first of the four symphonies by Brahms to win genuine popularity—doubtless because of the lyric character which worried those who had called his first symphony "the 10th symphony," to mark him as the heir to Beethoven. He was, in fact, no Beethoven, but himself, and his true self is expressed as richly and beautifully in this melodious but profound second symphony as in any of his work.

Its profundity and also its vital force are often slighted in performance, but Dr Koussevitzky brought out both in full measure. The deep was stirred as the finale moved on to its sure and steady culmination—as thrilling a building up of emotional intensity as ever he has achieved. Simplicity, dignity, restraint and power were all to be found in this superlative interpretation of one of the noblest of symphonies.

Altogether the concert was one of the finest that the Boston orchestra has ever given here, and it gained by the well-filled concert hall, which not only had its psychological effect but made fortissimo passages possible which in a half-empty hall might have had to be toned down. Such a concert is a fresh reminder of what a treasure the city has in so perfect an auditorium.

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MORNING UNION

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SPRINGFIELD, MASS.
NEWS

NOV 1 1 1936

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Koussevitsky's Band Presents Concert of Most Satisfying Caliber

In brilliant fashion, befitting alike the occasion, the orchestra, and the sponsor, the Boston Symphony orchestra, under the magical leadership of Serge Koussevitsky, opened the 1936-37 series of Community concerts last night in the Municipal Auditorium under the auspices of the Junior league.

The program was a well-balanced one, both in the program and in execution and the one disappointing feature remarked by a number was that the orchestra offered no encores despite the insistent applause of the 4000 members who crammed every available seat in the Auditorium. If that be a fault, it is indeed a minor one. Perhaps the conductor's busy day yesterday in Boston where he received the French Legion of Honor may have been the cause.

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HERALD-NEWS

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NEW YORK MIRROR

NOV 1 3 1936

MUSIC

By JULIAN SEAMAN

DR. KOUSSEVITZKY and the Boston Symphony Orchestra will begin the 51st season of the Boston orchestra in New York on Thursday evening, Nov. 19, and Saturday afternoon, Nov. 21, in Carnegie Hall. The program:

Thursday Evening—Symphony in E flat, No. 102, Haydn; "La Mer," Debussy; Symphony No. 5 in C. Minor, Beethoven.

Saturday afternoon—"Les Offrandes Oubliees" ("The Forgotten Sacrifice"), Olivier Messiaen; Symphony in A (Koechel 201, No. 29), Mozart; "Don Juan," Richard Strauss; Symphony No. 5, in E flat, Sibelius.

Messiaen, whose score will be accorded a first New York performance, belongs to that group of four French composers who style themselves "Le Jeune France." The piece was first performed in America by Dr. Koussevitzky in Boston on Oct. 16. It was composed in 1931 and has been played several times in Paris.

The so-called "Four," reminiscent of the famous "Five" of St. Petersburg and the more recent "Six" in Paris, are Messiaen, Daniel Lesur, Yves Baudrier and Andre Jolivet. They have dedicated themselves "to the dissemination of works youthful, free, as far removed from revolutionary as from academic formulas."

CHRONICLE

Dr. Serge A. Koussevitsky of Brookline, conductor of the Boston Symphony Orchestra, has been made a commander of the French Legion of Honor, the highest rank in the order. The cravat denoting the rank was presented Dr. Koussevitsky by Francois de Tessan, French Under Secretary of State, at a luncheon at the Hotel Touraine Tuesday sponsored by the Franco-American Committee of the 1937 International Exhibition in Paris. Dr. Koussevitsky was made a knight in the Legion in 1924 and promoted to officer in 1930. Recognition by France of the local man comes as a result of his intimate association with that country and for his work in the cause of French music. Dr. Koussevitsky lived in Paris from 1918 to 1924 and still owns a home there.

BROOKLYN, N. Y.
CITIZEN

NOV 1 4 1936

SEASON TO BE OPENED BY BOSTON SYMPHONY

Koussevitzky Again Will Direct Orchestra Friday Night at Academy Concert

The Boston Symphony Orchestra with Serge Koussevitzky conductor, will give the opening concert of its Brooklyn season next Friday evening at the Brooklyn Academy of Music. Dr. Koussevitzky will offer the following program:

Symphony in A-major (Koechel No. 201) ....Mozart
  Allegro moderato.
  Andante.
  Minuet.
  Finale: Allegro con spirito.
Divertimento from "Le Baiser de la fee" ....Stravinsky
  Allegorical Ballet
  Sinfonia.
  Danses Suisses: Valse.
  Scherzo.
Pas de deux.
  Adagio—Variation—Coda
INTERMISSION
Symphony in D-minor...........Franck
  Lento. Allegro non troppo.
  Allegretto.
  Allegro non troppo.

HARTFORD, CONN.
TIMES

NOV 1 3 1936

BOSTON SYMPHONY TO PLAY NEW WORK BY WERNER JOSTEN

Northampton Composer to Conduct Premiere in Hub City

Special to The Hartford Times

Northampton, Mass. — The world premiere of the "Symphony in F" by Werner Josten, distinguished composer and professor of music at Smith College, will be given by the Boston Symphony Orchestra in Symphony Hall, Boston, tonight and Saturday.

This is a part of the regular Symphony Hall series but on this occasion Mr. Josten will conduct his own symphony, at the invitation of Dr. Serge Koussevitsky, who will himself conduct the rest of the program.

The "Symphony in F" is Mr. Josten's latest work, completed during the past summer. It has the conventional three movements: allegro vivace, andante, allegro giusto; and is scored for full orchestra.

Plays Works Often

The Boston Symphony has frequently performed others of Mr. Josten's orchestral works. His symphonic movement "Jungle" was first performed by the Boston Symphony in 1929. It has subsequently been performed by other symphony orchestras, notably the Philadelphia and Chicago Symphonies.

The Boston Symphony also has performed, both in Boston and elsewhere, the "Concerto Sacro" for piano and string orchestra. This work was first performed at Town Hall, New York, in 1929, and has since been a part of the repertoire of almost all major orchestras in the country.

Beside these, Mar. Josten's major orchestral works are the "Serenade" for orchestra and the music for the ballets "Joseph and His Brethren," "Batouala" and "Endymion."

Had Noted Teachers

Werner Josten studied composition in Germany and Austria, chiefly under Rudolf Siegel, himself a pupil of Humperdinck, and made some special studies under Jacques-Dalcroze. He worked for several years in Paris and was at one time conductor at the Munich Opera.

After coming to this country in 1921, Mr. Josten was appointed a member of the music department of Smith College in 1923, where he has ever since been professor of music. During the present year he is on sabbatical leave, residing for the present in Northampton and devoting his time to composing.

CAMDEN, N. J.
COURIER

NOV 1 3 1936

'Unfinished' Leads November List of New Victor Discs

Boston Symphony's Schubert is Superb; Other Records in Review

Responding to what is referred to as an insistent demand, Victor has issued a new Musical Masterpiece set of Schubert's Unfinished Symphony, the eighth, in B minor, played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

Dr. Koussevitszky's interpretation, given the great boon of Higher Fidelity recording, is nothing radical. But it shows obvious careful study and preparation. Where the Philadelphia Orchestra has been acclaimed in certain recordings for its woodwinds and brasses, the Boston corps must go down in this and other sets as the epitome of string effects.

Themes well known everywhere seem to acquire new meaning in this new presentation. It seems that the orchestra and its conductor have caught the very essence of Schubert. On the odd side the same ensemble plays the Ballet Music from "Rosamunde" very beautifully indeed. This is the featured set for November and it should find a ready audience. (M-319).

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 1 4 1936

Victor Releases The "Unfinished" Symphony

That ever-popular orchestral masterpiece, Schubert's Symphony No. 8, in B minor—familiarly known as the "unfinished" symphony—has been recently released by the RCA-Victor Co. (14120-1-2-A) in a recording that for balance, clearness of tone and sheer beauty of sound doffs its figurative hat to few, if any, current wax performances. The work is supplemented by the same composer's overture to "Rosamunde," regarding the playing of which one subscribes to the same sentiments.

The orchestra is the Boston Symphony, conducted by its leader, Serge Koussevitzky, and right at the start let it be said that the distinguished Bostonians have left no stone unturned in bringing about a remarkable piece of music-making. The score has been followed with a gratifying adherence to tempi. And, in fact, this writer timed the performance, only to find that split seconds were shy of the twenty-two minutes traditionally alloted to its duration.

Dynamic gradations, ranging as they do from triple piano to crashing fortes, are there in glittering profusion, and the interpretation measures up to all the standards that this organization has set for itself.

Special mention may be made of the fascinatingly precise sixteenths played by the first and second violins in the first movement, and the sensuous utterance of the melody against them by the oboe and clarinet.

Of course, the lush theme that turned up several years ago in a musical comedy with the title "You are my song of love," also comes in for its share of warm and expert reading. From any standpoint both the symphony and the overture merit the attention of the discerning record buyer. R. C. B.

Season To Be Opened by Boston Symphony

Next Thursday evening in Carnegie Hall the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will open its fifty-first season in New York. On that occasion the program, will consist of Haydn's symphony in B flat, No. 102; Debussy's "La Mer," and the fifth symphony of Beethoven.

On the following Saturday afternoon, also in Carnegie Hall, Mr. Koussevitzky will give a first local performance of "Les Offrandes oubliees," by Olivier Messiaen, who belongs to the group of four composers in Paris known as "La Jeune France." Mozart's symphony in A major, No. 29 (K.201); Richard Strauss' tone poem, "Don Juan," and the fifth symphony of Sibelius will be the other numbers.

MANCHESTER, N. H.
UNION

NOV 1 4 1936

Hub Hears Symphony Composed at Jaffrey

BOSTON, Nov. 13—(A.P.)— The Boston's Symphony orchestra played for the first time today a Smith college professor's syndicated symphony designed to suggest the machine age.

The music entitled "Symphony in F," was composed at Jaffrey, N. H., last summer by Werner Josten, professor of music at Smith.

At the invitation of Dr. Serge Koussevitzky, conductor of the orchestra, Josten was on the podium.

The machine age, with its attendant human energy and recklessness, was the dominant theme.

NEW YORK, N. Y.
TIMES

NOV 1 5 1936

To Honor Koussevitzky

The Artists of Carnegie Hall will give an informal reception next Thursday night to Dr. Serge Koussevitzky and Gerome Brush at the close of the first of the season's concerts by the Boston Symphony Orchestra. The reception will be held in the Carnegie Hall Art Gallery, where Mr. Brush's charcoal portraits of members of the Boston orchestra will be on exhibition from Thursday to Saturday.

NORTHAMPTON, MASS.
GAZETTE

NOV 11 1936

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NEW YORK MIRROR

NOV 13 1936

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DR. KOUSSEVITZKY and the Boston Symphony Orchestra will begin the 51st season of the Boston orchestra in New York on Thursday evening, Nov. 19, and Saturday afternoon, Nov. 21, in Carnegie Hall. The program:

Thursday Evening—Symphony in E flat, No. 102, Haydn; "La Mer," Debussy; Symphony No. 5 in C. Minor, Beethoven.

Saturday afternoon—"Les Offrandes Oubliees" ("The Forgotten Sacrifice"), Olivier Messiaen; Symphony in A (Koechel 201, No. 29), Mozart; "Don Juan," Richard Strauss; Symphony No. 5, in E flat, Sibelius.

Messiaen, whose score will be accorded a first New York performance, belongs to that group of four French composers who style themselves "Le Jeune France." The piece was first performed in America by Dr. Koussevitzky in Boston on Oct. 16. It was composed in 1931 and has been played several times in Paris.

The so-called "Four," reminiscent of the famous "Five" of St. Petersburg and the more recent "Six" in Paris, are Messiaen, Daniel Lesur, Yves Baudrier and Andre Jolivet. They have dedicated themselves "to the dissemination of works youthful, free, as far removed from revolutionary as from academic formulas."

CHRONICLE

Brookline Tras

Dr. Serge A. Koussevitsky of Brookline, conductor of the Boston Symphony Orchestra, has been made a commander of the French Legion of Honor, the highest rank in the order. The cravat denoting the rank was presented Dr. Koussevitsky by Francois de Tessan, French Under Secretary of State, at a luncheon at the Hotel Touraine Tuesday sponsored by the Franco-American Committee of the 1937 International Exhibition in Paris. Dr. Koussevitsky was made a knight in the Legion in 1924 and promoted to officer in 1930. Recognition by France of the local man comes as a result of his intimate association with that country and for his work in the cause of French music. Dr. Koussevitsky lived in Paris from 1918 to 1924 and still owns a home there.

BROOKLYN, N. Y.
CITIZEN

NOV 14 1936

SEASON TO BE OPENED BY BOSTON SYMPHONY

Koussevitzky Again Will Direct Orchestra Friday Night at Academy Concert

The Boston Symphony Orchestra with Serge Koussevitzky conductor, will give the opening concert of its Brooklyn season next Friday evening at the Brooklyn Academy of Music. Dr. Koussevitzky will offer the following program:

Symphony in A-major (Koechel No, 201) ....Mozart
  Allegro moderato.
  Andante.
  Minuet.
  Finale: Allegro con spirito.
Divertimento from "Le Baiser de la fee" ....Stravinsky
  Allegorical Ballet
  Sinfonia.
  Danses Suisses: Valse.
  Scherzo.
  Pas de deux.
  Adagio—Variation—Coda
INTERMISSION
Symphony in D-minor..............Franck
  Lento. Allegro non troppo.
  Allegretto.
  Allegro non troppo.

HARTFORD, CONN.
TIMES

NOV 13 1936

BOSTON SYMPHONY TO PLAY NEW WORK BY WERNER JOSTEN

Northampton Composer to Conduct Premiere in Hub City

Special to The Hartford Times

Northampton, Mass. — The world premiere of the "Symphony in F" by Werner Josten, distinguished composer and professor of music at Smith College, will be given by the Boston Symphony Orchestra in Symphony Hall, Boston, tonight and Saturday.

This is a part of the regular Symphony Hall series but on this occasion Mr. Josten will conduct his own symphony, at the invitation of Dr. Serge Koussevitsky, who will himself conduct the rest of the program.

The "Symphony in F" is Mr. Josten's latest work, completed during the past summer. It has the conventional three movements: allegro vivace, andante, allegro giusto; and is scored for full orchestra.

Plays Works Often

The Boston Symphony has frequently performed others of Mr. Josten's orchestral works. His symphonic movement "Jungle" was first performed by the Boston Symphony in 1929. It has subsequently been performed by other symphony orchestras, notably the Philadelphia and Chicago Symphonies.

The Boston Symphony also has performed, both in Boston and elsewhere, the "Concerto Sacro" for piano and string orchestra. This work was first performed at Town Hall, New York, in 1929, and has since been a part of the repertoire of almost all major orchestras in the country.

Beside these, Mar. Josten's major orchestral works are the "Serenade" for orchestra and the music for the ballets "Joseph and His Brethren," "Batouala" and "Endymion."

Had Noted Teachers

Werner Josten studied composition in Germany and Austria, chiefly under Rudolf Siegel, himself a pupil of Humperdinck, and made some special studies under Jacques-Dalcroze. He worked for several years in Paris and was at one time conductor at the Munich Opera.

After coming to this country in 1921, Mr. Josten was appointed a member of the music department of Smith College in 1923, where he has ever since been professor of music. During the present year he is on sabbatical leave, residing for the present in Northampton and devoting his time to composing.

CAMDEN, N. J.
COURIER

NOV 13 1936

'Unfinished' Leads November List of New Victor Discs

Boston Symphony's Schubert is Superb; Other Records in Review

Responding to what is referred to as an insistent demand, Victor has issued a new Musical Masterpiece set of Schubert's Unfinished Symphony, the eighth in B minor, played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

Dr. Koussevitzky's interpretation, given the great boon of Higher Fidelity recording, is nothing radical. But it shows obvious careful study and preparation. Where the Philadelphia Orchestra has been acclaimed in certain recordings for its woodwinds and brasses, the Boston corps must go down in this and other sets as the epitome of string effects.

Themes well known everywhere seem to acquire new meaning in this new presentation. It seems that the orchestra and its conductor have caught the very essence of Schubert. On the odd side the same ensemble plays the Ballet Music from "Rosamunde" very beautifully indeed. This is the featured set for November and it should find a ready audience. (M-319).

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 14 1936

Victor Releases The "Unfinished" Symphony

That ever-popular orchestral masterpiece, Schubert's Symphony No. 8, in B minor—familiarly known as the "unfinished" symphony—has been recently released by the RCA-Victor Co. (14120-1-2-A) in a recording that for balance, clearness of tone and sheer beauty of sound doffs its figurative hat to few, if any, current wax performances. The work is supplemented by the same composer's overture to "Rosamunde," regarding the playing of which one subscribes to the same sentiments.

The orchestra is the Boston Symphony, conducted by its leader, Serge Koussevitzky, and right at the start let it be said that the distinguished Bostonians have left no stone unturned in bringing about a remarkable piece of music-making. The score has been followed with a gratifying adherence to tempi. And, in fact, this writer timed the performance, only to find that split seconds were shy of the twenty-two minutes traditionally alloted to its duration.

Dynamic gradations, ranging as they do from triple piano to crashing fortes, are there in glittering profusion, and the interpretation measures up to all the standards that this organization has set for itself.

Special mention may be made of the fascinatingly precise sixteenths played by the first and second violins in the first movement, and the sensuous utterance of the melody against them by the oboe and clarinet.

Of course, the lush theme that turned up several years ago in a musical comedy with the title "You are my song of love," also comes in for its share of warm and expert reading. From any standpoint both the symphony and the overture merit the attention of the discerning record buyer. R. C. B.

Season To Be Opened by Boston Symphony

Next Thursday evening in Carnegie Hall the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will open its fifty-first season in New York. On that occasion the program will consist of Haydn's symphony in B flat, No. 102; Debussy's "La Mer," and the fifth symphony of Beethoven.

On the following Saturday afternoon, also in Carnegie Hall, Mr. Koussevitzky will give a first local performance of "Les Offrandes oubliees," by Olivier Messiaen, who belongs to the group of four composers in Paris known as "La Jeune France." Mozart's symphony in A major, No. 29 (K.201); Richard Strauss' tone poem, "Don Juan," and the fifth symphony of Sibelius will be the other numbers.

MANCHESTER, N. H.
UNION

NOV 14 1936

Hub Hears Symphony Composed at Jaffrey

BOSTON, Nov. 13—(A.P.)— The Boston's Symphony orchestra played for the first time today a Smith college professor's syndicated symphony designed to suggest the machine age.

The music entitled "Symphony in F." was composed at Jaffrey, N. H., last summer by Werner Josten, professor of music at Smith.

At the invitation of Dr. Serge Koussevitzky, conductor of the orchestra, Josten was on the podium.

The machine age, with its attendant human energy and recklessness, was the dominant theme.

NEW YORK, N. Y.
TIMES

NOV 15 1936

To Honor Koussevitzky

The Artists of Carnegie Hall will give an informal reception next Thursday night to Dr. Serge Koussevitzky and Gerome Brush at the close of the first of the season's concerts by the Boston Symphony Orchestra. The reception will be held in the Carnegie Hall Art Gallery, where Mr. Brush's charcoal portraits of members of the Boston orchestra will be on exhibition from Thursday to Saturday.

65.

PROVIDENCE, R. I.
BULLETIN

NOV 1 4 1936

Symphony's Guest Soloist

Albert Spalding comes to town and the Metropolitan Theatre along with the Boston Symphony Orchestra on Tuesday, Nov. 24, for the second concert of the season. Mr. Spalding will be heard with the orchestra in a violin concerto of Mozart. Richard Burgin, concertmaster and assistant conductor of the Boston Symphony, will conduct this concert. The program will open with Bach's Organ Toccata in C-Major, arranged for full orchestra by Leo Weiner, and the closing number will be the First Symphony of Kalinnikov in G-Minor, a work of the earlier Russian school.

NEW YORK, N. Y.
SUN

NOV 1 4 1936

The Boston Symphony Orchestra will open its fifty-first season in New York in this, the fifty-sixth, season of the orchestra, at a pair of concerts in Carnegie Hall next Thursday evening at 8:45 and Saturday afternoon at 2:30.

Serge Koussevitzky announces the following program for the Thursday evening concert: Haydn's Symphony in B flat, No. 102; Debussy's orchestral sketches, "La Mer," and Beethoven's Fifth Symphony in C minor.

At the concert of Saturday afternoon Mr. Koussevitzky will give the first performance in New York of "Les Offrandes Oubliees" ("The Forgotten Sacrifice"), by Olivier Messiaen, who belongs to the group of four composers in Paris calling themselves "La Jeune France." The piece is in three parts—The Cross, The Sin, The Eucharist. Mozart's Symphony in A major No. 29 (K. 201), will open the program. This little-known symphony belongs to the composer's eighteenth year. Richard Strauss's tone poem, "Don Juan," will also be played, and, in conclusion, the Fifth Symphony in E flat major by Jean Sibelius.

"Les Offrandes Oubliess" had its first American performance under Koussevitzky in Boston on October 16 last. Composed in 1931, it has been performed on several occasions in Paris, notably at a concert last summer given by "La Jeune France" on June 3. "La Jeune France" (consisting of Olivier Messiaen, Daniel-Lesur, Yves Baudrier, Andre Jolivet) have dedicated themselves "to the dissemination of works youthful, free, as far removed from revolutionary formulas as from academic formulas."

NEW YORK, N. Y.
EVENING POST

NOV 1 4 1936

BOSTON SYMPHONY HERE THURSDAY AND SATURDAY

The Boston Symphony Orchestra will open its fifty-first season in New York (the fifty-sixth season of the orchestra) at a pair of concerts in Carnegie Hall Thursday evening at 8:45 and Saturday afternoon at 2:30, November 19 and 21.

Serge Koussevitzky announces the following program for the Thursday evening concert: Haydn's Symphony in B flat, No. 102; Debussy's orchestral sketches, "La Mer," and Beethoven's Fifth Symphony in C minor.

At the concert of Saturday afternoon, Mr. Koussevitzky will give the first performance in New York of "Les Offrandes Oubliees" ("The Forgotten Sacrifices"), by Olivier Messiaen, who belongs to the group of four composers in Paris calling themselves "La Jeune France." Mozart's Symphony in A major, No. 29 (K. 201), will be on the program. Richard Strauss's tone poem, "Don Juan," will also be played, and in conclusion the Fifth Symphony in E flat major by Jean Sibelius.

The orchestra will give the opening concert of its Brooklyn season Friday evening, November 20, at the Brooklyn Academy of Music, offering Mozart's A major Symphony (Koechel No. 201); Divertimento from "Le Baiser de la Fee," of Stravinsky, and the Franck D minor Symphony.

KEENE, N. H.
SENTINEL

Boston, Nov. 14, (AP)—A syncopated symphony designed to suggest the machine age which Werner Josten, professor of music at Smith college, composed at Jaffrey, N. H., last summer was played for the first time here yesterday by the Boston Symphony orchestra. Josten conducted the orchestra at the request of Dr. Serge Koussevitzky, conductor of the famous musical organization.

NEW YORK, N. Y.
TIMES
NOV 1 5 1936

Serge Koussevitzky rehearsing Boston Symphony Orchestra for its New York concerts this week.

BANGOR, ME.
NEWS

NOV 1 4 1936

Boston Symphony Plays Composition By Smith Professor

BOSTON, Nov. 13—(AP)—The Boston Symphony Orchestra played for the first time today a Smith college professor's syncopated eymphony designed to suggest the machine age.

The music entitled "Symphony in F," was composed at Jaffrey, N. H., last summer by Werner Josten, professor of music at Smith.

At the invitation of Dr. Serge Koussevitsky, conductor of the orchestra, Josten was on the podium.

The machine age, with its attendant human energy and recklessness, was the dominant theme.

Dr. Loussevitsky, who was conducting for the first time since receiving the order of Commander of the Legion of Honor last Tuesday, in conducting the rest of the program, has selected composers from Italy, France, Germany and America.

AUGUSTA, ME.
KENNEBEC JOURNAL

NOV 1 4 1936

Portray Machine Age in Symphony

Boston, Nov. 13.—(AP)—The Boston's Symphony Orchestra played for the first time today a Smith College professor's syncopated symphony designed to suggest the machine age.

The music entitled "Symphony in F," was composed at Jaffrey, N. H., last summer, by Werner Josten, professor of music at Smith.

At the invitation of Dr. Serge Koussevitzky, conductor of the orchestra, Josten was on the podium.

The machine age, with its attendant human energy and recklessness was the dominant theme.

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MANCHESTER, N. H.
LEADER

NOV 1 4 1936

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At the invitation of Dr. Serge Koussevitzky, conductor of the orchestra, Josten was on the podium.

The machine age, with its attendant human energy and recklessness, was the dominant theme.

WORCESTER, MASS.
TELEGRAM

11/14/36

BOSTON SYMPHONY

BOSTON, Nov. 13 (AP) — The Boston Symphony Orchestra played for the first time today a Smith College professor's syncopated symphony designed to suggest the machine age.

The music, a Symphony in F, was composed at Jaffrey, N. H., last Summer by Werner Josten, professor of music at Smith.

At the invitation of Dr. Serge Koussevitzky, conductor of the orchestra, Josten conducted.

Dr. Koussevitzky, who received the order of commander of the Legion of Honor last Tuesday, for the rest of the program selected composers from Italy, France, Germany and America.

MANCHESTER, N. H.
LEADER

NOV 1 4 1936

BOSTON, Nov. 14—(A.P.)—A syncopated symphony designed to suggest the machine age which Werner Josten, professor of music at Smith college, composed at Jaffrey, N. H., last summer was played for the first time here yesterday by the Boston symphony orchestra. Josten conducted the orchestra at the request of Dr. Serge Koussevitzky, conductor of the famous musical organization.

BRIDGEPORT, CONN.
POST

NOV 1 4 1936

Boston Symphony In Woolsey Next Week

A TRADITION at Woolsey Hall in New Haven, the Boston Symphony orchestra will be on its stage again next Wednesday night at 8:30 with Dr. Serge Koussevitzky conducting.

Dr. Koussevitzky will open the program with Haydn's Symphony in B-flat No. 102, one of the last that this composer wrote and included in a set which he composed for performance in London. Claude Debussy's three orchestral sketches, "La Mer," will be the second number. Debussy utilizes the full color resources of the modern orchestra for these pictorial sketches in what is described as his most full bodied score.

NEW YORK, N. Y.
DAILY NEWS

NOV 1 5 1936

BOSTON BAND OPENS HERE IN TWO CONCERTS

The Boston Symphony Orchestra under Serge Koussevitzky, will open its fifty-first New York season with a pair of concerts at Carnegie Hall this week.

The Thursday evening program is made up of numbers by Haydn, Debussy and Beethoven, while the Saturday afternoon bill introduces locally "Les Offrandes Oubliees" ("The Forgotten Sacrifice") by the young French composer, Olivier Messiaen.

BROOKLYN, N. Y.
EAGLE

NOV 1 5 1936

Music o

Berlioz's Fantastic Sy Meyrowitz—Bac

Victor replaces an early recordin of Schubert's B minor symphony b Stokowski and the Philadelphian with one by Koussevitzky and th Bostonians. The Stokowski record ing, made before he had ceased t exert any check on an apparently unborn tendency toward vulgar extravagance, seems to me preferable to the newer Koussevitzky version, superior though this is as a recording. Koussevitzky's performance of the first movement seems to miss the point entirely; it is curiously indifferent and obtuse. I should like to believe that this impression reflected at least in part the state of mind in which I listened to the records, but the fact that I found the second movement as satisfying as the first had been the reverse argues against this possibility. The Koussevitzky recording covers five sides of three discs; the sixth side is given over to the ballet music from "Rosamunde," charmingly played.

The gentlemen at Camden con-

NEW YORK, N. Y.
TIMES

NOV 1 5 1936

RECENT G

By COMPTON PAKENHAM

ROM the addition of La

What novelty attaches to Victor Album M-319 lies in the fact that the Schubert "Unfinished" it contains is played by the Boston Symphony Orchestra under Serge Koussevitzky—sufficient excuse even for another recording, and more than a guarantee that the next will not be required for some years to come. It may be remembered that the last domestic release of this work came from Columbia (Masterworks Album 216) something over a year ago and that it was by the London Symphony Orchestra under Sir Henry Wood. In that Sir Henry dwelt affectionately, not more, on the lyric qualities of the symphony. Between these two all should find one version to satisfy them.

For, in the manner of his recent set of Mendelssohn's "Italian" symphony, Koussevitzky tightens up the first movement, respects Schubert's explicit but seldom noticed direction—andante con moto—in the second, and thus mercifully suppresses the odors prevalent at blossom time. The result is the cleanest and certainly the most im-

INFORMATION OBSCURED

NEW YORK, N. Y.
TIMES
NOV 15 1936

ORCHESTRA TO GIVE STRAVINSKYBALLET

Boston Musicians Will Offer 'The Fairy's Kiss' at First Concert on Friday.

MISS BARNES IS HOSTESS

Little Known Symphony From Mozart's Youth Will Also Be a Program Feature.

Miss Phyllis Barnes will be hostess in the committee box at the opening concert of the 1936-37 season of the Boston Symphony Orchestra on Friday evening in the opera house of the Brooklyn Academy of Music. Other boxholders for the opening concert are Mrs. William H. Good, Mrs. Thomas E. Murray Jr., H. A. Hennessey and the Adelphi Alumnae Association.

Dr. Serge Koussevitzky, conductor of the orchestra, will present the first performance in Greater New York of Stravinsky's Divertimento Ballet, "The Fairy's Kiss," the only performance of the work to be given here as the feature of the program on Friday evening. The orchestral suite was conducted by Stravinsky himself in performances by the Boston Symphony Orchestra and the Chicago Symphony Orchestra in their home cities.

The program will open with Mozart's symphony in A, "Koechel Two Hundred One," a little known symphony belonging to the composer's eighteenth year. Cesar Franck's symphony in G minor will conclude the program.

The series of five concerts to be held next Friday evening, Friday evening, Jan. 8; Thursday evening, Feb. 11; Friday evening, March 12, and Friday evening, April 2, is presented under the auspices of the Brooklyn Institute of Arts and Sciences, Edward C. Blum, president of board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn Committee, Adrian Van Sinderen, chairman, and Mrs. Henry J. Davenport, acting chairman. Mrs. Blum is serving as chairman of boxes this season. Mrs. M. Preston Goodfellow is membership chairman of the Brooklyn Committee, and Miss Virginia Marvin is chairman of the Junior League Committee.

The Brooklyn Citizens Committee made public yesterday the dates and subscription prices for the season of grand opera by the Metropolitan Opera Association at the Brooklyn Academy of Music. Five performances will be given Tuesday evenings: Dec. 29, Jan. 12, Feb. 2, Feb. 23 and March 30.

Subscriptions will be received tomorrow and the seats allotted, according to application, after Tuesday, Dec. 1.

BOSTON SYMPHONY OPENS IN NEW YORK

No. Concert Cancelled in Half Century

NEW YORK, Nov. 19 (AP)—The Boston Symphony tonight began the second half century of its concert seasons in New York. In all that time no concert ever has been cancelled.

Only two have been postponed, one by a death, and the other by the blizzard of 1888.

Dr. Serge Koussevitzky played a Haydn symphony in B flat, the ninth of the London series, so-called; Debussy's "La Mer," and Beethoven's fifth symphony, a favorite of the conductor's.

As usual, the orchestra will come five times to New York, playing twice here and once in Brooklyn at each

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BROOKLYN, N. Y.
EAGLE
NOV 15 1936

Conductor of the Boston Symphony

Which will open its season at the Brooklyn Academy Friday and at Carnegie Hall Thursday evening and Saturday aften

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BROOKLYN, N. Y.
EAGLE

Boxholders for Season's First Symphony Concert; Series' Subscribers Named

Boxholders for the opening concert of the 1936-37 season of the Boston Symphony Orchestra in Brooklyn at the Academy of Music Friday evening, will be Mrs. William H. Good, Mrs. Thomas E. Murray Jr., H. A. Hennessey and the Adelphi Academy Alumnae Association. Miss Phyllis Barnes will be the hostess in the committee box at this concert.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra for the past 10 years, has selected a notable program to open his eleventh season at the head of this great orchestra. The feature of the first concert will be the first performance in Greater New York of Stravinsky's Divertimento Ballet, "The Fairy's Kiss," which will be the only performance of the work to be given in this locality. The orchestral suite was conducted by Stravinsky in performances by the Boston Symphony Orchestra and the Chicago Symphony Orchestra in their home cities, when the composer visited America two seasons ago. The program will open with Mozart's Symphony in A; "Koechel Two Hundred One," a little known symphony belonging to the composer's eighteenth year. Cesar Franck's symphony in G Minor concludes the program.

This series of five concerts is presented under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, acting chairman.

For the 1936-37 season Mrs. Blum is serving as chairman of boxes, Mrs. M. Preston Goodfellow as membership chairman of the Brooklyn committee and Miss Virginia Marvin as chairman of the Junior League committee.

Among the subscribers are Dr. Joseph D. Allen, Juan A. Almirall, Lloyd Almirall, John Anderson, Charles D. Atkins, Mrs. I. Sherwood Coffin, Miss Frances Coutts, Mrs. Frederick L. Cranford, Mrs. Frank L. Babbott, Walter H. Crittenden, Dr. John H. Denbigh, Mrs. Charles L. Babcock Jr., Mrs. Robert E. Blum, Mrs. G. R. Butler, Mrs. Mary Childs Draper, Mrs. H. Edward Dreier, Mrs. Guy DuVal, S. R. Estey, Mrs. Merrill N. Foote, Lewis W. Francis, Mrs. Charles Franklin, Mrs. Edwin L. Garvin, Miss Emily Goetz, Miss Louise Goetze, Mrs. William H. Good, Mrs. M. Preston Goodfellow, Mrs. J. Morton Halstead, Mrs. William Peter Hamilton, Walter Hammitt, Mrs. James M. Hills, H. A. Ingraham, Dr. William A. Jewett, Mrs. Frederick L. Johanns, Ralph Jonas, Jacob C. Klinck, David H. Lanman, Mrs. John E. Leech, Mrs. Maxwell Lester, Dr. William H. Lohman, Mrs. W. W. Marshall, Dr. Edwin P. Maynard Jr., Dr. Raymond B. Miles, Miss Ida A. Mollenhauer, Mrs. Dean C. Osborne, Frank H. Parsons, Mrs. Charles E. Perkins, J. H. Post, Charles E. Potts, Mrs. Frederic B. Pratt, Richardson Pratt, Mrs. Benjamin Prince, Mrs. G. William Rasch, Mrs. Frank Reynolds, Mrs. Donald Ross, Mrs. John D. H. Schulz, Mrs. Helen W. Seeley, Robert Alfred Shaw, Mrs. Frank E. Simmons, Mrs. William Slater, Mrs. Harold I. Small, Mrs. B. Herbert Smith, Porter Steele, Miss Marion J. Terry, Thornton C. Thayer, Carl H. Tollefsen, Mrs. Walter Truslow.

John T. Underwood, Mrs. James P. Warbasse, Mrs. Edwin C. Ward, Mrs. Walter F. Wells, Mrs. George N. Whittlesey, Mrs. Mary O. Whitton, Surrogate George A. Wingate, R. Huntington Woodman, Charles S. Adams, Miss Elizabeth Adams, Mrs. Frederick Addinsell, Mrs. H. R. Barnes, Miss Julia B. Anthony, Miss Dorothy L. Betts, Miss Mary L. Braman, Dr. Cornelia C. Brandt, Roscoe C. E. Brown, Mrs. Samuel T. Brown, Miss Mary E. Butterick, Gordon W. Colton, Mrs. W. G. Creamer, Mrs. James C. Cropsey, Sidney W. Davidson, Charles A. Decker, Mrs. W. L. Douglas, Miss Amy Dunlap, Miss M. B. Fairbanks, Mrs. M. H. Fawcett, Dr. David Feiner, Mrs. Carl Fique, Miss H. F. Fischer, E. P. Goodrich, Mrs. R. P. Griffin.

Dr. Lawrence Guion, Mrs. H. C. Harriott, Mrs. S. M. Harrisson, Miss G. P. Hart, Miss M. Alina Hatfield, Mrs. Edward Haynes, Dr. Henry T. Hotchkiss, Mrs. O. P. Humpstone, Miss Amy L. Huntington, Mrs. H. V. Kaltenborn, Mrs. C. D. Killian, Mrs. Ralph Kirkman, Miss B. M. Kitching, Miss J. M. Langthorne, Mrs. Winfield Scott, Mrs. E. R. Mayer, Mrs. W. J. Merrill, Miss M. Louise Munson, Miss Helen Pfeiffer, Miss E. H. Pigot, Miss Charlotte Lucy Potter, Mrs. E. W. Putnam, Miss S. M. Read, Miss Lillian M. Roehrig, Miss M. L. Rossiter, Mrs. F. R. Schepmoes, Carl G. Schmidt, John H. Shearman, Miss G. E. Skinner, Charles Small, Mrs. W. C. Spelman, Mrs. Edward G. Sperry, Robert H. Staniford, Dr. E. K. Tanner, Hiram A. Tuttle, Francis Jay Underhill.

Miss Frances E. White, Miss H. H. White, Mrs. Arthur Windels, Miss Frances E. Woodward, Philip Youtz, Mrs. William H. Ziegler, Mrs. William McKinley Barber, Miss Mary Branstad, Dr. George L. Buist, Mrs. O. M. Clark, Mrs. George S. Frank, Mrs. William B. Greenman, Mrs. Roy Hart, Dr. Tasker Howard, Philip A. Hubert, Halsted James, Almet R. Latson Jr., Benjamin R. C. Low, Clifford E. Paige, Dr. E. Clifford Place, Mrs. C. D. Pollock, Miss Catherine E. Recknagel, H. W. Richter, Miss Jessie H. Righter, Mrs. J. H. Schumann, Mrs. John L Spance Jr. and H. J. Swann.

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BROOKLYN, N. Y.
TIMES UNION
NOV 15 1936

66.

Boston Symphon

Boxholders for the opening concert of the 1936-37 season of the Boston Symphony Orchestra in Brooklyn at the Academy of Music next Friday evening, will be Mrs. William H. Good, Mrs. Thomas E. Murray, jr., H. A. Hennessey and the Adelphi Academy Alumnae Association. Miss Phyllis Barnes will be the hostess in the committee box at this concert.

This series of five concerts, which will be held on Friday evening, Nov. 20; Friday evening, Jan. 8; Thursday evening, Feb. 11; Friday evening, March 12, and Friday evening, April 2, is presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the Board of Trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, acting chairman.

For the 1936-37 season Mrs. Blum is serving as chairman of boxes, Mrs. M. Preston Goodfellow as membership chairman of the Brooklyn Committee and Miss Virginia Marvin, as chairman of the Junior League Committee.

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Mrs. Frederick L. Johanns, Ralph Jonas, Jacob C. Klinck, David H. Lanman, Mrs. John E. Leech, Mrs. Maxwell Lester, Dr. William H. Lohman, Mrs. W. W. Marshall, Dr. Edwin P. Maynard, jr., Dr. Raymond B. Miles, Miss Ida A. Mollenhauer, Mrs. Dean C. Osborne, Frank H. Parsons, Mrs. Charles E. Perkins, J. H. Post, Charles E. Potts, Mrs. Frederic B. Pratt, Richardson Pratt, Mrs. Benjamin Prince, Mrs. G. William Rasch, Mrs. Frank Reynolds, Mrs. Donald Ross, Mrs. John Schulz, Mrs. Helen W. Seeley, Robert Alfred Shaw, Mrs. Frank E. Simmons, Mrs. William Slater, Mrs. Harold I. Small, Mrs. B. Herbert Smith, Porter Steele, Marion J. Terry, Thornton C. Thayer, Carl H. Tollefson, Mrs. Walter Truslow.

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Concert, Friday

Creamer, Mrs. James C. Cropsey, Sidney W. Davidson, Charles A. Decker, Mrs. W. L. Douglas, Miss Amy Dunlap, Miss M. B. Fairbanks, Mrs. M. H. Fawcett, Dr. David Feiner, Mrs. Carl Fique, Miss H. F. Fischer, E. P. Goodrich, Mrs. R. P. Griffin, Dr. Lawrence Guion, Mrs. H. C. Harriott, Mrs. S. M. Harrisson, Miss G. P. Hart, Miss M. Alina Hatfield, Mrs. Edward Haynes, Dr. Henry T. Hotchkiss, Mrs. O. P. Humpstone, Miss Amy L. Huntington, Mrs. H. V. Kaltenborn, Mrs. C. D. Killian, Mrs. Ralph Kirkman, Miss B. M. Kitching.

Miss J. M. Langthorne, Mrs. Winfield Scott, Mrs. E. R. Mayer, Mrs. W. J. Merrill, Miss M. Louise Munson, Miss Helen Pfeiffer, Miss E. H. Pigot, Miss Charlotte Lucy Potter, Mrs. E. W. Putnam, Miss S. M. Read, Miss Lillian M. Roehrig, Miss M. L. Rossiter, Mrs. F. R. Schepmoes, Carl G. Schmidt, John H. Shearman, Miss G. E. Skinner, Charles Small, Mrs. W. C. Spelman, Mrs. Edward G. Sperry, Robert H. Staniford, Dr. E. K. Tanner, Hiram A. Tuttle, Francis Jay Underhill, Miss Frances E. White, Miss H. H. White, Mrs. Arthur Windels, Miss Frances E. Woodward, Philip Youtz, Mrs. William H. Ziegler, Mrs. William McKinley Barber, Miss Mary Branstad, Dr. George L. Buist, Mrs. O. M. Clark, Mrs. George S. Frank, Mrs. William B. Greenman, Mrs. Roy Hart, Dr. Tasker Howard, Philip A. Hubert, Halsted James, A. R. Latson, jr., Benjamin R. C. Low, William Clifford E. Paige, Dr. E. Clifford Place, Mrs. C. D. Pollock, Miss Catherine E. Recknagel, H. W. Richter, Miss Jessie H. Righter, Mrs. J. H. Schumann, Mrs. John L. Spence, jr., and H. J. Swann.

NEW YORK, N. Y.
HERALD-TRIBUNE
NOV 15 1936

anizations

ng This Week With M

w night in Town Hall; Hulda Lashan-
d Friday in Carnegie Hall; Serge Kous-
sday and Saturday

Boston Symphony Programs

For his first Carnegie Hall program of the season, next Thursday night, Serge Koussevitzky will conduct the works which opened the orchestra's Boston season in Symphony Hall on October 9-10; Haydn's symphony in B flat, No. 102, the ninth of the London series; Debussy's "La Mer" and Beethoven's fifth symphony.

The Boston Symphony's Saturday afternoon program in Carnegie Hall will include the first performance here of music by Olivier Messiaen, a French composer born at Avignon on December 10, 1908, who is one of a group of Parisian composers who call themselves "La Jeune France." The thers are Daniel-Lesur, Yves Bau-r and Andre Jolivet. The work be heard Saturday, "Les Offrandes" ubliées" to be heard Saturday, "Les ubliées" (The Forgotten Sacrifice) is n three sections, "The Cross," "The Sin" and "The Eucharist." According John Burk's program notes, this as first played in Paris in one of the Concerts Straram" on February 19, 31, and has had several later performances by other French orchestras. was introduced to America by the Boston Symphony this fall in its home concerts of October 16-17.

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BOSTON SYMPHONY ON RADIO TONIGHT

The Boston Symphony orchestra will open its 51st season in New York in Carnegie hall tonight. A great audience will greet the orchestra and its conductor, Serge Koussevitzky, since both the Thursday evening series and the Saturday afternoon series in the historic hall have been fully subscribed for the season of five pairs of concerts. Tonight's concert will be broadcast over a national network. This will be the first time that a performance by the Boston Symphony orchestra, playing in Carnegie hall, will have been heard on the air. Of the program which will include Haydn's Symphony in B flat, No. 102, Debussy's "La Mer," and Beethoven's Fifth Symphony, the Symphony of Haydn and the first section of the score of Debussy will be broadcast. This will be the first in a series of 12 broadcasts of Boston Symphony performances on Thursdays, from Carnegie hall; the Academy of Music, Brooklyn; Sanders Theater, Cambridge, and Symphony hall, Boston. Tonight's concert will be heard over the local WBZ station from 8:45 to 9:30.

Nov. Herald 19

LEO LITWIN AWARDED NEW YORK RECITAL

Leo Litwin, Boston pianist, in competition with 27 pianists from all parts of the country, was last week awarded the first prize in the annual contest given by the MacDowell Club of New York. The award is a New York recital with all expenses paid. Among the judges were Edwin Hughes, widely known music editor and critic and Sigismund Stojowski, celebrated pianist. Mr. Litwin will give his New York recital this season under the auspices of the MacDowell Club of New York.

INFORMATION OBSCURED

66.

NEW YORK, N. Y.
TIMES
NOV 15 1936

ORCHESTRA TO GIVE STRAVINSKYBALLET

Boston Musicians Will Offer 'The Fairy's Kiss' at First Concert on Friday.

MISS BARNES IS HOSTESS

Little Known Symphony From Mozart's Youth Will Also Be a Program Feature.

Miss Phyllis Barnes will be hostess in the committee box at the opening concert of the 1936-37 season of the Boston Symphony Orchestra on Friday evening in the opera house of the Brooklyn Academy of Music. Other boxholders for the opening concert are Mrs. William H. Good, Mrs. Thomas E. Murray Jr., H. A. Hennessey and the Adelphi Alumnae Association.

Dr. Serge Koussevitzky, conductor of the orchestra, will present the first performance in Greater New York of Stravinsky's Divertimento Ballet, "The Fairy's Kiss," the only performance of the work to be given here as the feature of the program on Friday evening. The orchestral suite was conducted by Stravinsky himself in performances by the Boston Symphony Orchestra and the Chicago Symphony Orchestra in their home cities.

The program will open with Mozart's symphony in A, "Koechel Two Hundred One," a little known symphony belonging to the composer's eighteenth year. Cesar Franck's symphony in G minor will conclude the program.

The series of five concerts to be held next Friday evening, Friday evening, Jan. 8; Thursday evening, Feb. 11; Friday evening, March 12, and Friday evening, April 2, is presented under the auspices of the Brooklyn Institute of Arts and Sciences, Edward C. Blum, president of board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn Committee, Adrian Van Sinderen, chairman, and Mrs. Henry J. Davenport, acting chairman. Mrs. Blum is serving as chairman of boxes this season. Mrs. M. Preston Goodfellow is membership chairman of the Brooklyn Committee, and Miss Virginia Marvin is chairman of the Junior League Committee.

The Brooklyn Citizens Committee made public yesterday the dates and subscription prices for the season of grand opera by the Metropolitan Opera Association at the Brooklyn Academy of Music. Five performances will be given Tuesday evenings: Dec. 29, Jan. 12, Feb. 2, Feb. 23 and March 30.

Subscriptions will be received tomorrow and the seats allotted, according to application, after Tuesday, Dec. 1.

BOSTON SYMPHONY OPENS IN NEW YORK

No Concert Cancelled in Half Century

Herald Nov 20

NEW YORK, Nov. 19 (AP)—The Boston Symphony tonight began the second half century of its concert seasons in New York. In all that time no concert ever has been cancelled.

Only two have been postponed, one by a death, and the other by the blizzard of 1888.

Dr. Serge Koussevitzky played a Haydn symphony in B flat, the ninth of the London series, so-called; Debussy's "La Mer," and Beethoven's fifth symphony, a favorite of the conductor's.

As usual, the orchestra will come five times to New York, playing twice here and once in Brooklyn at each trip.

NEW YORK, N. Y.
HERALD-TRIBUNE
NOV 15 1936

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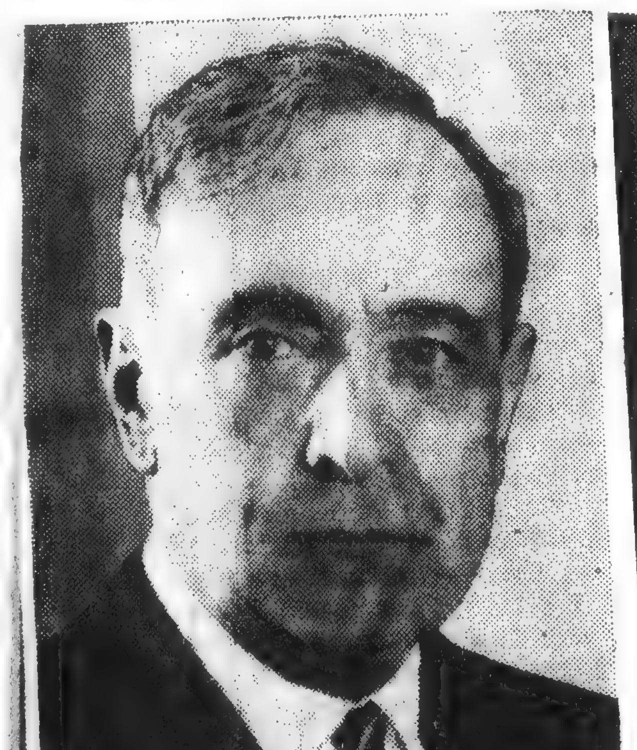

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BROOKLYN, N. Y.
EAGLE
NOV 15 1936

Conductor of the Boston Symphony

Which will open its season at the Brooklyn Academy Friday and at Carnegie Hall Thursday evening and Saturday after

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BROOKLYN, N. Y.
EAGLE

Boxholders for Season's First Symphony Concert; Series' Subscribers Named

Boxholders for the opening concert of the 1936-37 season of the Boston Symphony Orchestra in Brooklyn at the Academy of Music Friday evening, will be Mrs. William H. Good, Mrs. Thomas E. Murray Jr., H. A. Hennessey and the Adelphi Academy Alumnae Association. Miss Phyllis Barnes will be the hostess in the committee box at this concert.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra for the past 10 years, has selected a notable program to open his eleventh season at the head of this great orchestra. The feature of the first concert will be the first performance in Greater New York of Stravinsky's Divertimento Ballet, "The Fairy's Kiss," which will be the only performance of the work to be given in this locality. The orchestral suite was conducted by Stravinsky in performances by the Boston Symphony Orchestra and the Chicago Symphony Orchestra in their home cities, when the composer visited America two seasons ago. The program will open with Mozart's Symphony in A; "Koechel Two Hundred One," a little known symphony belonging to the composer's eighteenth year. Cesar Franck's symphony in G Minor concludes the program.

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BROOKLYN, N. Y.
TIMES UNION
NOV 15 1936

Boston Symphon

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67.

At Auditorium for Boston Symphony Concert

Springfield Union Photo

Parties entering the Auditorium for the Boston Symphony Orchestra concert. Left, Mr. and Mrs. Richmond Lewis. Center, Mrs. Karl Alderman of Holyoke, secretary of the Holyoke Community Concert Association. Right, Mrs. Charles J. Bellamy and daughter, Mary Jean.

MUSIC AND MUSICIANS

CONCERTS THIS WEEK

Globe, Nov [illegible]

Symphony Hall

JAN SMETERLIN, pianist, at 3:30 this afternoon. Mr Smeterlin has become a favorite pianist in Boston, especially noted for his performances of Chopin, to whose music he will confine himself today. The numbers are as follows:

Fantasy, Op 49; Impromptu, Op 36; Two Mazurkas, Op 36, No. 2, and Op 33, No. 2; Ballade, Op 23; Prelude, Op 28, No. 15; Sonata in B-flat minor; Three Etudes, Op 10, No. 2; Op 25, Nos, 5 and 11; Andante spianato and Grande Polonaise Brillante.

BOSTON SYMPHONY ORCHESTRA, Dr Serge Koussevitzky, conductor, at 2:30 Friday and 8:15 Saturday. Seventh program, to be conducted by Richard Burgin. The orchestral transcription of Bach's Organ Toccata in C major, made in 1927 by the Hungarian composer, Leo Weiner, will have first performances in Boston. Mr Burgin will repeat a striking score which he introduced to this city two seasons ago: the instrumental "Symphony" drawn by Hindemith from his opera "Matthias the Painter." The "Symphony" created a good impression at that time. It consists of three movements, "Angelic Concert," "Entombment" and "Temptation of St Anthony." Matthias Gruenewald, the subject of the opera, was a 16th Century Rhenish painter, whose most notable surviving work is the tryptich created for the altar piece of Isenheim at Colmar, Alsace. These three pictures, in fact, inspired the music of Hindemith's "Symphony." The remaining number is the First Symphony by Kalinnikov, introduced here 15 years ago and not since repeated. Kalinnikov was a Russian who died at the height of his career, in 1900. He professed the faith of the Moscow school of music in the days when leading musicians of that city differed sharply from the esthetic creed of St Petersburg. This program will also be played at Sanders Theatre, Cambridge, next Thursday at 8, Mr Burgin conducting.

TYLER, TEXAS
COURIER-TIMES

NOV 19 1936

Boston Symphony

Another of radio's outstanding features will return to the air at 7:45 p. m. when the world-famous Boston Symphony orchestra inaugurates its fifth season of broadcasts. The programs will come from Carnegie hall in New York and will be carried over the NBC Blue network (probably WENR or WMAQ). Dr. Serge Koussevitzky will again conduct and two noted masterworks of symphonic literature will be performed, Haydn's B Flat Symphony No. 102, the ninth on his "London Symphonies" and DeBussy's "La Mer."

B.

CAMDEN, N. J.
POST

NOV 14 1936

'Unfinished' Leads November List of New Victor Discs

Boston Symphony's Schubert is Superb; Other Records in Review

◆

Responding to what is referred to as an insistent demand, Victor has issued a new Musical Masterpiece set of Schubert's Unfinished Symphony, the eighth, in B minor, played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

Dr. Koussevitszky's interpretation, given the great boon of Higher Fidelity recording, is nothing radical. But it shows obvious careful study and preparation. Where the Philadelphia Orchestra has been acclaimed in certain recordings for its woodwinds and brasses, the Boston corps must go down in this and other sets as the epitome of string effects.

Themes well known everywhere seem to acquire new meaning in this new presentation. It seems that the orchestra and its conductor have caught the very essence of Schubert. On the odd side the same ensemble plays the Ballet Music from "Rosamunde" very beautifully indeed. This is the featured set for November and it should find a ready audience. (M-319).

Quartet pre-

DAVENPORT, IA.
Democrat & Ledger

NOV 15 1936

BOSTON ORCHESTRA BEGINS BROADCASTS ON THURSDAY

The world famous Boston Symphony orchestra, under Serge Koussevitzky will return to the National Broadcasting networks for its fifth season as an exclusive NBC feature on Thursday.

Instead of broadcasting its entire series from Boston, the orchestra will be heard in four of its Carnegie hall concerts in New York, three from the Sanders theater at Harvard university, three from Symphony hall, Boston and one from the Academy of Music in Brooklyn. Nine of the famous "pop" concerts in Boston also will be broadcast.

The 12 concerts scheduled during the regular season will be on Thursday evenings, except the three Boston programs which will be Thursday matinees. The "pop" concerts will be presented in a post-season series beginning on May 6.

11-2

Throng Fills Auditorium for First Concert

(Continued from First Page)

the association and the league, and secondly the excellence of the attractions offered on the course.

The concert took on all the glamor of a gala performance. It was a brilliant audience listening to great music, superbly interpreted. It was interesting to note that the great majority of the audience arrived in time. Advance notice had been given that no one would be seated until the opening number was completed. The lobby of the Auditorium was no place to wait last night. Of course, there were a few stragglers, but there always will be and nine times out of 10 they will be occupying front row seats.

There is nothing new to write of the Boston Symphony Orchestra or its great conductor. It is one of the four great orchestras in the world and whether or not one puts it at the head of the list is entirely an individual matter. What is important, as far as last night's performance is concerned, is the fact that Dr. Koussevitzky continues to be a master program builder. Once again he proved his ability to group together an engrossing list of works.

The program opened with Mozart's "Symphony in A Major (K 201)." We have no record of this work ever having been played here before. In fact, it had its first hearing in Boston not many weeks ago. It seems strange the work has not been played more often. It is engaging, light and spirited, and provided a delightful opening for the program. It abounds in rhythmic difficulties but, as is usual with this orchestra, it was played with consummate skill.

There has been a constant demand for a soloist to appear with the orchestra but up to last night the idea had not been practical. Last night, Dr. Koussevitzky introduced that sterling first cellist, Jean Bedetti, who was heard in an "Elegie" by Faure. The work was originally written for cello and piano but was later orchestrated by the composer. Mr. Bedetti needs no introduction to Springfield. He has played here many times both as soloist and with various ensembles. He played the lovely Faure work with fine sensitivity and smooth, rich tone. His musicianship is a sheer delight. The orchestra provided ideal accompaniment.

It is a long, long way from the music of Strauss, yet the richly orchestrated music of "Don Juan" seemed to follow quite naturally the delicate brightness of Mozart and Faure. Even its rich scoring and insinuating appeal, melodically and harmonically, failed to dwarf what had gone before. The music was played with a sonority and daring contrast which almost lifted the audience from its seats. Strauss would have rejoiced in the richness of the strings and the gorgeous tone of the brass choir. Dr. Koussevitzky seemed to become Don Juan as he led his men through this musical portrait of that engaging figure of romance.

The program closed with the second symphony of Brahms. Of the four symphonies, the second is perhaps the easiest to grasp and has perhaps the most personal appeal. Its melodic beauty, its simple structure and the rhythmic and dynamic power in the final movement provide all that is needed. Its moods are not too subtle for comprehension. The audience had difficulty in restraining its applause after the charming third movement but made known its pleasure in no uncertain terms at the close of a truly inspired reading.

Dr. Koussevitzky shared the applause with his men, having them rise several times. Yesterday was a very busy day for the conductor. At noon in Boston he was decorated by the French government in a colorful ceremony. He has done a great deal for French music and the "Concerts Koussevitzky" in Paris are events of major importance in the French capital.

The second concert in the course will be given by Jascha Heifitz, violinist, on Dec. 11.

Continuing Disagreement

Conducting the first concert of the third week of the New York Philharmonic-Symphony season in Carnegie Hall the other evening, John Barbirolli was again the recipient of mixed comment from the principal reviewers of the New York press. Lawrence Gilman of the Herald Tribune was a strong minority of one in his principal contention that the conductor led a "most moving, lucid and eloquently faithful performance" of "Don Quixote," by Strauss. The other four reviews at hand were less complimentary toward the proceedings and even adversely critical of part of them, with varying degrees of astringency. In particular, the presentation of the Sixth Brandenburg Concerto of Bach was criticized as lacking in clarity and precision in the playing of the parts. The playing of the first of the Haydn "London" Symphonies was, on the other hand, well received.

Olin Downes of the Times wrote that "with every wish to fully evaluate Mr. Barbirolli's accomplishments, it must be said that his performances fell considerably below the excellent readings of a Beethoven overture and symphony he had given the preceding week—performances which thus far represent the high-water mark of his achievement in this city." Transcript, [illegible]

Bostonians Afield

At the recital which Isabel French, soprano of this city, gave in Town Hall, New York, the other evening, a new song, "Little Men", by Paul Mimart, of the Boston Symphony Orchestra, was so well liked by the audience that the singer repeated it. The program also included "The Tree and the Image" by Mabel Daniels, Boston composer.

Trans. Nov. [illegible]

Unassuming Confidence

RICHARD BURGIN

Concert-Master and Assistant Conductor of the Boston Symphony Orchestra, Who Will Direct the Concerts of Next Thursday, Friday and Saturday

Hindemith and Kalinnikov Symphonies to Be Given

Her, Nov. 22/36

By ALEXANDER W. WILLIAMS

The program of the Boston Symphony Orchestra's concerts this week offers two interesting symphonic revivals. One is a new work that Mr. Burgin conducted in December, 1934; the other was written in the late 19th century and was performed by the Boston Symphony in 1921 but never since that date. The former is Paul Hindemith's symphony Mathis der Maler (Matthias the Painter); the other is Basil Kalinnikov's symphony No. 1 in G minor. It should be added that the latter was played at a concert by the People's Symphony Orchestra (Fabien Sevitzky, conductor) in February, 1935.

Kalinnikov was the son of a Russian police official and was born in the provinces in 1866. He went to Moscow and worked in great poverty at music. Finally he obtained the post of second conductor of Italian opera in Moscow in 1893, and held it for only a year when he was forced to leave for the south of Russia by definite signs of tuberculosis. He devoted the remainder of his sad life to composition and died in 1901. His most famous work was this first symphony, first performed in Kiev in 1897, a success in Vienna in 1898 and well received in the many cities in which it was subsequently played. Kalinnikov wrote one other symphony, a suite, two intermezzi and two symphonic poems for orchestra and other works.

The program-notes for the performance of this symphony in Philadelphia in 1911 contain a detailed description of the score, which is too long to quote in full. The commentator finds that the symphony is very Slavic in character and writes: "It begins with a theme that is individual from the first bar and has moreover in a brief range a touch of ancient (or barbarous) mode. The theme is instantly followed by a strange kind of chromatic chant that swells from soft notes to a loud burst." The English horn has the melody of the andante against a "pulsing" background. "In the scherzo is clearly the vein of primitive Slav dance, with that touch of ancient mode that we feel at the beginning of the symphony. The finale is throughout in a sustained high key of joyous expression, while withal in closest relation with the foregoing movement."

Philip Hale in his criticism of the concert of 1921 in this paper had this to say: "It is customary to say when a composer is thus fated that his works show a melancholy akin to despair. This has been said of many in various walks of life. The fact remains that some do not thus betray physical weakness and mental perturbation. Now in Kalinnikov's symphony certain themes and phrases are tinged with melancholy, but it is not a personal lamentation, never a wail, never a shriek, as is the case with many pages of Tchaikovsky; there is no suggestion of sullen, morose despair, as in the pages of Brahms. There is the melancholy that so often characterizes the Russian folk song, though the words of the song may be anything but somber. Kalinnikov's themes are often simple, but they make a direct appeal through honesty of sentiment and expression. He had a sense of grace and beauty. He could be ingenious in harmonic and orchestral treatment without seeming merely a haphazard experimenter." So much for the Kalinnikov symphony, a work evidently to be anticipated with pleasure.

MATHIS DER MALER

Hindemith's music is not usually associated with delight, but it has much to offer. Few modern composers, which is saying a good deal, have been so roundly and persistently condemned as Hindemith. His music, by some odd chance, has been played frequently in England. Also by an odd chance he composed the music that the B. B. C. orchestra played after the death of George V. But, if we may trust the majority of the critics in London, Hindemith is sorely hated in that country, which has in the past been so friendly to foreign composers. Most of them write contemptuously of his "facile spinning of dissonant counterpoint," and thereby infer that his work is totally uninspired. Hindemith has also had his troubles with the present government of Germany, difficulties over this Mathis der Maler symphony and which still continue.

Mr. Ernest Newman, who has been particularly hostile towards Hindemith, was not entirely appeased by the rather less discordant pages of Mathis der Maler. However, he did say: "It is always interesting and sometimes powerful; but the more Hindemith abandons his atonalism and his academic counterpoint (new style) and thinks in the ordinary idiom, the more evident it becomes that he has not emerged as far out of the familiar German rut as he has been trying all these years to make us believe."

The Mathis der Maler symphony, which Mr. Burgin will conduct on Friday and Saturday, is based, as those who heard it will remember, on three paintings of the Isenheim altar piece by Matthias Grunewald, which now hang in the museum at Colmar in Alsace. One of the paintings, "The Angelic Concert," was reproduced in the most recent program-book of the Boston Symphony The others are "The Entombment" and "The Temptation of Saint Anthony." The pictures are not really program music but indicate a spiritual affinity with the movements of the symphony.

This symphony was produced here in a season which offered some extremely interesting modern music, including Alban Berg's "Lulu" suite, Szymanowsky's violin concerto, Malipiero's violin concerto and symphony, Stravinsky's "Persephone." Naturally people held widely differing opinions over this music, but Hindemith's symphony surely did not suffer by comparison. A composer who is writing an opera, as Hindemith has done with Mathis der Maler, is wise to let the music that he is composing be heard in another form. Otherwise he will have a long wait before his opera is produced. One would not say that the Mathis der Maler symphony was particularly operatic. We recall it as a work of a great deal more originality than Mr. Newman is willing to allow. It was obviously a work that needed a second performance, so that we may look forward to it again with lively interest.

Herald Nov. 22/36

Richard Burgin, assistant conductor of the Boston Symphony Orchestra, who will conduct the orchestra's regular Friday afternoon and Saturday evening concerts this week as well as the Thursday evening concert in Sanders Theater, Harvard University.

SAN DIEGO, CAL.
TRIBUNE

NOV 19 1936

The world-famous Boston Symphony orchestra, under direction of Dr. Serge Koussevitzky, will return to the NBC-KFSD network tonight at 6 for its fifth season as an exclusive NBC feature.

Recognized throughout the musical world as one of the finest symphonic organizations in existence, the Boston symphony has had the additional advantage of playing under the same conductor throughout its season for several years, thus perfecting an ensemble which critics have acclaimed without a peer.

* * *

Audiences for Three Orchestras in Two Cities

Koussevitzky and the Boston Band Before Assemblage Of Manhattanites

NEW YORK

A strange city is a strange culture. In it one may learn many lessons and discover a multitude of truths that one should have known before. Thus a trip to Philadelphia to hear the celebrated Philadelphia Orchestra perform in its own Academy of Music under Leopold Stokowski is a repaying undertaking. Go the following evening to a regular concert of the New York Philharmonic-Symphony in Carnegie Hall under its new conductor, John Barbirolli, and you have an invaluable standard of comparison. On the third day return to Carnegie to hear Dr. Serge Koussevitzky direct the opening of the New York season of the Boston Symphony. For a Bostonian this may prove an even greater stimulation, since New York does not take its five concerts for granted as Boston often does its twenty-four. Judging from the proceedings of Thursday night this opening was a social occasion of the season as well as a musical one.

* * *

Arriving at the Hall on West Fifty-seventh street some fifteen minutes before the quarter-to-nine beginning, the visiting observer is first impressed by the characteristic urbanity and the exceptional grooming of the New York audience. The sea of opera hats, the warm glow of fur and velvet, the glitter of jewels—all point to the renaissance of elegance, the care and well-being of metropolitan living.

Whether the city loves Koussevitzky better than Boston, as it protests, is not for the present writer to argue. But it is a fact that hardly an empty seat can be found in the immense house when the music begins, and that there are sixty-odd people standing at the rear of the floor. Others are sitting in the luxurious lounge where they may examine Gerome Brush's charcoal drawings of the Boston musicians while they listen to the opening symphony in amplified transmission from the closed auditorium. This is a solution to the problem of late-comers, who are warned by forbidding placards that no one may enter the concert room until the conclusion of the entire first number, whether it be symphony or overture.

The conductor is recalled thrice after the Haydn B-flat, and there is an ovation after Debussy's "La Mer." The applause on the whole, however, is no more vigorous than we are accustomed to hear at Symphony Hall, which has long since exploded the traditional cliche about Bostonian coldness and restraint in such matters.

There seems to be nothing in the familiar allegation that our orchestra "plays better" when on tour: the orchestra played on Thursday quite as we customarily hear it at home, the only difference being that the Huntington avenue hall rounds the tone and produces it with a resonance that is at once finer and more beautiful than Carnegie Hall can do, despite its obvious acoustical distinction. The editor of this department has suggested that the principal reason for the excitement of critics in New York as well as other cities is that they are not used to hearing the Boston Symphony. It is difficult to disagree with him.

* * *

Mr. Barbirolli's listeners were not such a numerous company, there being far more empty seats than his musicianly conducting deserved. It was encouraging, nevertheless, to note that his audience's enthusiasm was far greater than that of his critics, who seem constantly bent on comparing him with his predecessor, on the one hand, and proclaiming the stupidity of the comparison, on the other.

A young man who has far to go, but who is peculiarly fitted for building something permanent out of a much-abused orchestra, Mr. Barbirolli merits the esteem of all who are building the future of his admirable orchestra. A gathering of only slightly smaller brilliance listened intently, took refreshment sparingly, and looked with interest upon the magnificent screens on exhibition in the gallery-lounge.

* * *

Barbirolli and Stokowski as They Impress Resident Concert Attendants

Philadelphia is another matter. The Academy of Music looks like a railway terminal on the outside, but has the distinguished interior of a German court theater of the seventeenth century. Despite numerous brightly colored posters made by school childen to publicize Philadelphia's eminently successful "Youth Concerts," this eighty-year-old hall maintains its dignity in the lobby in a vain attempt to atone for its exterior. But as proof that age breeds unconventionality rather than its opposite, the stage boasts a blue curved sounding-board and the same extraordinary silver podium that came to Boston with this orchestra last spring. The effect is not so much that of a bull in a china shop as of Hollywood invading the East.

The Tuesday evening concerts correspond roughly to Boston's Mondays with the difference that the series includes ten instead of six concerts and that it tends to be more rather than less popular than the longer series. Of the Academy's thirty-one hundred seats, twenty-eight hundred were filled to hear Stokowski's first concert of the season. The audience, somewhat less fashionable than New York, but more so than an ordinary symphony assembly in Boston, is ready to go on its knees to its conductor, who, in his turn, is prepared to go to any lengths to supply it with excited and indignant but always worshipful conversation.

After some Bach-Stokowski and the Brahms No. 2 we heard some music which was provocatively listed as "Das Rheingold" by Wagner—"freely transcribed for orchestra by Leopold Stokowski!" Raised arms and a cold back discouraged applause that this excellent orchestra richly deserved, and it was forced to turn its attentions to the Second Hungarian Rhapsody of Liszt, although there are few short scores better calculated to injure the majesty of Wagner's Rhine. Returning to the stage in a storm of applause, the conductor seemed to consider words necessary, so he made the following speech:

"It is a great pleasure to be guest conductor of your magnificent orchestra. I have heard wonderful things about this orchestra, but they are all true. We are sorry you did not like the Wagner, so we will try to please you with some Bach."

Tremendous applause, of course, and encore Bach-Stokowski. . . . Encore everything but honest music-making and honest conducting. With Ormandy, now the principal Philadelphian conductor, it is a different matter. But more of him, perhaps, on another occasion.

GEORGE H. L. SMITH

CITIZEN

36

Boston Symphony Orchestra Returns To Air Waves Tonight

Famous Musical Organization To Broadcast Program Over WJZ at 8:45 o'Clock From Carnegie Hall—Cordell Hull To Speak

Another of radio's outstanding features returns to the air tonight when the world famous Boston Symphony Orchestra inaugurates its fifth season of broadcasts.

This program, to be heard over WJZ from 8:45 to 9:30 o'clock, will be broadcast from Carnegie Hall in New York where the Boston Symphony Orchestra will be playing the first of its annual subscription series of New York concerts.

Secretary of State Cordell Hull and Dr. Jose Carlos de Macedo Soares, Minister of Foreign Affairs of Brazil, will discuss a phase of the Pan-American Peace Conference during a broadcast from Rio de Janeiro from 10:30 to 11 P. M. over WJZ.

DALLAS, TEX.
NEWS

NOV 19 1936

Music [illegible]penings In New [illegible]ork Thursday

Special to The News.

NEW YORK, Nov. 18.—The Boston Symphony Orchestra, Serge Koussevitzky conducting, will be presented in concert at 8:45 p.m. Thursday at Carnegie Hall. The program:

Symphony in B Flat, No. 102 (ninth of the London Series) .... Haydn
"La Mer," Three Orchestral Sketches .... Debussy
Symphony No. 5, in C Minor, Op. 67 .... Beethoven

A Brahms program will be given by the Coolidge Quartet at 3:30 p.m. at Columbia University, and Frederick Buldrini will give a violin recital at the Town Hall at 3 p.m.

WORCESTER, MASS.
GAZETTE

NOV 19 1936

Boston Symphony Returns to Radio

And speaking of serious music, this is the night the Boston Symphony Orchestra returns to the air-waves via NBC-WBZ at 8.45. Tonight's program will be broadcast from Carnegie Hall in New York, where the orchestra will be playing the first of its annual subscription series of Manhattan concerts. With Dr. Serge Koussevitzky conducting, two noted masterworks of symphonic literature will be performed: Hayden's B. Flat Symphony, No. 102, and Debussy's "La Mer." During its current series, the orchestra will broadcast four programs from Carnegie Hall, four from the Sanders Theater at Harvard University, three from Symphony Hall, one from the Academy of Music in Brooklyn, and nine of its famous "Pop" concerts from Symphony Hall.

* * *

Rapt Crowd Hears Boston Symphony

Hartford, Conn.

Koussevitzky and His Players Wring 'Bravos' From Audience With Brilliant Performance

Nov. 18/36

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, was presented in the second concert of the Bushnell series at the Memorial auditorium, Tuesday night. The program:

Symphony in B flat (Ninth London) Haydn
Divertimento, "Baiser de la Fee" Stravinsky
Symphony No. 5 in C Minor Beethoven

About a year ago there was in Hartford a sort of sotto voce cry faintly to be heard throughout the musical quarters of the city, calling for four appearances of the Boston Symphony Orchestra during our customary season of six concerts. Had the members of last night's audience been polled just at the end of the performance, the four-times-Boston movers would doubtless have found a constituency numerous enough to swing the deal. In this reviewer's four years of local concert going, it was the first time that "Bravos" were heard at the close of any musical event. Granted that they were rather timid Bravos, but nevertheless there they were—the bravest applause yet to be heard here.

Since Mr. Toscanini left the New York, writers and commentators upon music around the country have suddenly focused their attention and adulation on the Boston and Dr. Koussevitzky. They have called it the greatest extant musical body, pointed the explanatory finger at the fact that no other orchestra has worked so long with one conductor, and generally pressed wreaths upon the brows of Dr. Koussevitzky and his men, one and all. Strange discovery— when so many of us could have told them that long, long ago. Maeterlinck has a little story for these discoverers, called "The Bluebird."

Virtuosity Stands Out.

Last night's performance was one of the really superb events in the city's musical annals, a brilliant piece of program-making spectacularly set out. Hundreds of reviews have expounded the peculiar and special qualities of the Boston and its Imperator, and I refer you to the compendium they would make, for detailed analyses. But if they were all sifted, their common adulation would be summed up in the term "virtuosity," virtuosity of individual players, of choirs, of the whole orchestra, and most of all, a kind of reading that ever calls out of any score, its most brilliant, most faceted, flashing sides. In fact, so gleamingly exploited is each phrase as it comes along, that it seems a fragment of music existing all alone in the world, isolated in a sort of momentary glory, and then paradoxically absorbed into the crystalline whole.

As an expression of dignity, simplicity, poise and spirit, last night's performance and embodiment of the Ninth London was an apotheosis of the symphonic Haydn. It had all the open frankness, the directness of this often trivialized composer, whose writing if not utterly deep, seizes you with its inescapable sincerity and realism.

As Flowing As Sea.

In performance, the Symphony was flecked with as many changing lights, as many changing tones and flowing rhythms as the surface of a sea. It had a continual swell and cadence, and a fine-figured spray, continually passing through and above it. Out of the adagio, Dr. Koussevitzky made a sad little bourgeois German song, but after all such was its composer, and I daresay tears came readily to Papa Haydn's eyes on occasion in the good old German fashion. In the subsequent movement there was the most marvelous trilling between strings and woodwinds, one of the glories of performance of the whole evening. It was all beautiful, clear, clean, spontaneous Haydn throughout.

"Igor, you are only a villain," Debussy once said to Stravinsky. Before the "Baiser de la Fee" began, someone nearby said, "I suppose this is going to be terribly noisy." Igor, my villain, how you fooled that person. Your fay certainly gave a kiss like that from a child who had just been licking a chocolate peppermint. "Baiser" is one great big birthcake, "Greetings from Igor to the New Romantics" iced pinkly out on top, a miracle of instrumentation, a melodic dessert, a cloying delight, and as magnificently performed last night as—well, as the Boston can perfect all modern scores. Almost too good to be true.

Last night's Fifth Beethoven was a huge performance, in which Dr. Koussevitzky made this C Minor Symphony seem the true candidate for the otherwise bestowed title of "Eroica." It was of imperial dimension in tone, in brilliance, in stature, and time and again it rose and shook a mailed fist in the audience's face, much as Beethoven or Napoleon might have. I doubt if it was an intensively introspect presentation, but it had certainly a regal musicality about it, and lightning flashed over its highly chased bronze surface. In fact the modelling of the score, dynamically and rhythmically, was of extraordinary variety and vitality, and, shone with an amazing technical splendor. The second movement was the most memorable of the four, for power and a kind of rugged poignance, though personally I shall long remember the overwhelming beauty with which the first theme of the third section rose up out of faintly humming strings at its final appearance just before the "bridge."

T. H. P.

Koussevitzky Offers Fifth By Beethoven

Hart. Times
Nov. 18/36

Bostonians Are Also Heard in Haydn And Stravinsky

By CARL E. LINDSTROM

After as many concerts as the Boston Symphony Orchestra has played in Hartford it would appear that one ought to know just what to expect, and having expected it, suffer just that little disappointment with which anticipation hazes over the gloss of hopes held too high.

Once again last night at Bushnell Memorial these players, in the second event of the current orchestral series, demonstrated that their peerlessness is a self-renewing essence which somehow belittles even the doting memory. There are so few things in the world like that; yet a parallel, oddly enough, confronted us on this very occasion. Commonplace of music that it is, when was there even an adequate performance of Beethoven's Fifth Symphony that did not beggar our recollections of its beauty and power?

An "Interpretation"

Perhaps a good many persons wondered just why Serge Koussevitzky elected to present The Fifth. They may have been mollified to a degree by the fact that the rest of the program comprised Stravinsky's suite from Le Baiser de la Fee and a lesser known Haydn Symphony, the ninth of the Salomon set in B flat. If it has come to the point where a conductor must have a reason for giving the C minor of Beethoven, then the same persons who would insist upon a reason would hardly be satisfied with just another "interpretation" for that is what it was, there being a good deal of Koussevitzky in this Beethoven.

So what? The type of mind which, with a collector's musty zeal, catalogues "interpretations" probably took note of the explosive fortissimo opening, taken in strictest time, of the lingering pace of the andante and of the sharply marked dynamic contrasts. Such a mind, nevertheless, could apprehend several marvelously built transitions, in particular the seemingly idle conceit which ends the third movement, like so much magician's abracadabra, the force of which is never apparent until the gates of glory swing open on the final allegro. But any mind whatsoever could not have failed to be moved by this Koussevitzky's Beethoven.

An Exquisite Haydn

The Haydn symphony was simply Haydn. All the elegance the savor, and the surface humors that the master brought with him from the Esterhazy court to England lived again in this sparkling performance. The rollicking fun of the presto almost fashioned syllables of the spoken word. The gently pathetic slow movement was equally appealing in its own way but, unlike the Frenchmen in the London of 1794, the audience saved up its applause until the end of the symphony.

Writing of Haydn adagios a commentator of that day reported: "Passages often occur which render it impossible to listen to them without becoming excited. We are altogether carried away, and forced to applaud with hand and mouth. This is especially the case with Frenchmen, of whom we have so many here that all public places are filled with them. You know that they have great sensibility, and cannot restrain their transports, so that in the midst of the finest passages in soft adagios they clap their hands in loud applause and thus mar the effect."

To watch Koussevitzky conduct such a work as this is a lesson in music appreciation. The melting phrase, the piquant repartee, the reproach, the reply and a burst of gaiety are the reflections of a galvanic baton, an eloquent face seen occasionally in profile and such a expressive gestures as the business of shaking music out of his sleeve.

Ballet Music

He was not quite the visual realization which the Stravinsky music required, however, for Stravinsky's ballet conceptions betray their origin in spite of orchestral dress. This particular pastiche, Le Basier de la Fee, is avowedly Tschaikowskian even to the point of direct quotation although the orchestration would probably have bewildered the author of the tunes.

The effectiveness of the divertissement was entirely dependent upon the unapproachable skill with which the Boston players took their parts, oftentimes in solo. Koussevitzky made the score flawlessly transparent and fully maintained his reputation as an American exponent of Stravinsky.

One might almost say that Boston Symphony concerts have become Koussevitzky concerts. Although he is the first to recognize and acknowledge the incomparable resources which his men deliver, it is he who renews their artistic puissance at every concert. In this he follows a long line of illustrious leaders, for the history of the Boston orchestra is simply the record of a responsive ensemble living up to men like Gericke and P. ur, Seidl and Nikisch, Muck and now Koussevitzky.

PITTSFIELD, MASS
EAGLE

Nov. 18/36

Koussevitzky Portrait on View.

Among the paintings of Alexander Jacovleff in the Robert C. Vose Galleries in Copley Square, Boston, is a portrait of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra who appeared at the Berkshire Symphonic Festival last summer.

Boston Symphony Concert

Koussevitsky Offers Haydn, Debussy and Beethoven Works to Open Season.

N. Y. Sun
Nov. 20/36

By W. J. HENDERSON.

The Boston Symphony Orchestra began its fifty-first season in this city with the concert of last evening in Carnegie Hall. It was a concert to be held long in lively remembrance. There was not a moment when the hearer did not feel glad that Boston was sufficiently close to New York to permit of regular visits from this group of virtuosi led by a conductor of authority, enthusiasm and understanding.

One sometimes is lost in wonder at the glory of the tone of the Boston orchestra, so rich, so lucent, so filled with delicate qualities and withal so virile and forthright. And with the tone go finish, precision, unanimity and infinite elasticity. It is a great orchestra and is greatly directed.

Last evening's program was compact, yet generous. There were three numbers, of which the first was Haydn's B flat symphony, No. 102. Hearing this composition as it was performed last night one is tempted to revise all his conceptions of Haydn. Rubinstein's lofty condescensions, his pat on the back for the genial old gentleman who brought his beloved Viennese every day a musical lollipop, becomes ridiculous. This is no mere stick of candy but a beautifully fashioned score, full of fancy, touched with gentle humor, ascending at times to regions of stormy emotion and at others descending to levels of elegant sentiment, but always with the grace of a courtly period and the occasional naivete of a humble mind, and all conveyed with such a mastery of the fundamentals of orchestration one can hardly believe that since the work was written Berlioz and Wagner revolutionized the art of instrumentation.

There have been few orchestral performances in this town so nearly approaching utter perfection as that of the Haydn symphony last evening. Not a detail was slurred, not a minor nuance neglected, not a single fragment of episodic character obscured, yet all was knit firmly into a strong and satisfying whole. The exquisitely poetic treatment of the broad introduction, the polished delivery of the slow movement, the impressiveness of Haydn's sudden modulations and exclamatory outbursts—which must have disturbed the sedate music lovers of London in 1795—and the scintillant finale, all were played with extraordinary smoothness and finesse. The audience was quick to perceive the excellence of the performance and its applause, given liberally to the conductor, increased in volume when the orchestra stood to receive the approbation of the public. If any one entertained a doubt about the genius of Haydn he must have had it painlessly extracted by the performance of this B flat symphony last evening.

The second number on the list was Debussy's tripartite orchestral sketch, with the title "La Mer." Here again the virtuosity of the orchestra was displayed splendidly. The music had the glow, the mystic glamour, the melting of tones and fusing of instrumental parts needed for a compelling evocation of its magic. Mr. Koussevitzky had not now to demonstrate his command of the Debussy idiom. He has long been known as one of the foremost exponents of this highly individual method of expression.

The concert came to its conclusion with Beethoven's fifth symphony. Thus the first concert of the new season presented three works, one representing the best thought of the early classical period, another the rich product of the impressionistic delineation almost created by Debussy, and the third the day of the crossing of the bridge between the two eras. There was no novelty. The Boston organization infrequently comes without one, but Mr. Koussevitzky is reserving it for tomorrow afternoon, when we shall learn something about the late adventurings of young France. We may hazard the conjecture that even then we shall not forget the preaching of the gospel according to Haydn.

BARBIROLLI GIVES VARIED PROGRAM

N. Y. Times

Little Known Haydn Symphony Is Revived in Concert at Carnegie Hall.

HULDA LASHANSKA SINGS

She Is Soloist With Philharmonic —Symphony in Solo Cantata by Handel.

[From Final Edition of Yesterday's TIMES.]

By OLIN DOWNES

Mr. Barbirolli and the Philharmonic-Symphony Orchestra presented their third midweek program last night in Carnegie Hall. It consisted, for the orchestra, of the Bach Brandenburg Concerto No. 6, in B flat; the delightful symphony of Haydn, infrequently played, numbered 1 in the catalogue of the series of twelve which Haydn composed for the manager, Salomon, for performance in London, and Richard Strauss's tone-poem, "Don Quixote."

Between the symphonic compositions Mme. Hulda Lashanska sang with orchestral accompaniment the beautitful air from Handel, arranged by Siegfried Ochs, with the German text, which reads "Dank sei dir, Herr," which is one of the composer's solo cantatas, and three songs by Hugo Wolf. It was a well-balanced program, but it was not a particularly fortunate occasion.

With every wish to fully evaluate Mr. Barbirolli's accomplishments, it must be said that his performances fell considerably below the excellent readings of a Beethoven overture and symphony he had given the preceding week—performances which thus far represent the high-water mark of his achievement in this city.

Haydn Symphony Appeals

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It was a pleasure to hear a Haydn symphony which is not among the best known, and it is to be wished that more conductors would emulate Mr. Barbirolli in thus departing from the beaten track. We have yet to know a single Haydn symphony which is not replete with genius. Many of them remain on the shelves and some have yet to be made known to the public.

The poorest orchestral performance in the course of an undistinguished evening was that of Strauss's tone poem. It was tame, inadequate to the composer's conception, unrevealing of his masterly counterpoint and instrumentation. We did not hear what was in the score in sonority, color, or meaning. Perhaps this is only a score for the now contemned virtuoso conductor. It is certainly not the task for one with no better grasp of its contents than Mr. Barbarolli showed last night. The introduction lost its significance. In the course of the variations certain inescapable effects came through; as a rule the music was trivialized, or, to put it more plainly, not fully comprehended.

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The performance disclosed some excellent solo playing; above all, the solo performance of Zoltan Kurthy, the first viola player. Joseph Schuster, the new first 'cellist of the orchestra, gave under the circumstances a good account of himself. His tone is much richer and has considerably more sensibility in it than that of his predecessor. But he could not, apparently, sing out his phrases because the pace taken was usually too fast for him properly to do so. Hence the 'cello part last night was also in places without its proper measure of saliency and significance. The phrases of the first tuba, well taken care of in point of tone quality and technique, were also hurried.

Mme. Lashanska was extremely nervous. This cannot account wholly for an artificial tone quality, bad intonation, which grew worse rather than better as the evening went on, and an interpretation that suffered from the conditions of the moment.

NEWS
Arlington Mass.
NOV 12 1936

Easy Now To Know Famous Musicians

"What I wouldn't give to be personally acquainted with one of the world's famous musical artists." Who has not said that? Now comes a simple means of realizing the ambition—and not in respect to one musical celebrity, but more than a hundred.

Serge Koussevitzky and the Boston Symphony Orchestra, which he conducts, are rated by authorities as either the greatest conductor and the greatest orchestra in the world, or as among the three greatest. Certainly that makes Koussevitzky and his men a group with whom acquaintanceship would be an enviable distinction. And now anyone may feel on friendly footing with all of them simply by turning the pages of a very engaging book. It contains sketches of Koussevitzky and his musicians made from life by a noted artist, Gerome Brush. Each of the 108 members of the world-famous orchestra was sketched in action—the first time such a thing has been achieved with the Boston Symphony or any other great orchestra. With each portrait Mr. Brush also provides a word-sketch written by himself, which gives intimate sidelights on the personality and career of each man. The book has been designed by a celebrated typographical designer, D. B. Updike, and beautifully printed at the Merrymount Press, Boston. Yet despite all these distinctions, the volume costs but $1.50. The title is, "The Boston Symphony Orchestra, 1936." It may be ordered from Symphony Hall, Boston.

NEW YORKER
NEW YORK, N. Y.
NOV 14 1936

CONCERT RECORDS

A New "Unfinished" —Local Repressings

WHAT the album collector has needed was an up-to-date recording job on Schubert's B-minor symphony, and Victor has supplied it (Victor set M-319). The performance is by Dr. Koussevitzky and the Boston Symphony—a clean, sturdy presentation, not as poetic as it might be, but not as sentimental as it usually is. Dr. Koussevitzky evidently isn't up on the fable that Schubert didn't finish the symphony because he was jilted or didn't live long enough, so the music appears without any soft-headed implications.

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Rapt Crowd Hears Boston Symphony

Hartford, Conn.

Koussevitzky and His Players Wring 'Bravos' From Audience With Brilliant Performance

Nov. — 18/36

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, was presented in the second concert of the Bushnell series at the Memorial auditorium, Tuesday night. The program:

Symphony in B flat (Ninth London): Haydn
Divertimento, "Baiser de la Fee" Stravinsky
Symphony No. 5 in C Minor Beethoven

About a year ago there was in Hartford a sort of sotto voce cry faintly to be heard throughout the musical quarters of the city, calling for four appearances of the Boston Symphony Orchestra during our customary season of six concerts. Had the members of last night's audience been polled just at the end of the performance, the four-times-Boston movers would doubtless have found a constituency numerous enough to swing the deal. In this reviewer's four years of local concert going, it was the first time that "Bravos" were heard at the close of any musical event. Granted that they were rather timid Bravos, but nevertheless there they were—the bravest applause yet to be heard here.

Since Mr. Toscanini left the New York, writers and commentators upon music around the country have suddenly focused their attention and adulation on the Boston and Dr. Koussevitzky. They have called it the greatest extant musical body, pointed the explanatory finger at the fact that no other orchestra has worked so long with one conductor, and generally pressed wreaths upon the brows of Dr. Koussevitzky and his men, one and all. Strange discovery— when so many of us could have told them that long, long ago. Maeterlinck has a little story for these discoverers, called "The Bluebird."

Virtuosity Stands Out.

Last night's performance was one of the really superb events in the city's musical annals, a brilliant piece of program-making spectacularly set out. Hundreds of reviews have expounded the peculiar and special qualities of the Boston and its Imperator, and I refer you to the compendium they would make, for detailed analyses. But if they were all sifted, their common adulation would be summed up in the term "virtuosity," virtuosity of individual players, of choirs, of the whole orchestra, and most of all, a kind of reading that ever calls out of any score, its most brilliant, most faceted, flashing sides. In fact, so gleamingly exploited is each phrase as it comes along, that it seems a fragment of music existing all alone in the world, isolated in a sort of momentary glory, and then paradoxically absorbed into the crystalline whole.

As an expression of dignity, simplicity, poise and spirit, last night's performance and embodiment of the Ninth London was an apotheosis of the symphonic Haydn. It had all the open frankness, the directness of this often trivialized composer, whose writing if not utterly deep, seizes you with its inescapable sincerity and realism.

As Flowing As Sea.

In performance, the Symphony was flecked with as many changing lights, as many changing tones and flowing rhythms as the surface of a sea. It had a continual swell and cadence, and a fine-figured spray, continually passing through and above it. Out of the adagio, Dr. Koussevitzky made a sad little bourgeois German song, but after all such was its composer, and I daresay tears came readily to Papa Haydn's eyes on occasion in the good old German fashion. In the subsequent movement there was the most marvelous trilling between strings and woodwinds, one of the glories of performance of the whole evening. It was all beautiful, clear, clean, spontaneous Haydn throughout.

"Igor, you are only a villain," Debussy once said to Stravinsky. Before the "Baiser de la Fee" began, someone nearby said, "I suppose this is going to be terribly noisy." Igor, my villain, how you fooled that person. Your fay certainly gave a kiss like that from a child who had just been licking a chocolate peppermint. "Baiser" is one great big birthcake, "Greetings from Igor to the New Romantics" iced pinkly out on top, a miracle of instrumentation, a melodic dessert, a cloying delight, and as magnificently performed last night as—well, as the Boston can perfect all modern scores. Almost too good to be true.

Last night's Fifth Beethoven was a huge performance, in which Dr. Koussevitzky made this C Minor Symphony seem the true candidate for the otherwise bestowed title of "Eroica." It was of imperial dimension in tone, in brilliance, in stature, and time and again it rose and shook a mailed fist in the audience's face, much as Beethoven or Napoleon might have. I doubt if it was an intensively introspect presentation, but it had certainly a regal musicality about it, and lightning flashed over its highly chased bronze surface. In fact the modelling of the score, dynamically and rhythmically, was of extraordinary variety and vitality, and, shone with an amazing technical splendor. The second movement was the most memorable of the four, for power and a kind of rugged poignance, though personally I shall long remember the overwhelming beauty with which the first theme of the third section rose up out of faintly humming strings at its final appearance just before the "bridge."

T. H. P.

Koussevitzky Offers Fifth By Beethoven

Hart. Times
Nov. — 18/36

Bostonians Are Also Heard in Haydn And Stravinsky

By CARL E. LINDSTROM

After as many concerts as the Boston Symphony Orchestra has played in Hartford it would appear that one ought to know just what to expect, and having expected it, suffer just that little disappointment with which anticipation hazes over the gloss of hopes held too high.

Once again last night at Bushnell Memorial these players, in the second event of the current orchestral series, demonstrated that their peerlessness is a self-renewing essence which somehow belittles even the doting memory. There are so few things in the world like that; yet a parallel, oddly enough, confronted us on this very occasion. Commonplace of music that it is, when was there even an adequate performance of Beethoven's Fifth Symphony that did not beggar our recollections of its beauty and power?

An "Interpretation"

Perhaps a good many persons wondered just why Serge Koussevitzky elected to present The Fifth. They may have been mollified to a degree by the fact that the rest of the program comprised Stravinsky's suite from Le Baiser de la Fee and a lesser known Haydn Symphony, the ninth of the Salomon set in B flat. If it has come to the point where a conductor must have a reason for giving the C minor of Beethoven, then the same persons who would insist upon a reason would hardly be satisfied with just another "interpretation" for that is what it was, there being a good deal of Koussevitzky in this Beethoven.

So what? The type of mind which, with a collector's musty zeal, catalogues "interpretations" probably took note of the explosive fortissimo opening, taken in strictest time, of the lingering pace of the andante and of the sharply marked dynamic contrasts. Such a mind, nevertheless, could apprehend several marvelously built transitions, in particular the seemingly idle conceit which ends the third movement, like so much magician's abracadabra, the force of which is never apparent until the gates of glory swing open on the final allegro. But any mind whatsoever could not have failed to be moved by this Koussevitzky's Beethoven.

An Exquisite Haydn

The Haydn symphony was simply Haydn. All the elegance the savor, and the surface humors that the master brought with him from the Esterhazy court to England lived again in this sparkling performance. The rollicking fun of the presto almost fashioned syllables of the spoken word. The gently pathetic slow movement was equally appealing in its own way but, unlike the Frenchmen in the London of 1794, the audience saved up its applause until the end of the symphony.

Writing of Haydn adagios a commentator of that day reported: "Passages often occur which render it impossible to listen to them without becoming excited. We are altogether carried away, and forced to applaud with hand and mouth. This is especially the case with Frenchmen, of whom we have so many here that all public places are filled with them. You know that they have great sensibility, and cannot restrain their transports, so that in the midst of the finest passages in soft adagios they clap their hands in loud applause and thus mar the effect."

To watch Koussevitzky conduct such a work as this is a lesson in music appreciation. The melting phrase, the piquant repartee, the reproach, the reply and a burst of gaiety are the reflections of a galvanic baton, an eloquent face seen occasionally in profile and such a expressive gestures as the business of shaking music out of his sleeve.

Ballet Music

He was not quite the visual realization which the Stravinsky music required, however, for Stravinsky's ballet conceptions betray their origin in spite of orchestral dress. This particular pastiche, Le Basier de la Fee, is avowedly Tschaikowskian even to the point of direct quotation although the orchestration would probably have bewildered the author of the tunes.

The effectiveness of the divertissement was entirely dependent upon the unapproachable skill with which the Boston players took their parts, oftentimes in solo. Koussevitzky made the score flawlessly transparent and fully maintained his reputation as an American exponent of Stravinsky.

One might almost say that Boston Symphony concerts have become Koussevitzky concerts. Although he is the first to recognize and acknowledge the incomparable resources which his men deliver, it is he who renews their artistic puissance at every concert. In this he follows a long line of illustrious leaders, for the history of the Boston orchestra is simply the record of a responsive ensemble living up to men like Gericke and Paur, Seidl and Nikisch, Muck and now Koussevitzky.

Boston Symphony Concert

Koussevitzky Offers Haydn, Debussy and Beethoven Works to Open Season.

N.Y. Sun Nov. 20/36

By W. J. HENDERSON.

The Boston Symphony Orchestra began its fifty-first season in this city with the concert of last evening in Carnegie Hall. It was a concert to be held long in lively remembrance. There was not a moment when the hearer did not feel glad that Boston was sufficiently close to New York to permit of regular visits from this group of virtuosi led by a conductor of authority, enthusiasm and understanding.

One sometimes is lost in wonder at the glory of the tone of the Boston orchestra, so rich, so lucent, so filled with delicate qualities and withal so virile and forthright. And with the tone go finish, precision, unanimity and infinite elasticity. It is a great orchestra and is greatly directed.

Last evening's program was compact, yet generous. There were three numbers, of which the first was Haydn's B flat symphony, No. 102. Hearing this composition as it was performed last night one is tempted to revise all his conceptions of Haydn. Rubinstein's lofty condescensions, his pat on the back for the genial old gentleman who brought his beloved Viennese every day a musical lollipop, becomes ridiculous. This is no mere stick of candy but a beautifully fashioned score, full of fancy, touched with gentle humor, ascending at times to regions of stormy emotion and at others descending to levels of elegant sentiment, but always with the grace of a courtly period and the occasional naivete of a humble mind, and all conveyed with such a mastery of the fundamentals of orchestration one can hardly believe that since the work was written Berlioz and Wagner revolutionized the art of instrumentation.

There have been few orchestral performances in this town so nearly approaching utter perfection as that of the Haydn symphony last evening. Not a detail was slurred, not a minor nuance neglected, not a single fragment of episodic character obscured, yet all was knit firmly into a strong and satisfying whole. The exquisitely poetic treatment of the broad introduction, the polished delivery of the slow movement, the impressiveness of Haydn's sudden modulations and exclamatory outbursts—which must have disturbed the sedate music lovers of London in 1795—and the scintillant finale, all were played with extraordinary smoothness and finesse. The audience was quick to perceive the excellence of the performance and its applause, given liberally to the conductor, increased in volume when the orchestra stood to receive the approbation of the public. If any one entertained a doubt about the genius of Haydn he must have had it painlessly extracted by the performance of this B flat symphony last evening.

The second number on the list was Debussy's tripartite orchestral sketch, with the title "La Mer." Here again the virtuosity of the orchestra was displayed splendidly. The music had the glow, the mystic glamour, the melting of tones and fusing of instrumental parts needed for a compelling evocation of its magic. Mr. Koussevitzky had not now to demonstrate his command of the Debussy idiom. He has long been known as one of the foremost exponents of this highly individual method of expression.

The concert came to its conclusion with Beethoven's fifth symphony. Thus the first concert of the new season presented three works, one representing the best thought of the early classical period, another the rich product of the impressionistic delineation almost created by Debussy, and the third the day of the crossing of the bridge between the two eras. There was no novelty. The Boston organization infrequently comes without one, but Mr. Koussevitzky is reserving it for tomorrow afternoon, when we shall learn something about the late adventurings of young France. We may hazard the conjecture that even then we shall not forget the preaching of the gospel according to Haydn.

BARBIROLLI GIVES VARIED PROGRAM

N.Y. Times

Little Known Haydn Symphony Is Revived in Concert at Carnegie Hall.

Nov. 20/36

HULDA LASHANSKA SINGS

She Is Soloist With Philharmonic —Symphony in Solo Cantata by Handel.

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PITTSFIELD, MASS.
Nov. EAGLE 18/36

K ssevitzky Portrait on View.

Among the paintings of Alexander Jacovleff in the Robert C. Vose Galleries in Copley Square, Boston, is a portrait of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra who appeared at the Berkshire Symphonic Festival last summer.

NEWS
Arlington Mass
NOV 12 1936

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N. Y. Trib. Nov 2 [illegible]

MUSIC

By LAWRENCE GILMAN

From Bach to Strauss at the Philharmonic's Concert Under Barbirolli

8,239 concert of the Philharmonic-Symphony Society of New York, John Barbirolli conductor; assisting artist, Hulda Lashanska, soprano. At Carnegie Hall.

PROGRAM

1. Bach..Brandenburg Concerto No. 6, in B-flat major.
2. Handel....Arioso, "Dank sei dir, Herr" (Edition of Siegfried Ochs)
   Hulda Lashanska
3. Haydn..Symphony in C major (B. and H. No. 97).

Intermission

4. Wolfe...........Songs with orchestra (a) Gebet; (b) Verborgenheit; (c) Er ist's
   Hulda Lashanska
5. Strauss..."Don Quixote"; Fantastic Variations on a Theme of Knightly Character, Op. 35.
   Solo cello: Joseph Schuster
   Solo viola: Zoltan Kurthy

WEDNESDAY night's Philharmonic Symphony concert under the direction of John Barbirolli rejoiced in the presence of no fewer than three soloists—one singer, and two instrumentalists from the first stands of the Orchestra. The singer was Mme. Hulda Lashanska, who adorned the program with her gracious personality and her musical feeling. The instrumentalists were Mr. Joseph Schuster, the Orchestra's new leader of the cello section, and Mr. Zoltan Kurthy, leader of the violas.

Mme. Lashanska contributed to both halves of the program: its classic first part, and its romantic second. To the first she added an exalted Handel aria between the dark-hued Brandenburg No. 6 and that remarkable C major Symphony of Haydn's which stands as No. 1 among the group of "London" Symphonies, with its surprising subtleties of harmonic procedure and expressiveness. To the second part Mme. Lashanska contributed three songs by Hugo Wolf, the accompaniments scored for orchestra. These were the devotional "Gebet," the poignant and impassioned "Verborgenheit," and the blithe, exuberant "Er ist's." The first and third were orchestrated by Wolf himself, the second by Joseph Marx.

* * *

Mme. Lashanska sang all three songs with true comprehension of their poetic and imaginative connotations and their musical moods. Always her feeling penetrated to the emotional center of Wolf's conception, and gave it voice; always it was sympathetic, veracious, and unforced. She felt and conveyed the resignation and devoutness of "Gebet"—the lovely passage, "Doch in der Mitten . . . liegt holdes Bescheiden," took on the hue and pattern which Wolf in his orchestral setting has subtilized at this point by his exquisite use of the solo violin. And in "Verborgenheit," one of the most piercing of Wolf's songs, she accomplished felicities to be remembered—as the rich and delicate color of the voice at the word "Wonne," just before the music begins to mount toward its apex of intensity.

It should be said that Mme. Lashanska was most fortunate in her conductor Wednesday night; for Mr. Barbirolli provided her with an accompaniment such as all singers dream of but very seldom hear.

* * *

Mr. Barbirolli brought the concert to a close with one of the most moving, lucid, and eloquently faithful performances of Richard Strauss's symphonic masterpiece, "Don Quixote," which New York has ever heard. From the beginning to the end it was conceived in the essential vein of Strauss's marvelous creation, breathed its native air, summoned its every implication, spoke its tongue, opened a dozen pathways to its beauty and its truth.

Mr. Barbirolli approached this music, with its irony, its wit, its tenderness, its pity, its searching humanity and its fabulous art, as though no one had told him that for some years now the music of Richard Strauss is no longer good form in the best musical society—that his music dates: that those once astounding and triumphant scores are dusty relics of a fading past.

But perhaps, after all, Mr. Barbirolli *had* been told these things and had pertinaciously declined to credit them—in common with such colleagues of his as Toscanini, Stokowski, Beecham, Koussevitzky, and numerous other deluded and obstinate maestri. Possibly Mr. Barbirolli insists upon believing that Strauss (whatever level of inspiration he may inhabit at his honorable present age),

Hulda Lashanska

Soprano soloist with Philharmonic-Symphony

gave us in his earlier years half a dozen masterworks that deeply marked the art of music, and that "Don Quixote" remains the greatest and most endearing of them all.

* * *

This music is nearly forty years old; it has been known to New York for thirty-two. Almost every conductor who has visited us since 1904 has had a try at it. Yet Mr. Barbirolli gave us an account of it Wednesday night that set the work before us with persuasive authenticity and a clarity that brought great names to mind as one sought for comparisons and touchstones.

The polyphonic web was luminous and transparent. The phrasing was at all points sensitive, apt, revealing. The tempi were generously broad and spacious, so that light and air and warmth entered the spaces of the score. The great Third Variation, in which Don Quixote expatiates upon the glory of a life of chivalry, speaking nobly of ideal things, is often hurried, so that its breath is shortened, its spaciousness confined and crowded. Wednesday night the rapturous and soaring phrases, so touching in their futile passion of belief, said their say, and opened the waters of the spirit by their pitiful ardor, their valorous tenderness, the splendor of their conviction that life and the world are what we wish they were.

* * *

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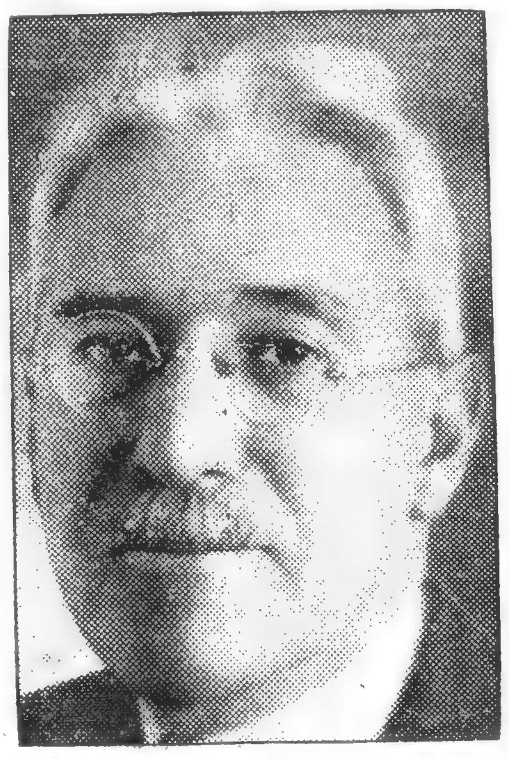

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But they didn't get reduced business; business is better. John Barbirolle, the young Italian-French-English conductor, is doing well at the box office.

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Serge Koussevitsky and the Boston Symphony Orchestra, which he conducts, are rated by authorities as either the greatest conductor and the greater orchestra in the world, or as among the three greatest. Certainly that makes Koussevitzky and his men a group with whom acquaintanceship would be an enviable distinction. And now anyone may feel on friendly footing with all of them simply by turning the pages of a very engaging book. It contains sketches of Koussevitzky and his musicians made from life by a noted artist, Gerome Brush.

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M. Y. Trib. Nov. 20/36

MUSIC

By LAWRENCE GILMAN

From Bach to Strauss at the Philharmonic's Concert Under Barbirolli

8,239 concert of the Philharmonic-Symphony Society of New York, John Barbirolli conductor; assisting artist, Hulda Lashanska, soprano. At Carnegie Hall.

PROGRAM

1. Bach..Brandenburg Concerto No. 6, in B-flat major.
2. Handel....Arioso, "Dank sei dir, Herr" (Edition of Siegfried Ochs)
   Hulda Lashanska
3. Haydn..Symphony in C major (B. and H., No. 97).

Intermission

4. Wolfe............Songs with orchestra (a) Gebet; (b) Verborgenheit; (c) Er ist's
   Hulda Lashanska
5. Strauss.."Don Quixote"; Fantastic Variations on a Theme of Knightly Character, Op. 35.
   Solo cello: Joseph Schuster
   Solo viola: Zoltan Kurthy

Hulda Lashanska

Soprano soloist with Philharmonic-Symphony

WEDNESDAY night's Philharmonic Symphony concert under the direction of John Barbirolli rejoiced in the presence of no fewer than three soloists—one singer, and two instrumentalists from the first stands of the Orchestra. The singer was Mme. Hulda Lashanska, who adorned the program with her gracious personality and her musical feeling. The instrumentalists were Mr. Joseph Schuster, the Orchestra's new leader of the cello section, and Mr. Zoltan Kurthy, leader of the violas.

Mme. Lashanska contributed to both halves of the program: its classic first part, and its romantic second. To the first she added an exalted Handel aria between the dark-hued Brandenburg No. 6 and that remarkable C major Symphony of Haydn's which stands as No. 1 among the group of "London" Symphonies, with its surprising subtleties of harmonic procedure and expressiveness. To the second part Mme. Lashanska contributed three songs by Hugo Wolf, the accompaniments scored for orchestra. These were the devotional "Gebet," the poignant and impassioned "Verborgenheit," and the blithe, exuberant "Er ist's." The first and third were orchestrated by Wolf himself, the second by Joseph Marx.

* * *

Mme. Lashanska sang all three songs with true comprehension of their poetic and imaginative connotations and their musical moods. Always her feeling penetrated to the emotional center of Wolf's conception, and gave it voice; always it was sympathetic, veracious, and unforced. She felt and conveyed the resignation and devoutness of "Gebet"—the lovely passage, "Doch in der Mitten . . . liegt holdes Bescheiden," took on the hue and pattern which Wolf in his orchestral setting has subtilized at this point by his exquisite use of the solo violin. And in "Verborgenheit," one of the most piercing of Wolf's songs, she accomplished felicities to be remembered—as the rich and delicate color of the voice at the word "Wonne," just before the music begins to mount toward its apex of intensity.

It should be said that Mme. Lashanska was most fortunate in her conductor Wednesday night; for Mr. Barbirolli provided her with an accompaniment such as all singers dream of but very seldom hear.

* * *

Mr. Barbirolli brought the concert to a close with one of the most moving, lucid, and eloquently faithful performances of Richard Strauss's symphonic masterpiece, "Don Quixote," which New York has ever heard. From the beginning to the end it was conceived in the essential vein of Strauss's marvelous creation, breathed its native air, summoned its every implication, spoke its tongue, opened a dozen pathways to its beauty and its truth.

Mr. Barbirolli approached this music, with its irony, its wit, its tenderness, its pity, its searching humanity and its fabulous art, as though no one had told him that for some years now the music of Richard Strauss is no longer good form in the best musical society—that his music dates: that those once astounding and triumphant scores are dusty relics of a fading past.

But perhaps, after all, Mr. Barbirolli *had* been told these things and had pertinaciously declined to credit them—in common with such colleagues of his as Toscanini, Stokowski, Beecham, Koussevitzky, and numerous other deluded and obstinate maestri. Possibly Mr. Barbirolli insists upon believing that Strauss (whatever level of inspiration he may inhabit at his honorable present age) gave us in his earlier years half a dozen masterworks that deeply marked the art of music, and that "Don Quixote" remains the greatest and most endearing of them all.

* * *

This music is nearly forty years old; it has been known to New York for thirty-two. Almost every conductor who has visited us since 1904 has had a try at it. Yet Mr. Barbirolli gave us an account of it Wednesday night that set the work before us with persuasive authenticity and a clarity that brought great names to mind as one sought for comparisons and touchstones.

The polyphonic web was luminous and transparent. The phrasing was at all points sensitive, apt, revealing. The tempi were generously broad and spacious, so that light and air and warmth entered the spaces of the score. The great Third Variation, in which Don Quixote expatiates upon the glory of a life of chivalry, speaking nobly of ideal things, is often hurried, so that its breath is shortened, its spaciousness confined and crowded. Wednesday night the rapturous and soaring phrases, so touching in their futile passion of belief, said their say, and opened the waters of the spirit by their pitiful ardor, their valorous tenderness, the splendor of their conviction that life and the world are what we wish they were.

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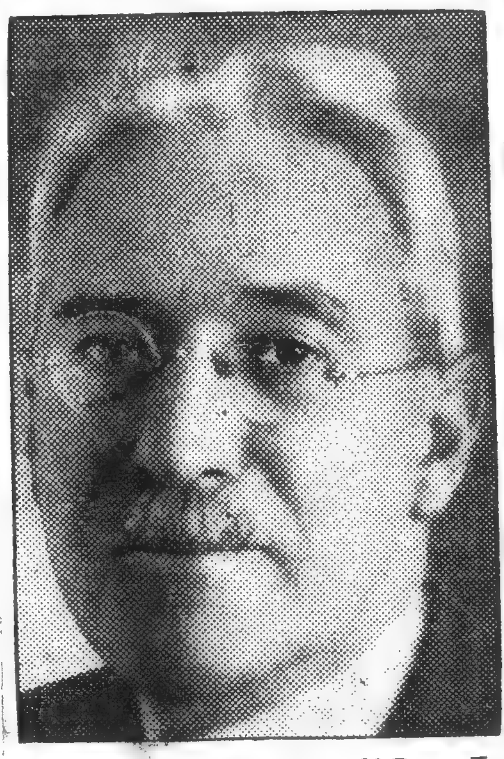

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PREMIERE IS GIVEN OF MESSIAEN WORK

Nov 22/36

'Les Offrandes Oubliees' Has Its First Performance Here Under Koussevitzky.

N.Y.

MOZART ITEM PRESENTED

Symphony in A Major Has Air of Novelty—Strauss, Sibelius on Carnegie Hall Program.

By OLIN DOWNES

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, which has never distinguished itself more signally in its New York visits than during the last week, gave its second concert of the Autumn season yesterday afternoon in Carnegie Hall. The program was unusually interesting. It did not state what previous performances of the Mozart symphony in A major, No. 29, had been given in this city. To the last decade of concert-goers in this city, it is in all probability a novelty, and it is perfectly charming.

The modern novelty of the occasion followed, the first New York performance of "Les Offrandes oubliées," a "méditation symphonique" by one of the young men of France, Olivier Messiaen. This work, in three sections, professes to embody in tones spiritual expressions of Catholicism. Far indeed is it from the "meditations religieuses" of other and Massenetisn days.

Then came the tone-poem, still a work of flaming youth, by Richard Strauss—his "Don Juan," and the concert ended with the crashing grandeurs of Sizelius's Fifth Symphony.

Strauss Tone-Poem Thrills

Even today the furious onslaught of the opening measures of Strauss's tone-poem, which is nearly half a century old, takes the listener aback, as later pages can still sweep him from his feet by reason of the consuming sensuousness and intensity of expression. But a hundred times more, if he listens receptively, will he be taken about about the opening theme of Mozart's adorable symphony. Why is this so? Ask the secret of a perfume or explain the irresistible force of the growing violet! It is transcendent beauty, this music, and also youth. It moves on winged feet, and with a certain divine coquettry. There is no inextricable rhythmic complication, or harmonic novelty about it, but there is the sense of complete and joyous miracle.

In this symphony by the 18-year-old Mozart there are no experimental pages, no hesitation, and, so far as a single hearing proves, no fault whatever of instrumental combinations and balances. If we did not know in advance that an 18-year-old was the creator of it, we might not be prompted to find in the score, as sole evidence of the composer's youth, a certain extreme conciseness, as in the brevities of "codas" at the end of some of the movements. There is not, for example, such amplitude and masterly summation as in the codas of the great G minor and C major symphonies. The young composer, with a plenitude of inspiration, fills the classic mold, and stops, in good time. He could have spoken longer, and might have done so in later years. But this is speculation, and does not matter anyhow, for the symphony is a glorious flight, and sheer beauty fills the form.

Music Played Memorably

The music would not have fallen on our ears so memorably if it had not been played so well. The singing of the strings in the andante communicated something that is not communicable either in spoken words or cold type. It was flawless, radiant and warm—not a cold classicism, not the pleasing formality of an eighteenth century melodic line, but a pure and ardent youthful song, wonderfully conveyed. There is no need to go on with the chronicles of the symphony, except to say that it does not flag in a single movement, and that the orchestra, in the course of the performance, did not abate by one jot or tittle the distinction of style with which it introduced the opening movement.

And Mr. Koussevitzky accomplished what he did with a finish and economy of baton technic which could serve as a model for any conductor. No one who judges a conductor's qualities by the eye would have had the remotest conception of his remarkable feat.

Oliver Messiaen, born at Avignon in 1908, belongs to a young group of Frenchmen now designated, among musicians, as "La jeune France." Just after the war we had in Paris the scintillant "Six," young composers who proclaimed the wit of Jean Cocteau, the glories of Brazilian jazz and Gounod. In various ways exalted smartness, elaborate vulgarity and neo-clasicism. In the music heard yesterday there is manifestation of something more earnest and something which aims, at least, at the expression of deeper feeling.

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SPRINGFIELD, MASS.
REPUBLICAN

NOV 14 1936

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HARTFORD, CONN.
TIMES

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Haydn, Stravinsky, Beethoven

"Symphony in B flat, No. 102" (Ninth of the London series) by Franz Josef Haydn; Divertimento from the allegorical ballet, "Le Baiser de la Fee," by Igor Stravinsky; and "Symphony 5 in C minor," by Beethoven.

To the Hartford public, who may remember the savage dissonances of "Le Sacre du Printemps," Stravinsky's new work is expected to be a pleasant surprise. This music, which has been described as "mild and lovely," represents the famous Igor in a different mood.

The Haydn symphony is in the familiar tuneful tradition of the composer, who is famed as the "father of the symphony." His wealth of invention and his great clarity gave him a rank among the first composers of all time. In the words of Charles O'Connell, Haydn "brought to bear upon the 'bones' of the sonata structure the products of his own fertile imagination, and developed the structure from a stiff and attenuated skeleton to a full-bodied, richly-colored and musically satisfying entity.... He took the best from the world of music as he saw it, and made of it a firm structure upon which the greater men who came after him built so proudly."

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THE MICROPHONE
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Nov. 20/36

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By Morris Hastings

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(Continued from Page 1)

18th Century which a literary critic recently has described brilliantly as a century for those "who prefer a way of life to life itself."

But musicians of the 20th Century hear HAYDN's music somewhat differently. They recognize in the best of his symphonies (he wrote more than a hundred of them) certain surprising musical strokes that foretell the music of BEETHOVEN, who was for a short time a pupil of HAYDN's.

And in some of the slow movements of his symphonies and of his chamber music there is a feeling of subjective expression that is more closely akin to the romanticism of the 19th Century than to the classicism of the 18th.

Always, whether it is in the classic or romantic vein, HAYDN's music is possessed of an amiability and a vitality that keeps it eternally buoyant and loveable.

The secret of that buoyancy perhaps may be found in the fact that HAYDN was of peasant stock, although he was so fastidious a gentleman that he never sat down to compose without first putting on his best suit and his best wig.

His most vigorous music is redolent of the joyousness of the countryside and its people.

CONCORD, N. H.
Monitor & N. H. Patriot

NOV 14 1936

Play Symphony

BOSTON, Nov. 14 (AP)—A syncopated symphony designed to suggest the machine age which Werner Josten, professor of music at Smith College, composed at Jaffrey, N. H., last summer was played for the first time here yesterday by the Boston Symphony orchestra. Josten conducted the orchestra at the request of Dr. Serge Koussevitzky, conductor of the famous organization.

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PREMIERE IS GIVEN OF MESSIAEN WORK

Nov 22/36

'Les Offrandes Oubliees' Has Its First Performance Here Under Koussevitzky.

N. Y. Times

MOZART ITEM PRESENTED

Symphony in A Major Has Air of Novelty—Strauss, Sibelius on Carnegie Hall Program.

By OLIN DOWNES

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, which has never distinguished itself more signally in its New York visits than during the last week, gave its second concert of the Autumn season yesterday afternoon in Carnegie Hall. The program was unusually interesting. It did not state what previous performances of the Mozart symphony in A major, No. 29, had been given in this city. To the last decade of concert-goers in this city, it is in all probability a novelty, and it is perfectly charming.

The modern novelty of the occasion followed, the first New York performance of "Les Offrandes oubliées," a "méditation symphonique" by one of the young men of France, Olivier Messiaen. This work, in three sections, professes to embody in tones spiritual expressions of Catholicism. Far indeed is it from the "meditations religieuses" of other and Massenetism days.

Then came the tone-poem, still a work of flaming youth, by Richard Strauss—his "Don Juan," and the concert ended with the crashing grandeurs of Sizelius's Fifth Symphony.

Strauss Tone-Poem Thrills

Even today the furious onslaught of the opening measures of Strauss's tone-poem, which is nearly half a century old, takes the listener aback, as later pages can still sweep him from his feet by reason of the consuming sensuousness and intensity of expression. But a hundred times more, if he listens receptively, will he be taken about about the opening theme of Mozart's adorable symphony. Why is this so? Ask the secret of a perfume or explain the irresistible force of the growing violet! It is transcendent beauty, this music, and also youth. It moves on winged feet, and with a certain divine coquettry. There is no inextricable rhythmic complication, or harmonic novelty about it, but there is the sense of complete and joyous miracle.

In this symphony by the 18-year-old Mozart there are no experimental pages, no hesitation, and, so far as a single hearing proves, no fault whatever of instrumental combinations and balances. If we did not know in advance that an 18-year-old was the creator of it, we might not be prompted to find in the score, as sole evidence of the composer's youth, a certain extreme conciseness, as in the brevities of "codas" at the end of some of the movements. There is not, for example, such amplitude and masterly summation as in the codas of the great G minor and C major symphonies. The young composer, with a plenitude of inspiration, fills the classic mold, and stops, in good time. He could have spoken longer, and might have done so in later years. But this is speculation, and does not matter anyhow, for the symphony is a glorious flight, and sheer beauty fills the form.

Music Played Memorably

The music would not have fallen on our ears so memorably if it had not been played so well. The singing of the strings in the andante communicated something that is not communicable either in spoken words or cold type. It was flawless, radiant and warm—not a cold classicism, not the pleasing formality of an eighteenth century melodic line, but a pure and ardent youthful song, wonderfully conveyed. There is no need to go on with the chronicles of the symphony, except to say that it does not flag in a single movement, and that the orchestra, in the course of the performance, did not abate by one jot or tittle the distinction of style with which it introduced the opening movement.

And Mr. Koussevitzky accomplished what he did with a finish and economy of baton technic which could serve as a model for any conductor. No one who judges a conductor's qualities by the eye would have had the remotest conception of his remarkable feat.

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The three movements are called respectively "The Cross," "The Sin," and "The Eucharist." The energetic middle movement is for this listener the least convincing. The opening theme promises well, but might sound to a matter-of-fact ear as if a good melody had been given the wrong harmonization. In other words, it is a little hard to believe in the naturalness of this harmonic writing. The last movement made the best impression yesterday.

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THE MICROPHONE
BOSTON, MASS.

Nov. 20/36

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By Morris Hastings

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Dr. SERGE KOUSSEVITZKY

The HAYDN Symphony is one of a half-dozen which he wrote at the commission of SALOMON, a London impresario, during the Austrian composer's second visit to England in the season of 1794-95. An eminent English musicologist has called it one of HAYDN'S greatest orchestral works.

The story of HAYDN'S sojourn in England is a gratifying one. The composer, then more than 60 years old, was received with the enthusiasm usually accorded a conquering hero.

One admirer stole the Austrian's snuff-box as a souvenir. A hosier presented him with a set of stockings, each pair embroidered with a theme from various HAYDN symphonies. The composer was deluged with so many invitations for dinners and receptions that he declined all except those from titled folk.

For years HAYDN was considered a composer of "pretty" or "dainty" or "charming" symphonies. His music was looked upon as the perfect flower of the

(Continued from Page 1)

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But musicians of the 20th Century hear HAYDN'S music somewhat differently. They recognize in the best of his symphonies (he wrote more than a hundred of them) certain surprising musical strokes that foretell the music of BEETHOVEN, who was for a short time a pupil of HAYDN'S.

And in some of the slow movements of his symphonies and of his chamber music there is a feeling of subjective expression that is more closely akin to the romanticism of the 19th Century than to the classicism of the 18th.

Always, whether it is in the classic or romantic vein, HAYDN'S music is possessed of an amiability and a vitality that keeps it eternally buoyant and loveable.

The secret of that buoyancy perhaps may be found in the fact that HAYDN was of peasant stock, although he was so fastidious a gentleman that he never sat down to compose without first putting on his best suit and his best wig.

His most vigorous music is redolent of the joyousness of the countryside and its people.

CONCORD, N. H.
Monitor & N. H. Patriot

NOV 14 1936

Play Symphony

BOSTON, Nov. 14 (AP)—A syncopated symphony designed to suggest the machine age which Werner Josten, professor of music at Smith College, composed at Jaffrey, N. H., last summer was played for the first time here yesterday by the Boston Symphony orchestra. Josten conducted the orchestra at the request of Dr. Serge Koussevitzky, conductor of the famous [illegible] organization.

Koussevitzky Offers Fifth By Beethoven

Hartford Times – Nov. 18/

Bostonians Are Also Heard in Haydn And Stravinsky

By CARL E. LINDSTROM

After as many concerts as the Boston Symphony Orchestra has played in Hartford it would appear that one ought to know just what to expect, and having expected it, suffer just that little disappointment with which anticipation hazes over the gloss of hopes held too high.

Once again last night at Bushnell Memorial these players, in the second event of the current orchestral series, demonstrated that their peerlessness is a self-renewing essence which somehow belittles even the doting memory. There are so few things in the world like that; yet a parallel, oddly enough, confronted us on this very occasion. Commonplace of music that it is, when was there even an adequate performance of Beethoven's Fifth Symphony that did not beggar our recollections of its beauty and power?

An "Interpretation"

Perhaps a good many persons wondered just why Serge Koussevitzky elected to present The Fifth. They may have been mollified to a degree by the fact that the rest of the program comprised Stravinsky's suite from Le Baiser de la Fee and a lesser known Haydn Symphony, the ninth of the Salomon set in B flat. If it has come to the point where a conductor must have a reason for giving the C minor of Beethoven, then the same persons who would insist upon a reason would hardly be satisfied with just another "interpretation" for that is what it was, there being a good deal of Koussevitzky in this Beethoven.

So what? The type of mind which, with a collector's musty zeal, catalogues "interpretations" probably took note of the explosive fortissimo opening, taken in strictest time, of the lingering pace of the andante and of the sharply marked dynamic contrasts. Such a mind, nevertheless, could apprehend several marvelously built transitions, in particular the seemingly idle conceit which ends the third movement, like so much magician's abracadabra, the force of which is never apparent until the gates of glory swing open on the final allegro. But any mind whatsoever could not have failed to be moved by this Koussevitzky's Beethoven.

An Exquisite Haydn

The Haydn symphony was simply Haydn. All the elegance the savor, and the surface humors that th master brought with him from th Esterhazy court to England live again in this sparkling performance. The rollicking fun of the presto almost fashioned syllables of the spoken word. The gently pathetic slow movement was equally appealing in its own way but, unlike the Frenchmen in the London of 1794, the audience saved up its applause until the end of the symphony.

Writing of Haydn adagios a commentator of that day reported: "Passages often occur which render it impossible to listen to them without becoming excited. We are altogether carried away, and forced to applaud with hand and mouth. This is especially the case with Frenchmen, of whom we have so many here that all public places are filled with them. You know that they have great sensibility, and cannot restrain their transports, so that in the midst of the finest passages in soft adagios they clap their hands in loud applause and thus mar the effect."

To watch Koussevitzky conduct such a work as this is a lesson in music appreciation. The melting phrase, the piquant repartee, the reproach, the reply and a burst of gaiety are the reflections of a galvanic baton, an eloquent face seen occasionally in profile and such a expressive gestures as the business of shaking music out of his sleeve.

Ballet Music

He was not quite the visual realization which the Stravinsky music required, however, for Stravinsky's ballet conceptions betray their origin in spite of orchestral dress. This particular pastiche, Le Basier de la Fee, is avowedly Tschaikowskian even to the point of direct quotation although the orchestration would probably have bewildered the author of the tunes.

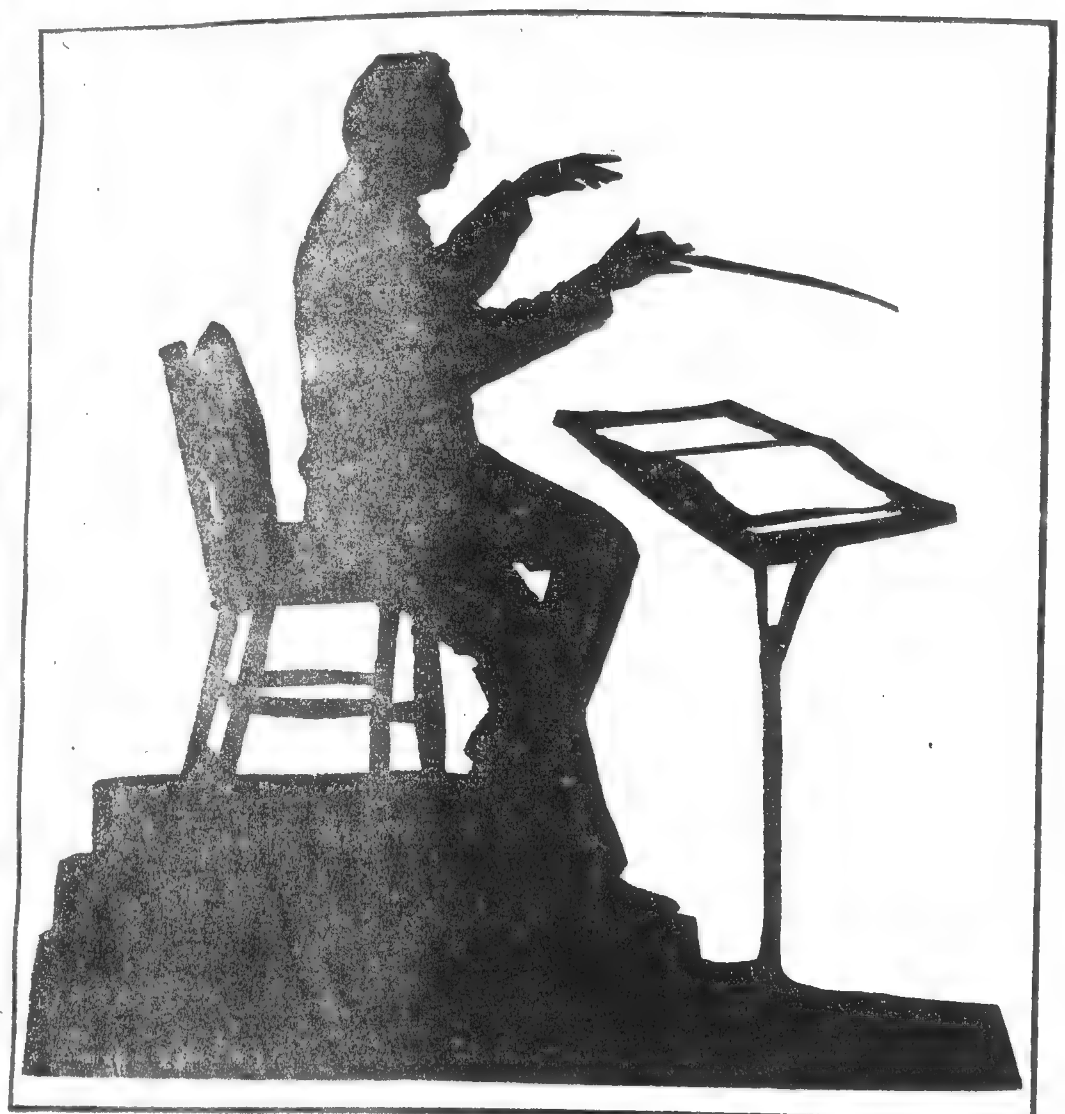
The effectiveness of the divertissement was entirely dependent upon the unapproachable skill with which the Boston players took their parts, oftentimes in solo. Koussevitzky made the score flawlessly transparent and fully maintained his reputation as an American exponent of Stravinsky.

One might almost say that Boston Symphony concerts have become Koussevitzky concerts. Although he is the first to recognize and acknowledge the incomparable resources which his men deliver, it is he who renews their artistic puissance at every concert. In this he follows a long line of illustrious leaders, for the history of the Boston orchestra is simply the record of a responsive ensemble living up to men like Gericke and Paur, Seidl and Nikisch, Muck and now Koussevitzky.

NEW HAVEN, CONN.
REGISTER

NOV 1 5 1936

Boston Symphony In Woolsey Hall Concert



An unusual study of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

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Still another symphony, Haydn's B-flat No. 102, the Ninth of the London Series, will be heard at the same performance, and Debussy's "La Mer" (The Sea), one of the most interesting compositions in all the field of symphonic literature, will round out one of the finest evenings of great music ever presented locally by the famous Boston orchestra of one hundred and ten musicians. Dr. Serge Koussevitzky will, as usual, be the conductor.

The appeal of the Boston Symphony Orchestra to music-lovers of this vicinity is a powerful one. So great is the interest in the noted organizatin and its distinguished Russian conductor that seats have been at a premium at all of their concerts here in the past several years. Next Wednesday's concert will be no exception and already an audience that will tax the capacity of the spacious Woolsey Hall is assured.

The Woolsey Hall Series schedule for this season equals any that have been given in the past. Fritz Kreisler has already appeared for the first concert, and the Don Cossack Russian Male Chorus will mark the third fine musical occasion on December 8. After the first of the year will come in order Lotte Lehmann, soprano of the Metropolitan Opera Company, on January 12th; Josef Hofmann, pianist, February 17th, and again the Boston Symphony Orchestra for the season's finale on March 10th.

New Haven has long been looked to as the musical center of Connecticut, and the great patronage of the Woolsey Concert Series for this as well as the past several seasons bears out this opinion Last year more than four-fifths of the auditorium was subscribed to before the first concert. This year less than a hundred tickets were available for sale to the individual events. When one realizes that Woolsey Hall compares in size with the larger concert halls of the East, including such auditoriums as Carnegie Hall in New York and Symphony Hall in Boston, the attendance at these great musical events to the cultural life of this vicinity can best be estimated.

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I. Tempo molto moderato
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PROVIDENCE, R. I.
NEWS-TRIBUNE

1936

BOSTON SYMPHONY PLAYS HERE NOV. 24

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PITTSBURGH, PA.
PRESS

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For this initial program of his broadcast series Dr. Koussevitsky has programmed the Haydn Symphony No. 104 in B Flat Major, and Claude Debussy's tone poem, "La Mer." The second concert, on the following week, will be the first of a Boston Symphony Orchestra series to be broadcast from the stage of historic Sanders Theater at Harvard University.

OTTAWA, CAN.
CITIZEN

Nov. 11/36

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(Associated Press.)

BOSTON, Nov. 10.—France bestowed the order of commander of the legion of honor upon Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra here today.

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 20 1936

Haydn Leads in Program at Carnegie

Boston Symphony Gives Masterly Performance Under Koussevitzky.

By PITTS SANBORN.

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The work itself is from the first measure to the last a richly charged expression of its composer's genius, and the performance accorded it by Serge Koussevitzky and his men was admirably calculated to bring out its beauties.

Throughout, the orchestra had balance, tone, flexibility, polish, everything, in fact, an orchestra should have, and Mr. Koussevitzky conducted with sympathy and relish. Altogether the occasion was worthy of Haydn and a delight to appreciative listeners. A capacity house applauded the performance enthusiastically.

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After a discreet intermission for chatter and smoke, the latter worthy resumed control in the remaining number of the concert, Beethoven's symphony No. 5, in C minor, op. 67. With the first hammer-blow of fate the storm clouds burst wide open, and then the rocks were rended and the waters raved.

* * *

Reading Idiosyncratic.

The reading was nothing if not idiosyncratic. Only an orchestra of surpassing virtuosity like the Boston band of great renown could have come through the ordeal unscathed.

The Bostonians did so proudly, their colors borne aloft in noble exultation. And, after all, who is not entitled to his own Beethoven?

NEW BEDFORD, MASS.
STANDARD-TIMES

NOV 8 - 1936

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Fifth Season of Broadcasts to Start Nov. 19

The world famous Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will return to the National Broadcasting Company's networks for its fifth season as an exclusive NBC feature in a series scheduled to begin Thursday, Nov. 19.

Instead of broadcasting its entire series from Boston as in previous seasons, the orchestra, through special negotiations just completed, will be heard in four of its Carnegie Hall concerts in New York; four from the Sanders Theater at Harvard University in Cambridge; three from Symphony Hall, Boston; and one from the Academy of Music in Brooklyn. Nine of the famous "Pop" Concerts in Boston also will be broadcast.

The "Pop" Concerts will be presented from Symphony Hall, Boston, on nine consecutive Thursday evenings, from 8:30 to 9:30 p. m., beginning May 6.

The 12 broadcasts scheduled during the orchestra's regular season will all be on Thursday evenings, except the three programs from Boston which will be Thursday matinees.

All 21 programs will be presented over the coast-to-coast NBC-Blue Network.

Boston Symphony Impressive Here In Haydn's Music

By WINTHROP SARGEANT.

A large audience turned out last night at Carnegie Hall for the opening of the Boston Symphony's fifty-first New York season. At the conductor's stand was the familiar figure of Serge Koussevitzky. Last of the major orchestras to make a local bow this Winter, the Bosotn organization exhibited its usual freshness and pliancy.

A well-chosen program began with Haydn's Symphony in B Flat, No. 102, and continued with Debussy's "La Mer."

It has been quite a week, not only for Haydn symphonies, but for those particular late Haydn symphonies that belong to the so-called "Salomon group." At the Philharmonic concerts of Wednesday evening and yesterday afternoon John Barbirolli conducted what is usually known as the first of the series which Haydn wrote for the London impresario between 1791 and 1795. Last night's Haydn was No. 9 of the same vintage.

It is a characteristically melodious, subtle and (for its time) even a daring work. The art of writing for stringed instruments as Haydn and his pupil Mozart knew it has remained a lost one since their time. The lucidity of phrasing that they inherited from the early Italians was something that got buried in the brilliancy and ponderousness of the romantic composers. The ninth of the "Salomon" symphonies is one particularly rich in effective string writing. And in the string sections of the Boston symphony Mr. Koussevitzky had an unsurpassed instrument for the delineation of its phrases. The clarity and style with which the first violins infused the final movement were of a sort uncommon in the ordinary run of symphony concerts.

Debussy's three-part, impressionistic tone poem, "La Mer," has been familiar to us in a number of interpretations. Mr. Koussevitzky's reading of it last night was cautious and objective rather than inspired. But the delicate balances of tone color and dynamics were so admirably held in hand that some allowance could be made for a lack of vigor in the climactic passages. Altogether, if not a brilliant performance, it was a revealing and solidly-knit one. The audience greeted it warmly.

The concert was brought to a close with the thrice-familiar and durable C Minor Symphony of Beethoven. The performance had the refinement and finish that usually accompany this work at the hands of the Bostonians.

PAWTUCKET, R. I.
TIMES

NOV 14 1936

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MONTREAL, CANADA
STAR

11/36

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WASHINGTON, D. C.
NEWS

NOV 1 4 1936

Recorded Music

UNFINISHED SYMPHONY

A beloved romantic symphony and new exotic music are featured in records released by Victor this month. The old favorite is Schubert's **"Unfinished Symphony"** in B Minor, the best recording of the work to date, by the Boston Symphony Orchestra under Koussevitzky (M-319, $6.50). This is an unusually successful album from the standpoint of authenic transferring of orchestral tone, for the various choirs of the ensemble retain to a remarkable degree their natural tonal qualities. It is a good performance, too, sharply high-lighted by dramatic contrasts in volume. The performance ranges from gentle lyricism to rich, almost overpowering use of the full orchestra. Some may prefer a more consistently serene performance, altho the interpretation is always in good taste.

HARTFORD, CONN.
TIMES

NOV 1 4 1936

BOSTON SYMPHONY PLAYS NEW NUMBER

Boston—(AP)—The Boston Symphony Orchestra played for the first time a Smith College professor's syncopated symphony designed to suggest the machine age.

The music, a symphony in F, was composed at Jaffrey, N. H., last summer by Werner Josten, professor of music at Smith.

At the invitation of Dr. Serge Koussevitzky, conductor of the orchestra, Josten conducted.

DEL RIO, TEXAS
NEWS

HONORS SYMPHONY HEAD

BOSTON, Nov. 12. (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced today receipt of notification through the French consulate here of his elevation to the rank of the commander of the French Legion of Honor.

LOWELL, MASS.
LEADER

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FITCHBURG, MASS.
SENTINEL

on Symphony Plays Opera Composed at Jaffrey

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BRATTLEBORO, VT.
REFORMER

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NEW HAVEN, CONN.
REGISTER

NOV 15 1936

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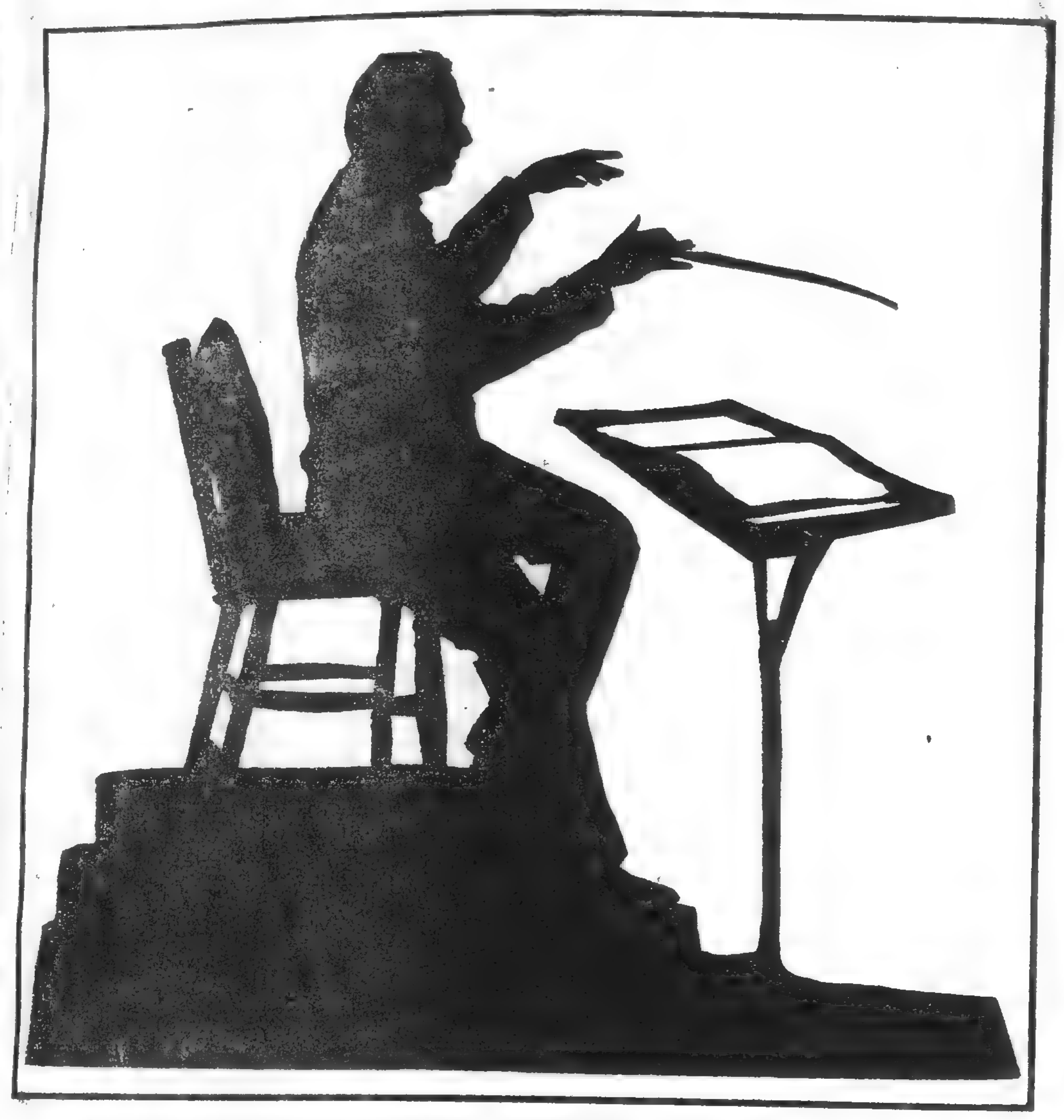

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NEWS-TRIBUNE

NOV 14 1936

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WASHINGTON, D. C.
NEWS

NOV 14 1936

Recorded Music

UNFINISHED SYMPHONY

A beloved romantic symphony and new exotic music are featured in records released by Victor this month. The old favorite is Schubert's "Unfinished Symphony" in B Minor, the best recording of the work to date, by the Boston Symphony Orchestra under Koussevitzky (M-319, $6.50). This is an unusually successful album from the standpoint of authenic transferring of orchestral tone, for the various choirs of the ensemble retain to a remarkable degree their natural tonal qualities. It is a good performance, too, sharply high-lighted by dramatic contrasts in volume. The performance ranges from gentle lyricism to rich, almost overpowering use of the full orchestra. Some may prefer a more consistently serene performance, altho the interpretation is always in good taste.

HARTFORD, CONN.
TIMES

NOV 14 1936

BOSTON SYMPHONY PLAYS NEW NUMBER

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At the invitation of Dr. Serge Koussevitzky, conductor of the orchestra, Josten conducted.

DEL RIO, TEXAS
NEWS

NOV 12 1936

HONORS SYMPHONY HEAD

BOSTON, Nov. 12. (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced today receipt of notification through the French consulate here of his elevation to the rank of the commander of the French Legion of Honor.

LOWELL, MASS.
LEADER

Nov 14/36

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FITCHBURG, MASS.
Nov. **SENTINEL** 14/36

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73.

HARTFORD, CONN.
COURANT

NOV 1 5 1936

THE HARTFORD COURANT

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BURLINGTON, VT.
FREE PRESS

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LOWELL, MASS.
SUNDAY TELEGRAM

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WASHINGTON, D. C.
POST

NOV [illegible] 1936

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They have heard the popular piece so often they think it's time to be passing to greater symphonic accomplishments, and they'd like the crowd to follow. Yet in 100 years they have had little success. About the time they have noted progress in diverting interest to some other masterpiece, along comes a request program—the votes pour in and the commentators dive into their Schubertiana volumes for something new to say about the symphony Schubert started and never completed.

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NEW HAVEN, CONN.
REGISTER

MUSIC

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COURANT

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NEW YORK, N. Y.
HERALD-TRIBUNE

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HERALD-TRIBUNE

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TOLEDO, O.
TIMES

NOV 17 1936

Symphony Orchestras Have Major Operations

By JOHN SELBY

NEW YORK, Nov. 16 (AP)—New York hears its young-old philharmonic-symphony society throughout the winter. It also hears 10 concerts each per winter from Serge Koussevitzky's Boston symphony, and from Leopold Stokowski's Philadelphia orchestra.

Two of these three ochestras have undergone major operations this fall. Many patrons and many observers and most managers stroked their beards in the spring, and came out with the idea that these major operations would most likely reduce audiences this winter they were wrong.

Philadelphia's noble band "lost" Stokowski. That is, Stokowski became so enamored of the movies and their mass possibilities that he asked his directors to elect a permanent conductor for three years, leaving him free to conduct as little as he chose.

The picked Eugene Ormandy. Hitherto, the Philadelphia has played to packed houses in New York. This winter it is doing the same. And last Tuesday, when Stokowski came to town with an all-Russian program which included Sergei Rachmaninoff's brand new third symphony, the last minute people just didn't get into Carnegie hall.

More Astonished

The Philharmonic is, however, even more astonished. Last spring Arturo Toscanini departed these shores forever, saying among other things, it is declared, that the Philharmonic is the greatest orchestra ever assembled. The Philharmonic directors at once set their sails to fit what they thought would be a period of calm—they cut down the season six weeks, and expected reduced business.

But they didn't get reduced business; business is better. Subscription sales are actually ahead of last winter. John Barbirolli, the young Italian-French-English conductor, is not only doing well at the box office, he is doing well on the podium.

Makes Friends

Partly this is musical ability, partly the public's curiosity, and (oddly enough) partly tact. No musician ever stood in hotter shoes than Barbirolli a week and three days ago when he began the first piece he ever conducted on American soil—Berlioz's "Roman Carnival" overture. Many thoughtless persons, even a reviewer or so, had spoken of him as an "unknown" chosen to "replace" Toscanini.

Barbirolli extricated himself from his hot spot nearly by frankly admitting wonder at being chosen, by disclaiming any intention of "replacing" anybody, by declaring that he was a young man trying to make a living. He had won the men of the orchestra. Now he seems to be winning the public.

Koussevitzky brings his Bostonese to town for the first time this season next Thursday. He always plays to packed houses, and he never yet has engineered a publicity stunt to pack them. By now he is accustomed to being pointed out as the supreme American example of what a superlative orchestra can accomplish when left to one conductor through a period of years.

PORTSMOUTH, N. H.
HERALD-TIMES

NOV 18 1936

BOOK REVIEW

BOSTON SYMPHONY ORCHESTRA

An attractive new volume to reach the Herald's book reviewer is entitled "Boston Symphony Orchestra 1936". This volume will appeal greatly to those persons who are acquainted with the Boston Symphony, its membership, its traditions, and the superb musical genius which is incorporated in the concerts presented at Symphony Hall in Boston.

This volume is made up of charcoal drawings of the orchestra members with biographical sketches, the work of Jerome Brush, and is printed by the Merrymount Press of Boston.

An appreciation by Edward Weeks, incorporated in the book, truly states that Gerome Brush has performed a public service. "He has singled out the black and white keys of one of the greatest instruments in the world. With the strokes of his crayon and the sympathy of his pen he has brought to light the individuality of the one hundred and nine members of the Boston Symphony."

"Each musician sat for him in the little room that houses the Casadesus Collection; each played for him a solo in order to banish the last vestige of self-consciousness, and from each he has drawn comments, bits of personal history, and the gleam of aspirations which are characteristic."

This volume, with its unusually fine portrait charcoal drawings, and its short and fascinating biographical sketches, should enlarge our power of musical appreciation and allow us to realize in the Symphony concerts not alone an impersonal harmony but also to know something of the performers.

HARTFORD, CONN.
COURANT

NOV 19 1936

The Lively Arts

By T. H. PARKER

Dr. Serge Koussevitzky stood on the Bushnell Memorial podium as a Commander of the French Legion of Honor Tuesday night, as you may or may not have known. The ivory and gold star, and the scarlet "Cravat" were conferred on him exactly one week ago by Francois de Tessan, French under Secretary of State, who described it as the highest honor that France can convey. Dr. Koussevitzky received the distinction "because he is universally known for his eminence in music, as an artist and an interpreter, and because France delights in honoring those who have distinguished themselves not only within her own borders, but outside them in art, literature or science."

BUFFALO, N. Y.
TIMES

NOV 19 1936

I'm All Ears . .

Boston Symphony Tonight "This Week" Editor Talks Cassel Exclusively Yank

Another big three orchestra is added to our winter fare when the Boston Symphony opens its fifth air season tonight, from 8:45 to 9:30. You may have it through WEBR.

Dr. Serge Koussevitzky will conduct twelve regular concerts and nine of the Pop variety. Tonight's program includes Debussy's "La Mer" and the Haydn Symphony No. 104 in B Flat Major.

CHICAGO, ILL.
TRIBUNE

NOV 15 1936

Recordings of 'Unfinished' Mellow, Poetic

Capture Simple, Lyrical Beauty of Famous Schubert Symphony

BECAUSE Schubert's "Unfinished" is the most frequently played of symphonies, because one of its themes underwent a rhythmical transformation and emerged as a popular "hit," because the beauties of the work are thought to lie close to the surface and to be unworthy for that reason of the attention of "intellectual" musicians, this magical B minor has disappeared almost completely from the regular subscription programs of the country's first rate orchestras.

It is interesting, therefore, to find one of these very orchestras, the Boston Symphony, reviving the "Unfinished" for Victor's musical masterpiece series. Interesting, too, to find the Victor people releasing it as their featured November album.

The reasons are not far to seek. All of the statements made about the "Unfinished" at the top of this column are true, yet the conclusion to which they seem to point is *false*. The B minor symphony has *not* lost all its bloom through too much handling, the essential rightness of its melodies has *not* been compromised by mayhem. You have only to hear a performance such as Serge Koussevitzky and Boston orchestra give it in this latest pressing to realize that the work will outlive by decades and even centuries both the musicians who have pounced upon its store and the sophisticates who profess to be tired of it.

Dr. Koussevitzky and the orchestra treat the symphony simply, letting its fragrant romanticism make its own impression. There is little drama, no attempt whatever to sacrifice lyrical atmosphere to a lust for effectiveness. All the songlike beauty of the "Unfinished" is scrupulously guarded against even a suggestion of the theatrical.

These tunes have a curious magic about them even after innumerable hearings. When the cellos drift in with the Schubert version of "Song of Love" [some old fogies still prefer it to the modern], it is quite possible that you will be able to recapture something of the gasping excitement of your first hundred experiences with this remarkable melody.

The tone qualities of the Boston Symphony orchestra require no comment. And Victor's technicians have done a good job of reproducing it on wax.

Because Schubert did not finish the "Unfinished" symphony [his reasons have never been discovered], these records make a small album. To eke out six sides, an excerpt from the "Rosamunde" ballet music is added.

BROOKLYN, N. Y.
CITIZEN

NOV 20 1936

Boston Symphony Opens Series Of Five Boro Concerts Tonight

The Boston Symphony Orchestra will give the first concert of the series of five in the Academy of Music, this evening at 8:30.

Serge Koussevitzky will then give the first performance in Greater New York of Igor Stravinsky's Divertimento from the ballet "Le Baiser de la Fee" (..The Fairy's Kiss"). The programme will open with Mozart's Symphony in A Major No. 29 (K. 201). This little known symphony belongs to the composer's eighteenth year. The programme will close with Cesar Franck's Symphony in D Minor.

HARTFORD, CONN.
TIMES

NOV 18 1936

Koussevitzky Offers Fifth By Beethoven

Bostonians Are Also Heard in Haydn And Stravinsky

By CARL E. LINDSTROM

After as many concerts as the Boston Symphony Orchestra has played in Hartford it would appear that one ought to know just what to expect, and having expected it, suffer just that little disappointment with which anticipation hazes over the gloss of hopes held too high.

Once again last night at Bushnell Memorial these players, in the second event of the current orchestral series, demonstrated that their peerlessness is a self-renewing essence which somehow belittles even the doting memory. There are so few things in the world like that; yet a parallel, oddly enough, confronted us on this very occasion. Commonplace of music that it is, when was there even an adequate performance of Beethoven's Fifth Symphony that did not beggar our recollections of its beauty and power?

An "Interpretation"

Perhaps a good many persons wondered just why Serge Koussevitzky elected to present The Fifth. They may have been mollified to a degree by the fact that the rest of the program comprised Stravinsky's suite from Le Baiser de la Fee and a lesser known Haydn Symphony, the ninth of the Salomon set in B flat. If it has come to the point where a conductor must have a reason for giving the C minor of Beethoven, then the same persons who would insist upon a reason would hardly be satisfied with just another "interpretation" for that is what it was, there being a good deal of Koussevitzky in this Beethoven.

So what? The type of mind which, with a collector's musty zeal, catalogues "interpretations" probably took note of the explosive fortissimo opening, taken in strictest time, of the lingering pace of the andante and of the sharply marked dynamic contrasts. Such a mind, nevertheless, could apprehend several marvelously built transitions, in particular the seemingly idle conceit which ends the third movement, like so much magician's abracadabra, the force of which is never apparent until the gates of glory swing open on the final allegro. But any mind whatsoever could not have failed to be moved by this Koussevitzky's Beethoven.

An Exquisite Haydn

The Haydn symphony was simply Haydn. All the elegance the savor, and the surface humors that the master brought with him from the Esterhazy court to England lived again in this sparkling performance. The rollicking fun of the presto almost fashioned syllables of the spoken word. The gently pathetic slow movement was equally appealing in its own way but, unlike the Frenchmen in the London of 1794, the audience saved up its applause until the end of the symphony.

Writing of Haydn adagios a commentator of that day reported: "Passages often occur which render it impossible to listen to them without becoming excited. We are altogether carried away, and forced to applaud with hand and mouth. This is especially the case with Frenchmen, of whom we have so many here that all public places are filled with them. You know that they have great sensibility, and cannot restrain their transports, so that in the midst of the finest passages in soft adagios they clap their hands in loud applause and thus mar the effect."

To watch Koussevitzky conduct such a work as this is a lesson in music appreciation. The melting phrase, the piquant repartee, the reproach, the reply and a burst of gaiety are the reflections of a galvanic baton, an eloquent face seen occasionally in profile and such a expressive gestures as the business of shaking music out of his sleeve.

Ballet Music

He was not quite the visual realization which the Stravinsky music required, however, for Stravinsky's ballet conceptions betray their origin in spite of orchestral dress. This particular pastiche, Le Basier de la Fee, is avowedly Tschaikowskian even to the point of direct quotation although the orchestration would probably have bewildered the author of the tunes.

Cont.

The effectiveness of the divertissement was entirely dependent upon the unapproachable skill with which the Boston players took their parts, oftentimes in solo. Koussevitzky made the score flawlessly transparent and fully maintained his reputation as an American exponent of Stravinsky.

One might almost say that Boston Symphony concerts have become Koussevitzky concerts. Although he is the first to recognize and acknowledge the incomparable resources which his men deliver, it is he who renews their artistic puissance at every concert. In this he follows a long line of illustrious leaders, for the history of the Boston orchestra is simply the record of a responsive ensemble living up to men like Gericke and Paur, Seidl and Nikisch, Muck and now Koussevitzky.

BRIDGEPORT, CONN.
POST

NOV 19 1936

This Happens in Woolsey Hall: Audience Dull to Sibelius

TO AN audience which appeared most of the time only dully aware, Koussevitsky and the Boston Symphony orchestra presented last night the second concert in New Haven's Woolsey Hall series.

After the finished playing of a Haydn symphony had aroused delighted applause at the beginning of the program, the audience sank into a lethargy which lasted through the remainder of the evening, during Debussy's "La Mer" and Sibelius' Fifth Symphony.

The Haydn symphony was without doubt the most thoroughly vital number on the program, and perhaps the only piece of general appeal. The audience appeared to feel ill at ease during the other compositions and hardly to know when the last number on the program, the Sibelius, had come to an end. The Haydn symphony is one of "papa Haydn's" latest works, one of the so-called London symphonies written during an engagement in London in which he was required to compose a new symphony for each weekly performance. It is a monument to the tremendous amount of musical material which Haydn had at his fingertips and to his extraordinary ability to present what he had to say in a clear and vital fashion.

On almost any Boston symphony program one may expect to hear a Sibelius symphony. Koussevitsky is famed as no other conductor in America as a patron of the contemporary composer and in the past few years had devoted considerable time to the explication of Sibelius' work.

In spite of Koussevitsky's backing, however, there is question as to its value. Some tend to regard Sibelius' symphonies as frankly decadent—as returning to an outmoded musical vocabulary and saying little that is really new. Others remind us, however, that Sibelius is well over 70, that he belongs really to the generation of Richard Strauss and Debussy and must be compared with them rather than with the younger group of composers of the generation of Stravinsky and Hindemith.

Koussevitsky's plan, to hammer way at the public consciousness until the composer's style has finally penetrated, is an efficient way of educating the public to the point where it can judge for itself whether Sibelius can stand in the company of the great symphonists.

The performance of the orchestra was clear cut and precise as ever. It was an entirely adequate presentation and needs no other comment.

—SUSAN BREUL

MEMPHIS, TENN.
Commercial Appeal

John McCormack, famous Irish singer beloved by two generations of Americans, will be the guest of Rudy Vallee's Variety Hour over WLW at 7 o'clock tonight. The singer is on a concert tour of America.

Another of radio's outstanding features returns to NBC-WMC at 7:45 o'clock this evening when the famous Boston Symphony Orchestra inaugurates its fifth season of broadcasts exclusively over NBC. The program will be broadcast from Carnegie Hall in New York where the orchestra now is appearing. With Dr. Serge Koussevitzky conducting, two noted works of symphonic literature will be performed, Haydn's B Flat Symphony No. 102, the ninth of his "London Symphonies," and DeBussy's "La Mer."

END

HARTFORD, CONN.
COURANT

NOV 18 1936

Rapt Crowd Hears Boston Symphony

Koussevitzky and His Players Wring 'Bravos' From Audience With Brilliant Performance

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, was presented in the second concert of the Bushnell series at the Memorial auditorium, Tuesday night. The program:

Symphony in B flat (Ninth London) Haydn
Divertimento, "Baiser de la Fee" Stravinsky
Symphony No. 5 in C Minor Beethoven

About a year ago there was in Hartford a sort of sotto voce cry faintly to be heard throughout the musical quarters of the city, calling for four appearances of the Boston Symphony Orchestra during our customary season of six concerts. Had the members of last night's audience been polled just at the end of the performance, the four-times-Boston movers would doubtless have found a constituency numerous enough to swing the deal. In this reviewer's four years of local concert going, it was the first time that "Bravos" were heard at the close of any musical event. Granted that they were rather timid Bravos, but nevertheless there they were—the bravest applause yet to be heard here.

Since Mr. Toscanini left the New York, writers and commentators upon music around the country have suddenly focused their attention and adulation on the Boston and Dr. Koussevitzky. They have called it the greatest extant musical body, pointed the explanatory finger at the fact that no other orchestra has worked so long with one conductor, and generally pressed wreaths upon the brows of Dr. Koussevitzky and his men, one and all. Strange discovery— when so many of us could have told them that long, long ago. Maeterlinck has a little story for these discoverers, called "The Bluebird."

Virtuosity Stands Out.

Last night's performance was one of the really superb events in the city's musical annals, a brilliant piece of program-making spectacularly set out. Hundreds of reviews have expounded the peculiar and special qualities of the Boston and its Imperator, and I refer you to the compendium they would make, for detailed analyses. But if they were all sifted, their common adulation would be summed up in the term "virtuosity," virtuosity of individual players, of choirs, of the whole orchestra, and most of all, a kind of reading that ever calls out of any score, its most brilliant, most faceted, flashing sides. In fact, so gleamingly exploited is each phrase as it comes along, that it seems a fragment of music existing all alone in the world, isolated in a sort of momentary glory, and then paradoxically absorbed into the crystalline whole.

As an expression of dignity, simplicity, poise and spirit, last night's performance and embodiment of the Ninth London was an apotheosis of the symphonic Haydn. It had all the open frankness, the directness of this often trivialized composer, whose writing if not utterly deep, seizes you with its inescapable sincerity and realism.

As Flowing As Sea.

In performance, the Symphony was flecked with as many changing lights, as many changing tones and flowing rhythms as the surface of a sea. It had a continual swell and cadence, and a fine-figured spray, continually passing through and above it. Out of the adagio, Dr. Koussevitzky made a sad little bourgeois German song, but after all such was its composer, and I daresay tears came readily to Papa Haydn's eyes on occasion in the good old German fashion. In the subsequent movement there was the most marvelous trilling between strings and woodwinds, one of the glories of performance of the whole evening. It was all beautiful, clear, clean, spontaneous Haydn throughout.

"Igor, you are only a villain." Debussy once said to Stravinsky. Before the "Baiser de la Fee" began, someone nearby said, "I suppose this is going to be terribly noisy." Igor, my villain, how you fooled that person. Your fay certainly gave a kiss like that from a child who had just been licking a chocolate peppermint. "Baiser" is one great big birthcake, "Greetings from Igor to the New Romantics" iced pinkly out on top, a miracle of instrumentation, a melodic dessert, a cloying delight, and as magnificently performed last night as—well, as the Boston can perfect all modern scores. Almost too good to be true.

Last night's Fifth Beethoven was a huge performance, in which Dr. Koussevitzky made this C Minor Symphony seem the true candidate for the otherwise bestowed title of "Eroica." It was of imperial dimension in tone, in brilliance, in stature, and time and again it rose and shook a mailed fist in the audience's face, much as Beethoven or Napoleon might have. I doubt if it was an intensively introspect presentation, but it had certainly a regal musicality about it, and lightning flashed over its highly chased bronze surface. In fact the modelling of the score, dynamically and rhythmically, was of extraordinary variety and vitality, and, shone with an amazing technical splendor. The second movement was the most memorable of the four, for power and a kind of rugged poignance, though personally I shall long remember the overwhelming beauty with which the first theme of the third section rose up out of faintly humming strings at its final appearance just before the "bridge."

T. H. P.

Salem Mass.

SYMPHONY BOOK

Interesting sketches and notes about Serge Koussevitky and the Boston Symphony orchestra members are contained in a new book by the noted artist, Gerome Brush. Each of the 108 members of the world-famous orchestra was sketched in action—the first time such a thing has been achieved with the Boston Symphony or any other great orchestra

With each portrait Mr. Brush also provides a word-sketch written by himself, which gives intimate sidelights on the personality and career of each man. The book has been designed by the celebrated typographical designer, D. B. Updike and printed at the Merrymount Press, Boston.

Quite a few of the musicians listed in the book are well known in Greater Salem through performance at the Ames hall winter concerts, and otherwise. Fernand Gillet first oboist, married Miss Marie-Laure Audet, daughter of Mr. and Mrs. Alfred Audet of this city.

Among members of the Symphony who have appeared here as soloists are Yves Chardon, Daniel Eisler, Enrico Fabrizio, Rolland Tapley, Einar Hansen, Nicholas Kassman, Samuel J. Leibovici, Vincent Howard Mariotti, Rosario Mazzeo, Louis M. Speyer and others.

MISCELLANEOUS NEWS

Christmas music in Greater Salem churches will be as elaborate and impressive as in past years. A number of choirs have already begun rehearsals.

Miss Rita Laplante, whose work on the piano has attracted favorable comment from Boston Symphony orchestra players, is studying at the New England Conservatory of Music. She is a pupil of Mrs. Fernand Gillet (Marie-Laure Audet), and made her first public appearance at a recital in Academy hall two years ago at the age of 14.

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 21 1936

Orchestra Opens Brooklyn Series

The visiting Boston Symphony Orchestra, having launched its new Manhattan season on Thursday night in Carnegie Hall, opened a parallel series of concerts in Brooklyn at the Academy of Music last evening.

Serge Koussevitzky began a tripartite program with Mozart's A major symphony, No. 29 (K. 201). Scored almost entirely for string choir (two oboes and two horns are the only other instruments called for), the richly melodious and compactly knit work earned a capital performance. It all sounded very small, but within its compass beautifully precise and lucid in every phrase.

Next came a quasi-novelty—a four-part "Divertimento" from Stravinsky's "allegorical" ballet, "Le Baiser de la Fee," which resulted from a proposal of Ida Rubinstein's in 1927 that Stravinsky write a ballet for her. It was first performed at the Paris Opera in November, 1928, and later the composer fashioned an orchestral suite from it.

The ballet is based on a story by Hans Christian Andersen. An Ice Maiden bestows on a child a magic kiss that brings him great happiness. The score is dedicated to Tschaikowsky, and the ballet is "allegorical" in that Tschaikowsky's genius, to quote Stravinsky, "has in like degree marked the score with a destined kiss."

There is a whimsical, gracious, and delicately witty quality about these pieces that owes something to Tschaikowsky,

As concluding number, the orchestra played the D-Minor Symphony of Cesar Frank, and a fine reading it was in matters of tone, balance, rhythmic drive and dramatic intensity.

L. B.

NEW HAVEN, CONN.
REGISTER

NOV 19 1936

Music

BOSTON SYMPHONY SUPERB IN CONCERT AT WOOLSEY HALL

The program which Dr. Koussevitsky chose for presentation in Woolsey Hall las tevening could hardly have been more happily arranged. It was typical, not only of Dr. Kousevitsky's especial interests (such as will find his name linked for all time with owt out of the three composers represented), but of the need which New Haven audiences keenly sense for a modicum of 20th century music in the course of the season. This implies no slight on our own orchestra, of which we have reason to be proud this season; but few can question the fact that no other orchestra in the world today is prepared to offer the music of Debussy and Sibelius with the power an dauthority displayed by The Boston Symphony in this, the 56th year of it sdistinguished history. To hear them play "La Mer" and Sibelius' Fifth Symphony under the direction of Dr. Koussevitsky is to experience the full statement of these two scores, although it may take many hearings for us to comprehend the beauty and power contained in them.

Nor did it seem, last evening, as though Haydn had ever received his due at the hands of any other orchestra. The Symphony in question (No. 102, Ninth of the London set)—so interesting as excellence of its day in comparison with the Sibelius of today—is one of Dr. Koussevitsky's recent excavations. But how could any conductor have passed it by? It is less complex in its many-hued cast than the tone-poem which followed, but, withal, a precious jewel, equally bright. The employment of a reduced orchestra would have approached the proper balance of instrumentation required by the period, although in Haydns day the proportion of oboes would have been so large as to affect us disagreeably should that custom be revived for us.

Orchestra Superb

"La Mer" represents the culmination of Debussy's theories expressed i an orchestral work, and it is his most elaborate; like all impressionistic music, it does not lend itself to analysis. One wonders how so astute a critic as Ernest Walker could cite this work as "a rather tired version of ideas more freshly expressed in the Nocturnes." The orchestra, in top form, seemingly more superb than ever before, was at once marvelously thrilling, and deeply moving; certainly, one must exclaim, art can reveal no more of imaginative beauty than has been expressed in these pages and brought forth by the minds of this inspired group! The hand of genius inscribed such pages, and they were read with enlightened eyes to an audience which, quite evidently, was sensitively responsive. No human barrier stays the expression of mind when served by music.

either Debussy or Sibelius (if we are to rightly interpret those phases of their lives which have become known) reached the fullness of his art without mental fight; there is plentiful implication of struggle in both "La Mer" and the Fifth Symphony. It has been aptly expressed in relation to two great composers of century and a half ago that, with Mozart, the struggle preceded creation, whereas struggle was apparent in the music of Beethoven. Relatively, this might be applied to the music of composers under discussion. In a world more kind, the twentieth century composer had less to combat in his relation to the world, but the peace with ones inner purpose and formation of an artistic credo must beattained in every age and clime.

Program Acclaimed

The local color of Sibelius music has been overstressed i nexplanation of the Symphonies, but here there is simplicity and comparative gaiety which cultivate popular appreciation more readily than any other of his Symphonies, excepting the First. The performance again transcended the understanding of any humble listener to find appreciable defect or lack in any of its parts. Profound thankfulness was a willing substitute. Dr. Koussecitsky and the Boston orchestra, all friends of long standing, have served us well. The uncertain condition of orchestra life in New York should make more plain than ever before the constancy toward the highest ideal maintained by this orchestra, an dthat the light of understanding has not been removed from that city, as many suppose.

H. EARLE JOHNSON

NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 20 1936

MUSIC

By LAWRENCE GILMAN

The Boston Symphony Opens Its New York Season at Carnegie Hall

First New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky conductor, at Carnegie Hall.

PROGRAM

1. Haydn.....Symphony in B-flat, No. 102
    - I. Largo: Allegro vivace.
    - II. Adagio.
    - III. Menuetto: Allegro; Trio.
    - IV. Finale; Presto.
2. Debussy.."La Mer," Three Orchestral Sketches.
    - I. De l'aube a midi sur la mer.
    - II. Jeux de vagues.
    - III. Dialogue du vent et de la mer.

Intermission

8. Beethoven..Symphony No. 5, in C minor, Op. 67.
    - I. Allegro con brio.
    - II. Andante con moto.
    - III. Allegro: Trio.
    - IV. Allegro.

Serge Koussevitzky

Conducting the Boston Symphony Orchestra here

THE first Boston Symphony concert of the season is always an exhilarating occasion for musical New Yorkers. There are the memories of eventful years, reaching backward through Monteux, Muck, Paur, Gericke, Nikisch, and the rest—memories of salient musical personalities, and of a virtuoso orchestra, dazzling, suave, electric, with an attack like the crack of a whip and a string-tone that incited connoisseurs and critics to the desperate invention of extravagant metaphors.

There are, too, those lively expectations aroused by the present attainments of a great and successful organization: a brilliant band of players, equal to the delivery of any score; a wide-visioned, fertile-minded leader, a master of discipline and effect, planning wisely and adventurously his policies and programs, searching the past, the present, and the future for his material.

There is, finally, the audience, in itself a joyous and heartening spectacle; for it is one of the choicest gatherings of musical cognoscenti to be found in this or any other town.

* * *

So, one attends with happiness; looks—listens; and remembers those brooding words out of the past: "Your old men shall dream dreams, your young men shall see visions." From such are audiences gathered: those with memories, those with visions, those with both. They form the quickening substance of a musical public and a living culture. Fortunate the music-makers who can assemble such bodies of responsive hearers; and fortunate the hearers!

* * *

Thus there was ozone in the atmosphere last night, and warm expectancy, and the excitement of recognition and renewal. Mr. Koussevitzky was greeted as an old and tried friend of whom much was expected—and received. As for the necromantic orchestra, it had only to sound the opening B-flat unison of the Haydn Symphony which began the program, had only to exhibit the tone of those legendary strings in the singing phrase that followed it, to make us aware that one of the greatest company of musicians in the world was playing again for our delight.

* * *

Throughout the performance of this symphony (which the exuberant Sir Donald Tovey insists upon regarding as one of Haydn's three greatest instrumental works), the men and leader were at the top of their form. The symphony is certainly one of Haydn's most extraordinary works, one in which the harmonic and instrumental inventions of today were slyly anticipated almost a century and a half ago. Haydn, the innovator, the man of deep feeling and passionate intensity, speaks to us from the Adagio, with its beautiful ornateness and expressiveness, its muted trumpets, its rich and complex and engrossing fabric. And in this movement we heard the most sensitive and masterly playing of last evening's concert—here Mr. Koussevitzky and his players were at their irresistible best.

* * *

The Haydn symphony was followed by Debussy's "La Mer," which is almost, in a sense, the special property of the Boston Symphony Orchestra; for the work was introduced to America by Karl Muck almost thirty years ago—to the exceeding dislike, by the way, of most of its hearers.

But no one, hearing it last night, would have dreamt that in 1907, indignant music-lovers wrote letters of passionate protest after hearing Debussy's heterodox work, and that contemptuous critics dismissed this magical evocation of sun and winds and waters as "music of the barnyard," full of harsh cries and ugly clamors. For when the orchestra came last night to the marvelous, resplendent close of the last movement, with Debussy's ocean making mighty music beneath the radiant thunders of the noonday sun, the men and their leader were applauded as clamorously as though they had offered the audience some masterpiece as familiar and beloved as Beethoven's Fifth Symphony—which, by the way, they played after the intermission, as only Mr. Koussevizky plays it, companioned by his faithful and devout musicians.

It was an evening of propitious deeds, an evening to be remembered.

BROOKLYN, N. Y.
CITIZEN
NOV 21 1936

Brooklyn Symphony Orchestra Gives Concert Here To-morrow

The Brooklyn Symphony Orchestra a unit of the WPA Federal Music Project will give a free concert at the Brooklyn Museum, Eastern parkway, to-morrow at 4 p. m. The orchestra will be under the direction of Dr. Modeste Alloo. Preceding the concert Rober Leech Bedell will give an organ recital in the Museum at 2:30.

Dr. Alloo, was formerly a member of the Boston Symphony Orchestra, associate conductor of the Cincinnati Symphony Orchestra under Ysaye, and a member of the faculty of the New England Conservatory of Music and of the University of California.

Thursday afternoon at 3 p. m. the Manhattan Concert Band, will give a free WPA concert at the Museum, with Anthony Giammateo conducting and Lily Wolmers, soprano, and Egidio Morra, euphonium Dayer, as soloists.

Post Nov

SYMPHONY'S FRIENDS

The Society of Friends of the Boston Symphony Orchestra, now two thousand strong, is seeking recruits to its number. In other words, each and every one of us is invited, nay urged, to become a member of an organization composed of the socially and culturally elect, the annual dues to be set at our own figure. As a member of the Friends we may then help to sustain, even to make possible, the institution which most distinctively represents Boston to the world at large. Unfortunately, in the very nature of things, a great symphony orchestra cannot be wholly self-supporting. None ever has been.

Not only the thousands who regularly or occasionally attend its concerts or those who listen in when the orchestra is one the air, but every Bostonian or near-Bostonian jealous of the city's prestige might feel here a sense of obligation. Even a nominal sum paid yearly will discharge it. Save for the unpaid taxes on Symphony Hall, last year's budget has been balanced. It is understood that all contributions by the orchestra's "friends" will be applied to the costs of its operation.

76.

NEW YORK, N. Y.
NEW YORK JOURNAL

NOV 20 1936

—Music in Review—

BOSTON ORCHESTRA

—By H

What ripe enjoyment the superb Boston Orchestra, under Serge Koussevitzky, can give! The Bostonian's fifty-first season here was ushered in last evening before the usual large and representative subscription audience. Three important works were presented: a Haydn symphony, Debussy's "La Mer," and Beethoven's Fifth Symphony.

The Haydn which Dr. Koussevitzky selected is one from the same group of twelve symphonies which the composer wrote during his London period after he had reached the height of his powers, and from which Mr. Barbirolli had selected one for the Wednesday evening concert of the Philharmonic. It brought therefore into juxtaposition the two conductors via the same medium and gave one a curious sense of comparison.

The Boston conductor is an acknowledged master, with his years of experience giving added security. Brilliant beyond compare, subtle and cannily all-hearing as he leads the manifold instrument which a modern symphony orchestra is. He gave a distinguished reading of the Haydn, finished and polished to the last degree. Yet the fluent curve of many a phrase brought before one the fact, already noted repeatedly, that Mr. Barbirolli often achieves as nice a turn of phrase, indicating one of the phases of his conducting as a young man which promises much for the future.

The wistful imaginativeness of the Debussy sea pieces was caught and held with the adroitness for mood setting that Dr. Koussevitzky never fails to project. The noble reading of the great Fifth Symphony of Beethoven was the crown of the evening.

A reception was held in the lounge of Carnegie Hall after the concert for the exhibition of charcoal drawings by Gerome Brush of the 109 members of the orchestra and their leader. The drawings have been collected and published in book form.

A most promising debut recital yesterday afternoon was that of Frederick Buldrini. He is a winner of the Naumburg Musical Foundation Prize, and has reached a stage of artistic maturity that indicates he will go far. Showing his undoubted talent as a small boy, his parents sent him to Italy where he studied until 1930. Returning here there came a fellowship at Juilliard.

He is twenty now, a tall athletic young fellow bearing his honors modestly. He has just been accepted for the Metropolitan Opera Orchestra where he will occupy a desk immediately behind the concertmaster.

Young Buldrini selected a heavy program for his debut. The opening Brahms Sonata found him weighted down by consciousness of his audience, so his playing then was lackadaisical. Furthermore, he suffered from having an amateurish accompanist, Miss Irene Botts, who labored under the delusion that the sonata was a piano solo. With his second number, the Dohnanyi violin concerto, he began to emerge, and with the third movement he asserted himself, forgetting his audience under the emotional stress of the stirring music.

He has a carefully nurtured technic and innate musical feeling which but needs more public playing to reach its full expression. He was vigorously applauded by the large audience that included all the young members of the Mozart Sinfonietta and Wesley Sontag, their leader, with whom Buldrini has played, and who were out in full force to cheer him on.

NEW YORK, N. Y.
TIMES

BOSTON SYMPHONY HAS OPENING HERE

Debussy's 'La Mer' Presented Under Serge Koussevitzky at Carnegie Hall.

HAYDN WORK ON PROGRAM

B-Flat Symphony, 9th London Series — Concert Brings Vigorous Applause.

By OLIN DOWNES

The unsurpassed Boston Symphony Orchestra, with its singularly gifted leader, Serge Koussevitzky, returned to New York last night to give its opening concert of the season in this city in Carnegie Hall.

The event proved to be one of the memorable concerts in the annals of orchestral performance in this community. The performance of Haydn's B-flat symphony, the ninth of the London set, would have reflected glory enough, because of its tonal beauty and transparency, its technical finish, its mercurial flow of melody and wit, upon any orchestra and any leader. But the matchless moment was the interpretation of Debussy's "La mer."

Carnegie Hall audiences know this music well. They have become acquainted with its mysterious beauty under the best possible auspices. It is one of Toscanini's chef-d'oeuvres. The statement is self-explanatory, yet one is moved to say that last night we heard a new and marvelously evocative conception of the music, one not more full-blooded or effective in the exterior sense, but more glamorous and imaginative, more subtle and poetical in coloring, and of the two the most intimately related to the composer's thought.

Each Measure a Masterpiece

Koussevitzky's realization of the music is rich beyond description in marvel of detail, so that each measure seemed last night a masterpiece, an instant expected but awaited with a certain suspense. The deep chorale chanted in the orchestra toward the close of the opening movement was as the predestined fulfillment of some drama, mysterious and mighty beyond words. Always there were ebb and flow, whispers and clamors, of the elements, and a rhythm as fluctuating as the tides. Nothing was fixed, rhythms dissolved into rhythms, colors into colors, and yet there was a grand form.

It would be only fitting to mention the technical details of an incomparable orchestral performance, in [illegible] Last night the music began as distantly and mysteriously as the echo in a shell. The whole first movement was a gradual awakening, and flooding with light. Every second the orchestral color was changing like that of a cloud or the tints of the reflected sky.

A Breath-Taking Climax

The second movement is the scherzo of the winds and the deep; a flashing play of strange sounds and figurations, and Dr. Koussevitzky is deeply aware of the secret of Debussy's wind instruments. Prismatic orchestral effects accompanied a fantastic dance. This movement was of a higher tension than the dawn music, and an accumulating excitement, and was thus the bridge to the exultant finale.

There was the proud sweep, the sensuous call, and the wild coursing of the white-maned steeds of the sea. The climax, long and masterfully held in reserve, was breathtaking, and the audience relieved its excitement in crashing applause. It may be possible for another conductor and another orchestra, sometime, somewhere, to equal this revelation of Debussy's tone-poem, but it is gravely to be doubted. The audience last night in Carnegie Hall heard one of the greatest summits of instrumental interpretation of which the present day is capable.

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NEW YORK, N. Y.
EVENING POST

NOV 20 1936

WORDS AND MUSIC

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Sheer Elegance of Dr. Koussevitzky's Performance Enthralls Capacity Carnegie Hall Audience

By SAMUEL CHOTZINOFF

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The transparencies of a Haydn symphony constitute the severest test of a symphonic body, and the Bostonians met the test triumphantly. Dr. Koussevitzky's interpretation of the work could have been more robust, for to me at least there seemed too great an intrusion of preciosity. Yet it had its virile moments in the "Minuet," and the prankish humor of the "Finale" was pointedly conveyed. Is it possible that we are only now waking up to Haydn's greatness, after so long a period during which we were content to accept him dutifully as a historical figure—the "father" of the symphony, or something equally academic?

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BROOKLYN, N. Y.
EAGLE

NOV 21 1936

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EAGLE

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ROCHESTER, N. Y.
TIMES UNION

NOV 21 1936

Boston Symphony Coming Dec. 7

The Boston Symphony Orchestra will come to the Eastman Theater for a single concert on Monday evening, Dec. 7. Serge Koussevitzky will conduct.

All balcony seats have been taken. Seats still remain in the orchestra, loge and mezzanine.

The appearance of the Boston ensemble is listed as the third attraction in Series B of the concerts sponsored by the Civic Music Association.

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76.

NEW YORK, N. Y.
NEW YORK JOURNAL

NOV 20 1936

Music in Review

BOSTON ORCHESTRA

By Henriette Weber

What ripe enjoyment the superb Boston Orchestra, under Serge Koussevitzky, can give! The Bostonian's fifty-first season here was ushered in last evening before the usual large and representative subscription audience. Three important works were presented: a Haydn symphony, Debussy's "La Mer," and Beethoven's Fifth Symphony.

The Haydn which Dr. Koussevitzky selected is one from the same group of twelve symphonies which the composer wrote during his London period after he had reached the height of his powers, and from which Mr. Barbirolli had selected one for the Wednesday evening concert of the Philharmonic. It brought therefore into juxtaposition the two conductors via the same medium and gave one a curious sense of comparison.

The Boston conductor is an acknowledged master, with his years of experience giving added security. Brilliant beyond compare, subtle and cannily all-hearing as he leads the manifold instrument which a modern symphony orchestra is. He gave a distinguished reading of the Haydn, finished and polished to the last degree. Yet the fluent curve of many a phrase brought before one the fact, already noted repeatedly, that Mr. Barbirolli often achieves as nice a turn of phrase, indicating one of the phases of his conducting as a young man which promises much for the future.

The wistful imaginativeness of the Debussy sea pieces was caught and held with the adroitness for mood setting that Dr. Koussevitzky never fails to project. The noble reading of the great Fifth Symphony of Beethoven was the crown of the evening.

A reception was held in the lounge of Carnegie Hall after the concert for the exhibition of charcoal drawings by Gerome Brush of the 109 members of the orchestra and their leader. The drawings have been collected and published in book form.

A most promising debut recital yesterday afternoon was that of Frederick Buldrini. He is a winner of the Naumburg Musical Foundation Prize, and has reached a stage of artistic maturity that indicates he will go far. Showing his undoubted talent as a small boy, his parents sent him to Italy where he studied until 1930. Returning here there came a fellowship at Juilliard.

He is twenty now, a tall athletic young fellow bearing his honors modestly. He has just been accepted for the Metropolitan Opera Orchestra where he will occupy a desk immediately behind the concertmaster.

Young Buldrini selected a heavy program for his debut. The opening Brahms Sonata found him weighted down by consciousness of his audience, so his playing then was lackadaisical. Furthermore, he suffered from having an amateurish accompanist, Miss Irene Botts, who labored under the delusion that the sonata was a piano solo. With his second number, the Dohnanyi violin concerto, he began to emerge, and with the third movement he asserted himself, forgetting his audience under the emotional stress of the stirring music.

He has a carefully nurtured technic and innate musical feeling which but needs more public playing to reach its full expression. He was vigorously applauded by the large audience that included all the young members of the Mozart Sinfonietta and Wesley Sontag, their leader, with whom Buldrini has played, and who were out in full force to cheer him on.

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HAS OPENING HERE

Debussy's 'La Mer' Presented Under Serge Koussevitzky at Carnegie Hall.

HAYDN WORK ON PROGRAM

B-Flat Symphony, 9th London Series — Concert Brings Vigorous Applause.

By OLIN DOWNES

The unsurpassed Boston Symphony Orchestra, with its singularly gifted leader, Serge Koussevitzky, returned to New York last night to give its opening concert of the season in this city in Carnegie Hall.

The event proved to be one of the memorable concerts in the annals of orchestral performance in this community. The performance of Haydn's B-flat symphony, the ninth of the London set, would have reflected glory enough, because of its tonal beauty and transparency, its technical finish, its mercurial flow of melody and wit, upon any orchestra and any leader. But the matchless moment was the interpretation of Debussy's "La mer."

Carnegie Hall audiences know this music well. They have become acquainted with its mysterious beauty under the best possible auspices. It is one of Toscanini's chef-d'oeuvres. The statement is self-explanatory, yet one is moved to say that last night we heard a new and marvelously evocative conception of the music, one not more full-blooded or effective in the exterior sense, but more glamorous and imaginative, more subtle and poetical in coloring, and of the two the most intimately related to the composer's thought.

Each Measure a Masterpiece

Koussevitzky's realization of the music is rich beyond description in marvel of detail, so that each measure seemed last night a masterpiece, an instant expected but awaited with a certain suspense. The deep chorale chanted in the orchestra toward the close of the opening movement was as the predestined fulfillment of some drama, mysterious and mighty beyond words. Always there were ebb and flow, whispers and clamors, of the elements, and a rhythm as fluctuating as the tides. Nothing was fixed, rhythms dissolved into rhythms, colors into colors, and yet there was a grand form.

It would be only fitting to mention the technical details of an incomparable orchestral performance, in which every player was a virtuoso, but the collective effect can only be mentioned here. Too often the three movements of "La mer" seem alike in general character. Is this the sea at dawn, the listener could ask, or at noon, or agitated by the storm? Last night the music began as distantly and mysteriously as the echo in a shell. The whole first movement was a gradual awakening, and flooding with light. Every second the orchestral color was changing like that of a cloud or the tints of the reflected sky.

A Breath-Taking Climax

The second movement is the scherzo of the winds and the deep; a flashing play of strange sounds and figurations, and Dr. Koussevitzky is deeply aware of the secret of Debussy's wind instruments. Prismatic orchestral effects accompanied a fantastic dance. This movement was of a higher tension than the dawn music, and an accumulating excitement, and was thus the bridge to the exultant finale.

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77.

NEW YORK, N. Y.
SUN

NOV 20 1936

Boston Symphony Concert

Koussevitzky Offers Haydn, Debussy and Beethoven Works to Open Season.

By W. J. HENDERSON.

The Boston Symphony Orchestra began its fifty-first season in this city with the concert of last evening in Carnegie Hall. It was a concert to be held long in lively remembrance. There was not a moment when the hearer did not feel glad that Boston was sufficiently close to New York to permit of regular visits from this group of virtuosi led by a conductor of authority, enthusiasm and understanding.

One sometimes is lost in wonder at the glory of the tone of the Boston orchestra, so rich, so lucent, so filled with delicate qualities and withal so virile and forthright. And with the tone go finish, precision, unanimity and infinite elasticity. It is a great orchestra and is greatly directed.

Last evening's program was compact, yet generous. There were three numbers, of which the first was Haydn's B flat symphony, No. 102. Hearing this composition as it was performed last night one is tempted to revise all his conceptions of Haydn. Rubinstein's lofty condescensions, his pat on the back for the genial old gentleman who brought his beloved Viennese every day a musical lollipop, becomes ridiculous. This is no mere stick of candy but a beautifully fashioned score, full of fancy, touched with gentle humor, ascending at times to regions of stormy emotion and at others descending to levels of elegant sentiment, but always with the grace of a courtly period and the occasional naivete of a humble mind, and all conveyed with such a mastery of the fundamentals of orchestration one can hardly believe that since the work was written Berlioz and Wagner revolutionized the art of instrumentation.

There have been few orchestral performances in this town so nearly approaching utter perfection as that of the Haydn symphony last evening. Not a detail was slurred, not a minor nuance neglected, not a single fragment of episodic character obscured, yet all was knit firmly into a strong and satisfying whole. The exquisitely poetic treatment of the broad introduction, the polished delivery of the slow movement, the impressiveness of Haydn's sudden modulations and exclamatory outbursts—which must have disturbed the sedate music lovers of London in 1795—and the scintillant finale, all were played with extraordinary smoothness and finesse. The audience was quick to perceive the excellence of the performance and its applause, given liberally to the conductor, increased in volume when the orchestra stood to receive the approbation of the public. If any one entertained a doubt about the genius of Haydn he must have had it painlessly extracted by the performance of this B flat symphony last evening.

The second number on the list was Debussy's tripartite orchestral sketch, with the title "La Mer." Here again the virtuosity of the orchestra was displayed splendidly. The music had the glow, the mystic glamour, the melting of tones and fusing of instrumental parts needed for a compelling evocation of its magic. Mr. Koussevitzky had not now to demonstrate his command of the Debussy idiom. He has long been known as one of the foremost exponents of this highly individual method of expression.

The concert came to its conclusion with Beethoven's fifth symphony. Thus the first concert of the new season presented three works, one representing the best thought of the early classical period, another the rich product of the impressionistic delineation almost created by Debussy, and the third the day of the crossing of the bridge between the two eras. There was no novelty. The Boston organization infrequently comes without one, but Mr. Koussevitzky is reserving it for tomorrow afternoon, when we shall learn something about the late adventurings of young France. We may hazard the conjecture that even then we shall not forget the preaching of the gospel according to Haydn.

BROOKLYN, N. Y.
CITIZEN

NOV 21 1936

BOSTON SYMPHONY OPENS SEASON HERE

Famous Orchestra Delivers Scores of Three Major Works

The Boston Symphony Orchestra unfolded its magic last night at the Academy of Music to the delight of musical Brooklyn.

Any appearance of the great orchestra, with its thaumaturgic leader, Serge Koussevitzky, is an exhilirating event, and last night was no exception. This company of superlative virtuosi delivered, as they should be, the csores of three major works which made up the concert, the first in a series of five to be given at the Academy.

The selections were Mozart's Symphony in A Major; Franck's in D Minor and Igor Stravinsky's Divertimento from "Le Baiser de la Fee." The Fairy's Kiss.)

The performance of the Stravinsky work was said to be a "first" in Greater New York. An orchestral mounting of a ballet the composer wrote for Ida Rubenstein in 1928, it is startlingly out of the style of the Russian modernist and those who adore, for example, his "Petrouchka" will not worry about hearing it again.

"To the muse of Tchaikowsky," the piece was dedicated, and it is merely a rehash of the Slav's melodies. The great Igor, nevertheless, recast his tones of the master in some of his own rigid tonal language and Dr. Koussevitzky and his men did marvelous things with the score.

But it was in the majectically beautiful Franck symphony that the full brilliance of the orchestra shone. The exhibition of tone, balance and plasticity Dr. Koussevitzky and his company gave took one' breath away. That fabulous string section of the Boston explained why it is a legend.

A not inconsiderable feature of the evening was an unmusical one—a new backdrop. Gone was that obtrusive, bright, vaudevillian background that always offended the eye and in its place a handsome bottle green setting. It was by "special arrangement" that it was here last night, the program explained, but it is hoped that the Academy will get a hold of it permanently. Claude Bragdon and Willem Mengelberg designed it.

ROCHESTER, N. Y.
Democrat Chronicle

NOV 22 1936

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TIMES UNION

NOV 21 1936

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Dr. Koussevitzky once more was on the podium and again brought out the remarkable string color which his band owns. It seemed, however, to this reviewer, that as time brings mellowness to his interpretations, he is tending again to revert to those early days here when his Russian ancestry was revealed in his readings.

Be that as it may, however, and this was not always in evidence last night, he finally permitted New York to hear Mozart, not as Mr. Barbirolli does, in pedestrian and stolid fashion, but in the dashing lilting, effervescent manner to which we have become accustomed. Last night's Mozart contribution to the program was the A Major Symphony and the string choir of the Bostonians was never revealed than in the muted andante which was followed by a typical Mozartean minuet rather than a Latin reading of what purported to be this composer.

Following it came his "novelty," a suite arranged by Stravinsky from his ballet "Le Baiser de la Fee," which the composer wrote for Ida Rubinstein in 1928 and which Stravinsky himself conducted last year in Boston and Chicago. It was new, however, to New Yorkers. Admitting that the source and much of the content is Tschaikovsky's, Stravinsky nevertheless had added his own arrangement and, if the earlier Russian is heard at all, it is only because the arranger at times has to yield because he himself is incapable of providing melodies and lyric episodes. Were not the antecedents admitted, however, it might readily be assumed that the valse episode is Straussean in origin, although Stravinsky, in permitting horn ejaculations as counterpoint, injects his own personality into the picture.

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V. C.

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Notes and Comment About Music

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END

RALPH WINETT.

BROOKLYN, N. Y.
TIMES UNION

NOV 21 1936

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The Brooklyn committee, following the concert, held a reception for subscribers in the ballroom of the Academy of Music to view the work

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Miss Barnes entertained the following guests in the committee box: Miss Berenice Smith, Mr. and Mrs. Edward McGratty, Mr. and Mrs. Robert Edgar Chunasero, jr., Purcell B. Robertson and Kenneth Meytrott.

Mrs. Good's guests included: Mr. and Mrs. Edwin H. Denby, Miss Mary Campbell, Miss Mary Osborne Polak, Horace Mann, Albert Donovan and Hugh Clark.

In Mrs. Prince's box were: Mrs. Jessica Lozier Payne, Alfred E. Drake, Miss Helen Wright, Theodore Fitch and Harold Henry.

The box of the Adelphi Academy Alumnae Association's box, of which Mrs. Roy M. Hart is president, was occupied by Mr. and Mrs. Hart, Miss Adeline Pettit and Miss Jeannette Wheldon.

By special arrangement, the background for the orchestra last evening was the stage setting designed by Claude Bragdon in co-operation with Willem Mengelberg.

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NEW YORK, N. Y.
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NOV 20 1936

Boston Symphony Concert

Koussevitzky Offers Haydn, Debussy and Beethoven Works to Open Season.

By W. J. HENDERSON.

The Boston Symphony Orchestra began its fifty-first season in this city with the concert of last evening in Carnegie Hall. It was a concert to be held long in lively remembrance. There was not a moment when the hearer did not feel glad that Boston was sufficiently close to New York to permit of regular visits from this group of virtuosi led by a conductor of authority, enthusiasm and understanding.

One sometimes is lost in wonder at the glory of the tone of the Boston orchestra, so rich, so lucent, so filled with delicate qualities and withal so virile and forthright. And with the tone go finish, precision, unanimity and infinite elasticity. It is a great orchestra and is greatly directed.

Last evening's program was compact, yet generous. There were three numbers, of which the first was Haydn's B flat symphony, No. 102. Hearing this composition as it was performed last night one is tempted to revise all his conceptions of Haydn. Rubinstein's lofty condescensions, his pat on the back for the genial old gentleman who brought his beloved Viennese every day a musical lollipop, becomes ridiculous. This is no mere stick of candy but a beautifully fashioned score, full of fancy, touched with gentle humor, ascending at times to regions of stormy emotion and at others descending to levels of elegant sentiment, but always with the grace of a courtly period and the occasional naivete of a humble mind, and all conveyed with such a mastery of the fundamentals of orchestration one can hardly believe that since the work was written Berlioz and Wagner revolutionized the art of instrumentation.

There have been few orchestral performances in this town so nearly approaching utter perfection as that of the Haydn symphony last evening. Not a detail was slurred, not a minor nuance neglected, not a single fragment of episodic character obscured, yet all was knit firmly into a strong and satisfying whole. The exquisitely poetic treatment of the broad introduction, the polished delivery of the slow movement, the impressiveness of Haydn's sudden modulations and exclamatory outbursts—which must have disturbed the sedate music lovers of London in 1795—and the scintillant finale, all were played with extraordinary smoothness and finesse. The audience was quick to perceive the excellence of the performance and its applause, given liberally to the conductor, increased in volume when the orchestra stood to receive the approbation of the public. If any one entertained a doubt about the genius of Haydn he must have had it painlessly extracted by the performance of this B flat symphony last evening.

The second number on the list was Debussy's tripartite orchestral sketch, with the title "La Mer." Here again the virtuosity of the orchestra was displayed splendidly. The music had the glow, the mystic glamour, the melting of tones and fusing of instrumental parts needed for a compelling evocation of its magic. Mr. Koussevitzky had not now to demonstrate his command of the Debussy idiom. He has long been known as one of the foremost exponents of this highly individual method of expression.

The concert came to its conclusion with Beethoven's fifth symphony. Thus the first concert of the new season presented three works, one representing the best thought of the early classical period, another the rich product of the impressionistic delineation almost created by Debussy, and the third the day of the crossing of the bridge between the two eras. There was no novelty. The Boston organization infrequently comes without one, but Mr. Koussevitzky is reserving it for tomorrow afternoon, when we shall learn something about the late adventurings of young France. We may hazard the conjecture that even then we shall not forget the preaching of the gospel according to Haydn.

ROCHESTER, N. Y.
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BROOKLYN, N. Y.
CITIZEN

NOV 21 1936

BOSTON SYMPHONY OPENS SEASON HERE

Famous Orchestra Delivers Scores of Three Major Works

The Boston Symphony Orchestra unfolded its magic last night at the Academy of Music to the delight of musical Brooklyn.

Any appearance of the great orchestra, with its thaumaturgic leader, Serge Koussevitzky, is an exhilirating event, and last night was no exception. This company of superlative virtuosi delivered, as they should be, the csores of three major works which made up the concert, the first in a series of five to be given at the Academy.

The selections were Mozart's Symphony in A Major; Franck's in D Minor and Igor Stravinsky's Divertimento from "Le Baiser de la Fee." The Fairy's Kiss.)

The performance of the Stravinsky work was said to be a "first" in Greater New, York. An orchestral mounting of a ballet the composer wrote for Ida Rubenstein in 1928, it is startlingly out of the style of the Russian modernist and those who adore, for example, his "Petrouchka" will not worry about hearing it again.

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From the BOSTON TRANSCRIPT - Monday, November 23, 1936

BOSTON'S SUPERLATIVE SYMPHONY

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PROVIDENCE, R. I.
JOURNAL

[illegible] 1936

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NEW YORK MIRROR

NOV 22 1936

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Democrat Chronicle

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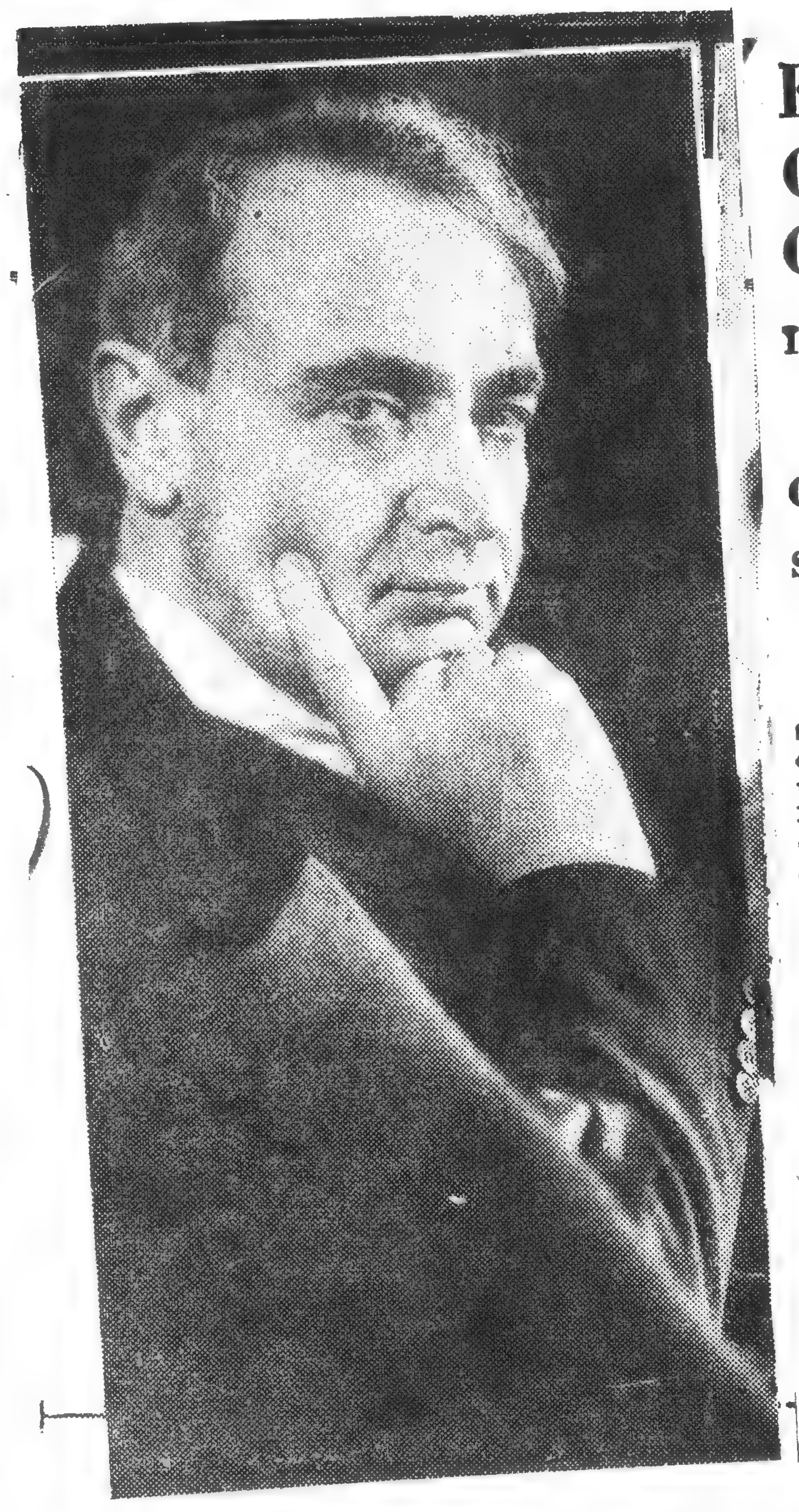

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NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 22 1936

Koussevitzky Opens Saturday Concert Series

Introduces Composition of Messiaen Here With the Boston Symphony

Offers Work by Mozart

Strauss and Sibelius Also on Afternoon Program

By Francis D. Perkins

Serge Koussevitzky and the Boston Symphony Orchestra met their Saturday afternoon subscribers for the first time this season yesterday in Carnegie Hall, where the conductor began his diversified program with an early symphony by Mozart in A major, written in Salzburg when the composer was eighteen, and the first performance here of "Les Offrandes Oubliees," by Olivier Messiaen, one of the four young French composers who style themselves collectively "La Jeune France." The rest of the concert was devoted to familiar works by the two best-known septuagenarians among modern composers, Richard Strauss's "Don Juan" and the fifth symphony of Jean Sibelius.

The appearance of "Les Offrandes Oubliées" on the program, five weeks after its first American hearing in Boston, served as a reminder that there is now a generation of French composers junior to that represented by Honegger, Milhour, Poulenc, Auric and the others regarded not so very many years ago as representatives of the latest tendencies in Gallic music. "Les Offrandes" is probably the first major work by a member of this youngest French generation to be made known here. The other three composers of "La Jeune France," Daniel-Lesure, Yves Baudrier and André Jolivet are thus far only names to us, as most of the other composers cited by Gilbert Chase in an article "Some Young French Composers" in the current issue of the London "Musical Times"—Marcel Delannoy, Henry Barraud and Jean Francaix, for instance.

Expresses Catholic Mysticism

Messiaen, who is not quite twenty-eight, studied at the Paris Conservatoire with Marcel Dupre and Paul Dukas, but his aesthetic background, according to Mr. Chase, is that of the Paris Schola Cantorum. "His music," states this writer, "is for the most part impregnated with religious mysticism, based on Catholic theology," and Mr. Burke's program notes quote a similar statement, that the composer "aims primarily to express with the utmost possibility of emotion and sincerity the truths of the Catholic faith.'" The verbal description attached to the score and the designations of its three sections, "La Croix," "Le Péché," "L'Eucharistie," and, indeed, the music itself, bear out this description.

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Dr. Koussevitzky and his admirable orchestra were in their best form, and successfully realized the contrasted atmosphere of both these works, while another memorable feature of the concert was the imposing proclamation of the close of the Sibelius symphony.

Gerald Tracy's Recital

Meanwhile Gerald Tracy, a young pianist from Denver who has already played here in 1933 and 1934, was giving his third New York recital at Town Hall with a program that included Bach's toccata in D major and Schubert's sonata, Op. 53, in the same key; Brahms's Handel Variations and Ravel's "Le Tombeau de Couperin."

Mr. Tracy's playing again gave an impression of good technical grounding and ample digital skill and fleetness, with a vigor generally kept well in hand. In the Schubert sonata he often, while not consistently, set forth the romantic expressiveness of many of its measures, but could not prevent it from seeming rather long. The Ravel suite was well executed, with laudable clarity of detail, although the interpreter missed some of the underlying pensiveness of some of its sections, such as the Forlane. He was warmly received by a good-sized audience.

NEW YORK, N. Y.
NEW YORK JOURNAL

NOV 23 1936

Music in Review

By Henriette Weber

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As an American of English and Canadian descent, a native of Michigan, Mr. Sowerby as composer sedulously avoids the influence Teutonic and the influence Gallic. The thematic sources of this concerto, a brief, vigorous and diverting piece, are predominantly Celtic, Gaelic, American Indian and Afro-American. The so-called "Scotch snap," prominent in this work, is in fact characteristic of all the last three idioms.

In the modern fashion, Mr. Sowerby combines three movements in one, using partly the same material in the first and last. These two sections have plenty of "go," though the latter seems to end somewhat prematurely. The middle, slow division, achieves a considerable richness of thought and sound, and without recourse to conventional formulae. It is here that the composer seems to have the most to say. The concerto as a whole, quickly over, was something that one would gladly hear again. Mr. Brinkman, submerging himself in Mr. Sowerby's music, was twice recalled. Less able pianists have been more enthusiastically received when the music they played was known to the audience.

For the rest last night's programme contained pieces that Dr. Koussevitzky and his orchestra have already given us this season: Mozart's early Symphony in C major and the Symphony of Cesar Franck.

Boston Transcript

MONDAY, NOVEMBER 23, 1936

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SYMPHONY HALL

Boston Symphony Orchestra

The populous and enthusiastic patrons of the second of this season's Monday evening Symphony concerts were present at an important first performance—that of Leo Sowerby's new concerto, for pianoforte, his second. Joseph Brinkman was pianist. In addition to this premiere, the program contained Mozart's Symphony in C major, No. 34 (K. 338), and the Franck Symphony.

As always, Dr Koussevitzky declined to consider Mozart in terms of "museum music." True, his orchestra is diminished for the occasion, yet he retains a sufficient number to have always at command a rich, healthy volume of tone. By such means—in addition to his particularly felicitous comprehension of this composer—Dr Koussevitzky is enabled to transmit a very human and moving sort of message, where others often find only the decorative and rococo.

Performed as it was last night, and received the same, the Sowerby concerto can definitely be chalked up a success. Like most concertos of the present day, this work of Sowerby's is not definitely divided into the three traditional movements, but, externally at least, takes the form of a symphonic poem with pianoforte. Itself, the music is forthright, sometimes blunt; but it is saved from any suggestion of starkness by a constant tunefulness and—despite the angularity of its melodic form and line—a paradoxical sense of the plastic. By simplest means the composer obtains an exceptionally resonant tone—in no small measure the result of the most expert writing for horns. The slower middle section is vaguely tinged with an atmosphere described in folk music of some sections of our country as "lonesome tunes." And once in a great while one catches an unconscious harking to Messrs Grofe and Gershwin. As pianist, Mr Brinkman's performance was expert. The work at hand was not one to test an artist's ability to express deep and varied emotions and moods. Both conductor and soloist were obviously in most hearty accord with the composer's intentions—the auguring of a spirited and successful performance.

It almost seemed, in the Franck symphony, that the orchestra was not exactly at top form. Many times it appeared that they did not achieve the shadings Dr Koussevitzky desired; and though, in the climaxes, Dr Koussevitzky's exhortations carried their usual fire, the orchestra was not able to produce its magnificent ultimate.

INFORMATION OBSCURED

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PROVIDENCE, R. I.
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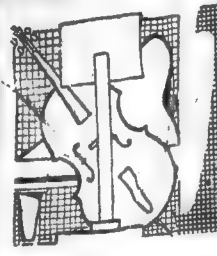

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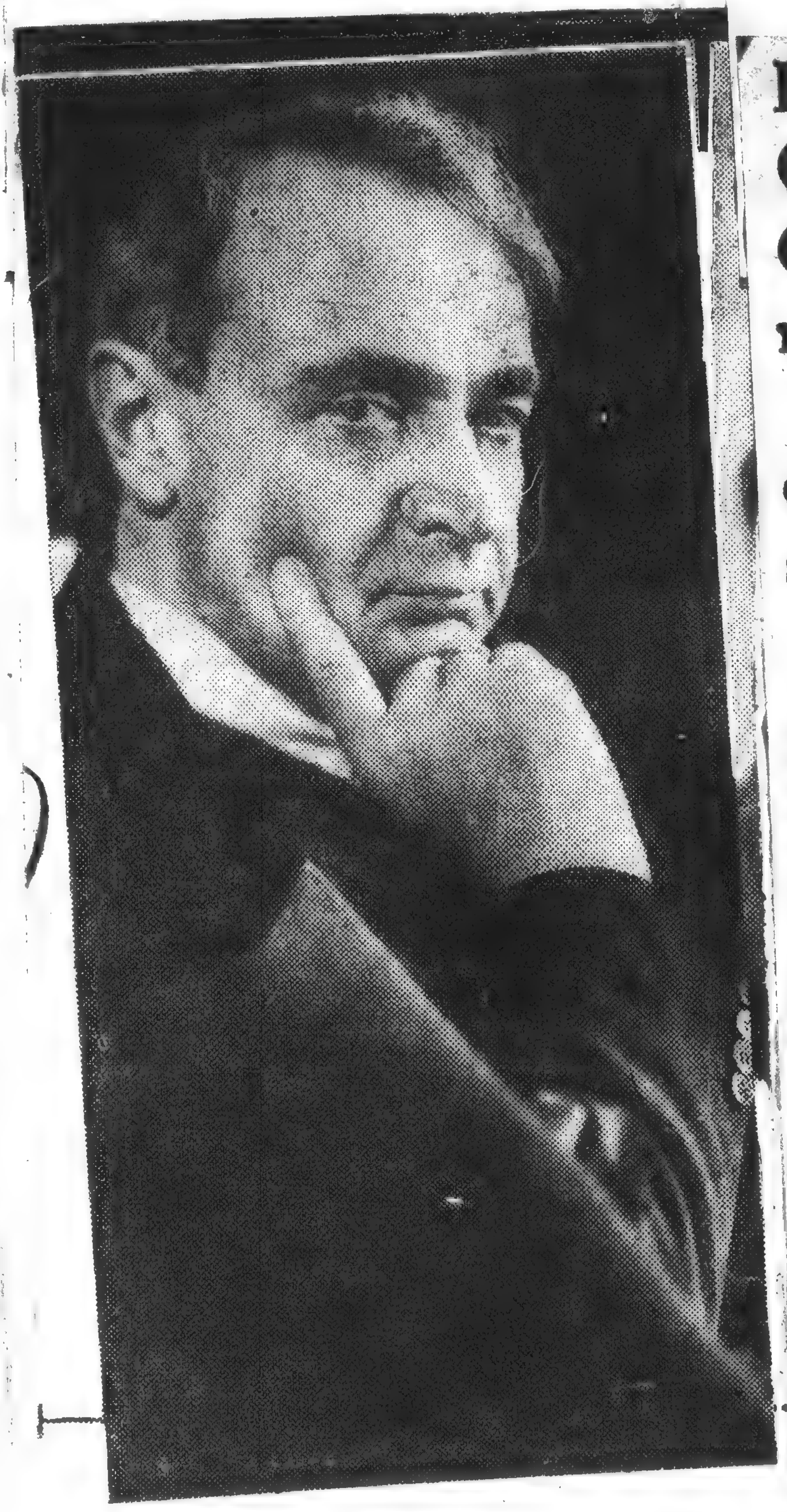

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The other sections gave a certain impression of individuality and the harmonic basis of "L'Eucharistе" provided a characteristic flavor, although it would take further hearing of Messiaen's music to tell whether the principles on which his work is said to be based tend to limit its range of color and thereby its ultimate interest.

The Mozart symphony, his twenty-ninth and the 201st item in the Kochel catalogue, has had only one other production here during the last ten or twelve years, by the Philharmonic-Symphony under Mr. Toscanini in November, 1931. It is brief, taking only fifteen minutes to play, but is remarkable for its revelation of an already well-developed musical individuality; the themes and their treatment are essentially Mozartian throughout, and the lyrically serious andante could cause renewed astonishment at the earliness of the flowering of Mozart's genius, although this has long been one of the best-known facts of musical history.

Dr. Koussevitzky and his admirable orchestra were in their best form, and successfully realized the contrasted atmosphere of both these works, while another memorable feature of the concert was the imposing proclamation of the close of the Sibelius symphony.

Gerald Tracy's Recital

Meanwhile Gerald Tracy, a young pianist from Denver who has already played here in 1933 and 1934, was giving his third New York recital at Town Hall with a program that included Bach's toccata in D major and Schubert's sonata, Op. 53, in the same key; Brahms's Handel Variations and Ravel's "Le Tombeau de Couperin."

Mr. Tracy's playing again gave an impression of good technical grounding and ample digital skill and fleetness, with a vigor generally kept well in hand. In the Schubert sonata he often, while not consistently, set forth the romantic expressiveness of many of its measures, but could not prevent it from seeming rather long. The Ravel suite was well executed, with laudable clarity of detail, although the interpreter missed some of the underlying pensiveness of some of its sections, such as the Forlane. He was warmly received by a good-sized audience.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The populous and enthusiastic patrons of the second of this season's Monday evening Symphony concerts were present at an important first performance—that of Leo Sowerby's new concerto, for pianoforte, his second. Joseph Brinkman was pianist. In addition to this premiere, the program contained Mozart's Symphony in C major, No. 34 (K. 338), and the Franck Symphony.

As always, Dr Koussevitzky declined to consider Mozart in terms of "museum music." True, his orchestra is diminished for the occasion, yet he retains a sufficient number to have always at command a rich, healthy volume of tone. By such means—in addition to his particularly felicitous comprehension of this composer—Dr Koussevitzky is enabled to transmit a very human and moving sort of message, where others often find only the decorative and rococo.

Performed as it was last night, and received the same, the Sowerby concerto can definitely be chalked up a success. Like most concertos of the present day, this work of Sowerby's is not definitely divided into the three traditional movements, but, externally at least, takes the form of a symphonic poem with pianoforte. Itself, the music is forthright, sometimes blunt; but it is saved from any suggestion of starkness by a constant tunefulness and—despite the angularity of its melodic form and line—a paradoxical sense of the plastic. By simplest means the composer obtains an exceptionally resonant tone—in no small measure the result of the most expert writing for horns. The slower middle section is vaguely tinged with an atmosphere described in folk music of some sections of our country as "lonesome tunes." And once in a great while one catches an unconscious harking to Messrs Grofe and Gershwin. As pianist, Mr Brinkman's performance was expert. The work at hand was not one to test an artist's ability to express deep and varied emotions and moods. Both conductor and soloist were obviously in most hearty accord with the composer's intentions—the auguring of a spirited and successful performance.

It almost seemed, in the Franck symphony, that the orchestra was not exactly at top form. Many times it appeared that they did not achieve the shadings Dr Koussevitzky desired; and though, in the climaxes, Dr Koussevitzky's exhortations carried their usual fire, the orchestra was not able to produce its magnificent ultimate.

79.

NEW YORK, N. Y.
TIMES

NOV 22 1936

MUSIC IN REVIEW

Povla Frijsh, Danish Soprano, Is Heard at Town Hall—Gerald Tracy in Recital.

By OLIN DOWNES

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, which has never distinguished itself more signally in its New York visits than during the last week, gave its second concert of the Autumn season yesterday afternoon in Carnegie Hall. The program was unusually interesting. It did not state what previous performances of the Mozart symphony in A major, No. 29, had been given in this city. To the last decade of concert-goers in this city, it is in all probability a novelty, and it is perfectly charming.

The modern novelty of the occasion followed, the first New York performance of "Les Offrandes oubliées," a "méditation symphonique" by one of the young men of France, Olivier Messiaen. This work, in three sections, professes to embody in tones spiritual expression of Catholicism. Far indeed is it from the "méditations religieuses" of other and Massenetisn days.

Then came the tone-poem, still a work of flaming youth, by Richard Strauss—his "Don Juan,"—and the concert ended with the crashing grandeurs of Sibelius's fifth symphony.

Strauss Tone-Poem Thrills

Even today the furious onslaught of the opening measures of Strauss's tone-poem, which is nearly half a century old, takes the listener aback, as later pages can still sweep him from his feet by reason of the consuming sensuousness and intensity of expression. But a hundred times more, if he listens receptively, will he be taken aback by the opening theme of Mozart's adorable symphony. Why is this so? Ask the secret of a perfume or explain the irresistible force of the growing violet! It is transcendent beauty, this music, and also youth. It moves on winged feet, and with a certain divine coquetry. There is no inextricable rhythmic complication, or harmonic novelty about it, but there is the sense of complete and joyous miracle.

In this symphony by the 18-year-old Mozart there are no experimental pages, no hesitation, and, so far as a single hearing proves, no fault whatever of instrumental combinations and balances. If we did not know in advance that an 18-year-old was the creator of it, we might not be prompted to find in the score, as sole evidence of the composer's youth, a certain extreme conciseness, as in the brevities of "codas" at the end of some of the movements. There is not, for example, such amplitude and masterly summation as in the codas of the great G minor and C major symphonies. The young composer, with a plenitude of inspiration, fills the classic mold, and stops, in good time. He could have spoken longer, and might have done so in a later year. But this is speculation, and does not matter anyhow, for the symphony is a glorious flight, and sheer beauty fills the form.

Music Played Memorably

The music would not have fallen on our ears so memorably if it had not been played so well. The singing of the strings in the andante communicated something that is not communicable either in spoken words or cold type. It was flawless, radiant and warm—not a cold classicism, not the pleasing formality of an eighteenth century melodic line, but a pure and ardent youthful song, wonderfully conveyed. There is no need to go on with the chronicle of the symphony, except to say that it does not flag in a single movement, and that the orchestra, in the course of the performance, did not abate by one jot or tittle the distinction of style with which it introduced the opening movement.

And Mr. Koussevitzky accomplished what he did with a finish and economy of baton technic which could serve as a model for any conductor. No one who judges a conductor's qualities by the eye would have had the remotest conception of his remarkable feat.

Oliver Messiaen, born at Avignon in 1908, belongs to a young group of Frenchmen now designated, among musicians, as "La jeune France." Just after the war we had in Paris the scintillant "Six," young composers who proclaimed the wit of Jean Cocteau, the glories of Brazilian jazz and Gounod. In various ways they exalted smartness, elaborate vulgarity and neoclassicism. In the music heard yesterday there is a manifestation of something more earnest and something which aims, at least, at the expression of deeper feeling. Doubtless Mr. Messiaen is acquainted with the music of the late Eric Satie, one time impressionist, later the aide and abettor of the aforesaid "Six," the composer, also, of "Socrate," and, much earlier, of music for ceremonies of Rose Cross.

The melodic line of the music heard yesterday is simple and clear. Catholic mysticism might be found in his opening and closing movements, which are in a devout vein. There is also the suggestion of the Christian primitive in the austerity of the harmonization.

Work is In Three Movements

The three movements are called respectively "The Cross," "The Sin," and "The Eucharist." The energetic middle movement is for this listener the least convincing. The opening theme promises well, but might sound to a matter-of-fact ear as if a good melody had been given the wrong harmonization. In other words, it is a little hard to believe in the naturalness of this harmonic writing. The last movement made the best impression yesterday.

There was a very finished, a brilliant performance of Strauss's music. For this writer it was too finished, not brutal enough, not sufficiently abandoned in its sweep, and with too much top and too little middle and bottom of orchestral tone. This, of course, is largely a matter of taste. Others, and in all probability Mr. Koussevitsky himself, would feel that the vulgarities and excesses of the music gained by such discriminating treatment. The audience responded with vehement applause.

The Sibelius symphony, however, was the balance and climax of the concert, which had begun with Mozart. Here was another kind of a musical form, vast and, at first, apparently inchoate. Then the music accumulates, endlessly, inexorably, and a master's formal intention begins to become evident. The symphony grows from modest beginnings, where the actual material is concerned. The tripping theme of the scherzo movement becomes the basis of a remarkable passacaglia. The murmurings and the rustlings as of wind, the curious calls and other insignia of Sibelius lead finally to those passages of savage splendor which represent one of the greatest pages of modern music. There is dissonance for you! There is the catastrophic clash of line and of harmonic bodies, brought about not merely by the accumulation of sound but by the conflict of powerful and purely musical elements. Here we are near to the sublime. Here Mr. Koussevitzky's performance also reached its climax, in a passage superbly prepared and driven home.

This concert, like Mr. Koussevitzky's concert of last Thursday night, testified equally to the unique excellence of the orchestra and the interpretive powers, which appear constantly greater, of the conductor. No composer and no school of composition seem foreign to his understanding. Classic and ultra-modern composers find in him the intuitive spokesman and propagandist. Only those who study the symphonic repertory with some care can be aware of the distance that lies between Haydn and the Debussy of "La Mer," Mozart and the colossal Sibelius, and the idiom of a young contemporaneous Frenchman. This is not only masterly conducting but supreme music-making.

The dimensions of the audience, the quality of its enthusiasm, bespoke the merits of the occasion.

WATERBURY, CONN.
REPUBLICAN

NOV 1 9 1936

Symphony Concert

Dr. Serge Koussevitzky will direct the Boston Symphony orchestra from 8:45 to 9:30 o'clock over WJZ-NBC. The concert marks the beginning of its fifth season. The program comes from Carnegie hall, New York, and listeners will hear the Haydn Symphony No. 104 in B Flat Major and Claude Debussy's tone poem, "La Mer."

As New York Critics Regard Our Orchestra

Trans. Nov. 23/36

Remarkable Enthusiasm Greet Musicians and Conductor At Season's Opening

The Boston Symphony Orchestra under Dr. Serge Koussevitzky began its fifty-first New York season in Carnegie Hall last week. These columns carried on Saturday some comment from an informed Bostonian on the greeting of the Manhattan audience to the visiting musicians on Thursday evening. The reviewers for the metropolitan press, who have not been remiss in praise of Dr. Koussevitzky and the Orchestra in recent seasons, outdid themselves on this occasion. Let them speak for themselves:

Prelude

It was a concert to be held long in lively remembrance. There was not a moment when the hearer did not feel glad that Boston was sufficiently close to New York to permit of regular visits from this group of virtuosi led by a conductor of authority, enthusiasm and understanding.

One sometimes is lost in wonder at the glory of the tone of the Boston orchestra, so rich, so lucent, so filled with delicate qualities and withal so virile and forthright. And with the tone go finish, precision, unanimity and infinite elasticity. It is a great orchestra and is greatly directed. (W. J. Henderson in the Sun.)

Occasion

The first Boston Symphony concert of the season is always an exhilarating occasion for musical New Yorkers. There are the memories of eventful years, reaching backward through Monteux, Muck, Paur, Gericke, Nikisch, and the rest—memories of salient musical personalities, and of a virtuoso orchestra, dazzling, suave, electric, with an attack like the crack of a whip and a string-tone that incited connoisseurs and critics to the desperate invention of extravagant metaphors.

There are, too, those lively expectations aroused by the present attainments of a great and successful organization: a brilliant band of players, equal to the delivery of any score; a wide-visioned, fertile-minded leader, a master of discipline and effect, planning wisely and adventurously his policies and programs, searching the past, the present, and the future for his material.

There is, finally, the audience, in itself a joyous and heartening spectacle; for it is one of the choicest gatherings of musical cognoscenti to be found in this or any other town.

Thus there was ozone in the atmosphere last night, and warm expectancy, and the excitement of recognition and renewal. Mr. Koussevitzky was greeted as an old and tried friend of whom much was expected—and received. As for the necromantic orchestra, it had only to sound the opening B-flat unison of the Haydn Symphony which began the program, had only to exhibit the tone of those legendary strings in the singing phrase that followed it, to make us aware that one of the greatest company of musicians in the world was playing again for our delight. (Lawrence Gilman in the Herald Tribune.)

Haydn

There have been few orchestral performances in this town so nearly approaching utter perfection as that of the Haydn symphony last evening. Not a detail was slurred, not a minor nuance neglected, not a single fragment of episodic character obscured, yet all was knit firmly into a strong and satisfying whole. The exquisitely poetic treatment of the broad introduction, the polished delivery of the slow movement, the impressiveness of Haydn's sudden modulations and exclamatory outbursts—which must have disturbed the sedate music lovers of London in 1795—and the scintillant finale, all were played with extraordinary smoothness and finesse. (Mr. Henderson.)

Debussy

Carnegie Hall audiences know this music well. They have become acquainted with its mysterious beauty under the best possible auspices. It is one of Toscanini's chef-d'oeuvres. The statement is self-explanatory, yet one is moved to say that last night we heard a new and marvelously evocative conception of the music, one not more full-blooded or effective in the exterior sense, but more glamorous and imaginative, more subtle and poetical in coloring, and of the two the most intimately related to the composer's thought.

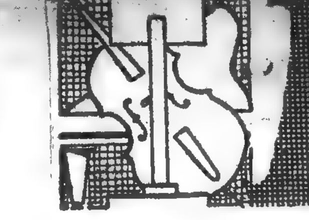
Koussevitzky's realization of the music is rich beyond description in marvel of detail, so that each measure seemed least night a masterpiece, an instant expected but awaited with a certain suspense. The deep chorale chanted in the orchestra toward the close of the opening movement was as the predestined fulfillment of some drama, mysterious and mighty beyond words. Always there were ebb and flow, whispers and clamors, of the elements, and a rhythm as fluctuating as the tides. Nothing was fixed, rhythms dissolved into rhythms, colors into colors, and yet there was a grand form.

It would be only fitting to mention the technical retails of an incomparable orchestral performance, in which every player was a virtuoso, but the collective effect can only be mentioned here.

There was the proud sweep, the sensuous call, and the wild coursing of the white-maned steeds of the sea. The climax, long and masterfully held in reserve, was breathtaking, and the audience relieved its excitement in crashing applause. It may be possible for another conductor and another orchestra, sometime, somewhere, to equal this revelation of Debussy's tone-poem, but it is gravely to be doubted. The audience last night in Carnegie Hall heard one of the greatest summits of instrumental interpretation of which the present day is capable. (Olin Downes in the Times.)

Beethoven and Finale

Beethoven's Fifth symphony brought the concert to an end, when the sonority of the orchestra became as powerful and massive as it had been opalescent, and the eternal verities uttered by the greatest hero in music struck fire from those, who listened and those who played. There was an immense audience, a packed house, salvos for orchestra and conductor, no more than just recognition of their deeds. (Mr. Downes.)



MUSIC

Enthusiastic Audience Greets Richard Burgin Conducting Boston Symphony Orchestra, With Albert Spalding as Soloist

Nov. 25/36

By G. Y. Loveridge

A different figure on the podium, an eminent violinist and an unfamiliar symphonic work spiced the concert by the Boston Symphony Orchestra last night in the Metropolitan Theatre. The large audience gave vigorous approval.

Richard Burgin, concert master and assistant conductor, led the orchestra, instead of Dr. Serge Koussevitzky. The soloist was Albert Spalding, famed American.

The rather brief program sailed along briskly, with Mozart and Kallinikoff to catch the fancy and Bach for ballast.

Mr. Burgin, who has conducted here at least once before, we believe, showed himself a capable leader. He has a pleasant, unassuming air, and is nergetic to the point of violence. Where Dr. Koussevitzky is suave, Mr. Burgin is happily pugnacious. It was an interesting contrast.

* * *

Mr. Burgin opened the program with a hearty reading of the Bach toccata and fugue in C major for organ, orchestrated by Leo Weiner. The first section had clouded moments, although in general it was put forth clearly and forcibly. In the adagio, woodwind voices, with harp and other strings, produced an exquisite effect of lofty contemplation. There was, now and again, an angularity in the broad outline of this section, but the pervading sense of exaltation and majestic calm was well sustained.

It was in the fugue, we thought, that Mr. Burgin was most effective. Although a fugue may be felt to make an appeal more mathematical than emotional, this one has life and gusto. The subject ends with a snap like a line of skaters "cracking the whip," and the whole fugue bounds and tumbles. Mr. Burgin attacked it forcefully, bringing splendid sonority from the strings and brilliance from the brass. It was impossible to find here the Bach of popular misconception, cold, pedantic, hardly human. Everything danced and stamped.

The audience recalled Mr. Burgin several times. At his insistence, the whole orchestra took a bow.

* * *

Mr. Spalding performed a Mozart concerto in D major, K. 218. He is a man of graceful carriage, with smooth black hair parted somewhat left of centre. He stood reflectively while the orchestra reduced to 18th century court orchestra size, voiced the long introduction. He took a white handkerchief from his breast pocket and unobtrusively rubbed the frog of the bow and the neck of the Stradivarius, giving one the uneasy feeling that he wouldn't come in on time.

But of course he did, and the audience was quickly treated to an exhibition of virtuosity such as has not been heard or seen hereabouts for a long time. He played clearly and restrainedly, producing a tone of great beauty. Throughout he was the serious and masterly musician. The concerto abounds with chances for display—difficult bowing, harmonics, rapid passages, double-stops embellished with trills—and Mr. Spalding made the most of them. Nowhere did he exaggerate. The cadenza in the allegro was performed with such brilliance that the audience broke in at the end of the movement to applaud, and in this they were joined by the orchestra.

The songful andante cantabile showed the full beauty of tone of which the fine instrument was capable, and the rondo brought the concerto to a gay, delightful close.

Mr. Spalding was summoned to the stage half a dozen times by insistent applause. When some members of the orchestra arose for intermission somewhat too soon, they were promptly applauded back into their seats again, while Mr. Spalding was summoned forth for renewed approval.

* * *

After intermission, the Kalinnikoff Symphony No. 1 in G minor was heard through the customary haze of tobacco smoke.

The symphony was written by a man who was a fellow-student with Dr. Koussevitzky in Moscow almost 40 years ago. Although he died young, of tuberculosis, the symphony exhibits no premonitory despondency. It is melodious, and also frequently monotonous. There are curious echoes in it, of Saint-Saens and Wagner and others, so that every now and then one has the impression he has heard it before.

The movements are: Allegro moderato, andante commodamente; scherzo, allegro non troppoe troppo, and finale, allegro moderato, allegro risoluto. The finale was played with all the spirit Mr. Burgin could give it. That was a good deal, and it made a rousing finish for a stimulating evening.

NEW YORK, N. Y.
TIMES

* * *

One art and its practitioners have led to inspiration for another in a recent publication for the Boston Symphony Orchestra. Charcoal drawings by Jerome Brush of the members of the orchestra, each portrait accompanied by a brief and piquant biographical notice, have been gathered together in a volume put out by the Merrymount Press, 712 Beacon Street, Boston. The book sells for $1.50.

LYNN, MASS.
ITEM

NOV 1 9 19

Radio Waves

The Boston Symphony Orchestra inaugurates its fifth season of broadcasts exclusively over NBC networks tonight. This program will be heard through WBZ from 8.45 to 9.30 o'clock, broadcast from New York, where the Symphony Orchestra will be playing the first of its annual subscription series of New York concerts. Dr. Serge Koussevitzky will conduct.

80.

Trans. Nov 25/36

Second Sound of a Pair of Symphonies

The Boston Symphony Orchestra, conducted by Richard Burgin at its regular Friday afternoon and Saturday evening concerts of this week, will open the program with the great Organ Toccata in C-major of Bach in Leo Weiner's orchestration. The program continues with two symphonies, both of which will receive their second pair of performances in Boston. The Kalinnikov Symphony in G-minor was heard under Monteux, and Hindemith's "Mathis der Maler," under Richard Burgin only two seasons ago. The same program is also to be played in Sanders Theater, Cambridge, tomorrow evening.

The music of Hindemith is in three sections, each one illustrating a panel of Matthias Grunewald's famous Isenheim Altar. The movements bear the titles, "Concert of Angels," "The Entombment," and "Temptation of Saint Anthony."

When Basil Sergeivich Kalinnikov journed to Moscow to study music, he found himself a fellow student of a young man named Koussevitzky. Unfortunately for the composer, however symptoms of consumption appeared, and most of his creative work had to be done under the shadow of the dread disease, which finally completed its work when he was but thirty-five years of age, in 1901. But the symphony, completed only four years before his death, is not the music of a sick or a discouraged man: It is alive with an intense vigor and a rich joy of life.

The opening movement begins at once with the first theme, which is the principal subject of the whole work. It is in the Dorian mode, of a character unmistakably Slavic, and has an answering phrase of a thorough chromaticism not unexpected in those post-Franckian days. A long, rich second theme of ambiguous tonality is heard from horns and lower strings. There is much development and a fresh recapitulation in which the second theme shows its firm tonal nature by staying in G-minor. It has already appeared in the distant key of F-sharp minor in the exposition.

The Andante is brief. There is a theme for English horn against an evanescent whisper of harp and strings, a dramatic climax and a return to the music of the first pages. Similarly the Scherzo; but it is gay, alive, energetic. The trio is as Russian in its quiet song as is the main section in its dancing colors, its stamping boots.

Like Franck and Taneliev, both familiar to Kalinnikov, the composer has built his Finale of material from the earlier movements. Thus it commences with the main subject of the first part and reaches its great climax with the English horn theme from the slow movement. There is a new subject with a folk-dance-like refrain, which later serves as a contrepoint to the great concluding slow movement theme. G. H. L. S.

Tr. [illegible] /36

Programs in Prospect

Dr. Koussevitsky has made a change in the program for the Friday afternoon and Saturday night symphony concerts of this week. In place of the promised excerpts from the third act of "Die Meistersinger" the orchestra will play the "Forest Murmurs" from "Siegfried." The rest of the program will remain the same.

Next week the Orchestra will give no concerts in Boston, since it will undertake a long tour that will take it successively to Rochester, Buffalo, Detroit, Ann Harbor, Toledo and Pittsburgh. The program for the week-end concerts of the following week (Dec. 18 and 19) will consist of Arthur Foote's Suite in E major, MacDowell's Second Piano Concerto and the Brahms Symphony in F major. Howard Goding, the well-liked Boston pianist, will be the soloist in the concerto of MacDowell, whose seventy-fifth birthday anniversary falls on Dec. 18.

The program for the concert of the Symphony Orchestra in Sanders Theater, Cambridge, on Thursday evening, Dec. 17, will be the same, with the exception that Tchaikovsky's Overture-Fantasia, "Romeo and Juliet," will be substituted for the suite by Foote.

MUSIC

Am Nov 28

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The seventh regular concert of the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Bach
Organ Toccata in C major (orchestrated by Leo Weiner)
Hindemith..Symphony, "Mathis der Maler"
Kalinnikov.. Symphony No. 1 in G minor

When the definitive history of music since the war is written we may prophesy that the "Mathis der Maler" symphony and the third and fourth symphonies of Albert Roussel will take an important place in the discussion of orchestral music. It is not that they blaze new paths or mark the climax of a special trend, but that they sum up with consummate technical skill the musical thought of our time. Of course there are those who argue that the musical thought of our time is negligible, a statement with which we violently disagree. There is not much reason to bring Roussel's name into this review, except to help advance a theoretical opinion. The use of two names (even of composers who are dissimilar) serves to define an argument.

Hindemith in this symphony has refined his art; he is no longer the exuberant spinner of dissonant counterpoint. Mr. Ernest Newman firmly believes that he has merely shown himself in his true colors, those of the academic German musician. But this would only be a fair statement in the best sense of the word academic. If it applied to the composer's contrapuntal skill, to his adroit calculation of dynamic effects, we should have no quarrel with the criticism. Obviously Mr. Newman did not so intend his remarks.

Yet the poignant simplicity of the slow movement, "The Entombment," the marvellous interplay of voices in the last part of "The Angelic Concert" and the masterly opening of the last movement are hardly the work of a mere academic. The titles of the paintings are useful to set the mood of each movement, but they would not justify the assumption that Hindemith was a composer of program music in the sense that Strauss is one. To us this is a profoundly moving and beautiful work of musical art. That it is also ingenious is an additional pleasure to be derived. We admired it when Mr. Burgin conducted it two years ago. Yesterday, after an excellent performance by the orchestra again under Mr. Burgin, we admired it still more.

If the Hindemith symphony has a program, but is not really program music, the Kalinnikov symphony provides the exact converse of this proposition. It is a straightforward work, remarkable for its lyrical feeling. At times it has a folk-song character, although the composer did not lack for invention in the development sections. Philip Hale was astonished in his review of the first Boston performance of this symphony that it had not been performed before. Certainly it should not be neglected; but too frequent performances might easily cause its charms to fade. At the rate of one every 15 years we shall probably be saved the fate of feeling obliged to write unkindly of it!

The symphonic public is not likely to be in the habit of attending organ recitals, so that Bach's great works for that instrument will not be heard by it at all unless in some orchestral arrangement. This should be excuse enough, for it cannot be denied by the purists that such works as this C major Toccata or the G minor fantasy and fugue are extraordinarily effective when scored for a full orchestra.

Mr. Burgin conducted the orchestra with the main eye on fidelity to the composer's intentions. It is always a pleasure to have him lead the Boston Symphony, since he knows its qualities so intimately. Moreover he has a way of presenting us with a stimulating program such as that of yesterday. He will conduct the same program this evening. Next week Dr. Koussevitzky will return to his post in a program consisting of a concerto grosso of Handel, a symphony of Clementi (revised by Casella) and three selections from Wagner.

Her. MUSIC

[illegible] 1/36

MONDAY SYMPHONY

The Boston Symphony orchestra Serge Koussevitzky, conductor, gave the second concert of the Monday evening series last night in Symphony hall. Joseph Brinkman pianist, was soloist. The program was as follows:

Symphony in C major, No. 34......Mozart
Concerto for piano and orchestra, No. 2, in F major ....Sowerby
Symphony in D minor ....Franck

The second piano concerto by the American composer, Leo Sowerby was performed last night for the first time anywhere. It is an interesting work, but probably not one of great importance. A mood of exuberance, established in the opening measures, promised to provide refreshing entertainment. This exuberance was, unfortunately, carried too far, and induced a monotony of rhythm which was suggestive of jazz dance music. Mr. Sowerby does not seem to have a great deal of originality, either melodic or harmonic. The rather aimless recitative by the clarinet in the slow section is distinctly reminiscent of Negro melodies, and Mr. Sowerby's use of the modal and pentatonic scales suggests an atmosphere of folk-lore or Scottish popular songs. On the whole, the work appears to be a gallimaufry, made up of elements from all over the world. It is impossible to form an accurate judgment of Mr. Brinkmann's playing from his performance last night. There were long passages where the piano seemed completely inaudible but this may have been the composer's intention, on the pretence that the piano was to supply harmonic color as a background.

From the point of view of interpretation the most beautiful playing of the evening occurred in the slow movement of the Mozart Symphony. The balance and precision of the strings (accompanied only by the bassoons) were surely perfect; the phrasing and subtle nuances of the exquisite melody were unforgettable. The tempi of the first and last movements of this symphony, however, were questionable. An exceedingly fast tempo produces an effect of brilliance, but it does so at the expense of the melodic detail, which is inevitably rendered indistinct. This was particularly noticeable last night in the first movement, where the Lombard figures, so characteristic of the "Style galant" of the period were transformed into grace notes. The performance of the Franck symphony was eloquent and exciting. The long lines of the music were preserved without neglect of the exquisite detail. Mr. Speyer's English horn solo lent an expressive sadness to the pensive character of the allegretto. P. C. A.

CONCERTO BY SOWERBY

Brinkman Plays His Second With Symphony

Post Dec 1

BY WARREN STOREY SMITH

The vexing question of what the young artist should play was brought forcibly to mind at last evening's concert of the Boston Symphony Orchestra, the second of the current Monday series. An Iowan pianist, Joseph Brinkman, head of the department of music at Ann Arboor, made his Boston debut as soloist in the first performance anywhere of the Second Concerto of Leo Sowerby. Had Mr. Brinkman, apparently a most capable pianist, played one of the standard concertos, there would be the usual and inevitable comparison of his performance with those of his great predecessors. As it was, the listener's attention was largely centered on the music of Mr. Sowerby. And it is the music, rather than the performance of it that calls for extended comment.

As an American of English and Canadian descent, a native of Michigan, Mr. Sowerby as composer sedulously avoids the influence Teutonic and the influence Gallic. The thematic sources of this concerto, a brief, vigorous and diverting piece, are predominantly Celtic, Gaelic, American Indian and Afro-American. The so-called "Scotch snap," prominent in this work, is in fact characteristic of all the last three idioms.

In the modern fashion, Mr. Sowerby combines three movements in one, using partly the same material in the first and last. These two sections have plenty of "go," though the latter seems to end somewhat prematurely. The middle, slow division, achieves a considerable richness of thought and sound, and without recourse to conventional formulae. It is here that the composer seems to have the most to say. The concerto as a whole, quickly over, was something that one would gladly hear again. Mr. Brinkman, submerging himself in Mr. Sowerby's music, was twice recalled. Less able pianists have been more enthusiastically received when the music they played was known to the audience.

For the rest last night's programme contained pieces that Dr. Koussevitzky and his orchestra have already given us this season: Mozart's early Symphony in C major and the Symphony of Cesar Franck.

GAZETTE

Columbus

NOV 18 1936

WMAL at 8:45 p. m.:

The Boston Symphony under Dr. Serge ~~Koussevitzky~~ will give the first air performance of its regular 1936-37 season from the stage of Carnegie Hall in New York. The Orchestra will continue its broadcasts throughout the season, and with the return of this group to the air, radio will present to its listeners all of the major orchestras from New York to California. The Orchestra will offer Haydn's Symphony No. 104 in B Flat Major and a portion of Debussy's suite, "La Mer."

Globe MUSIC

Nov. 28/36

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin, concert-master and assistant conductor of the Boston Symphony Orchestra, this week makes his annual appearance as conductor of a pair of concerts in the "regular" series. Dr Koussevitzky's now long-established custom of relinquishing the stand to Mr Burgin once a season has yielded various benefits. In the first place, it provides a brief respite for the Boston Symphony's intensely hard-working leader. Secondly, a number of interesting programs have been assembled by Mr Burgin, several of them bringing forth unusual novelties; last, and far from least important, these appearances have given Mr Burgin opportunity to demonstrate his own considerable gifts as a symphonic conductor.

Yesterday afternoon, in a program demanding the utmost in technical command and interpretive perception, Mr Burgin surpassed himself. The music by which this was accomplished consisted of a transcription by Leo Weiner, a Hungarian musician, of Bach's Organ Toccata in C major; the instrumental excerpts assembled under the title "Symphony" from the opera "Matthias the Painter," by Paul Hindemith, and the First Symphony of a long dead and little known composer of the late 19th century, Basil Sergeivich Kalinnikov.

The orchestra played at its best for Mr Burgin, who, in turn, showed plainly that his ability has increased during but a year. Weiner's transcription, for example, is transparent of texture though grandiosely and solidly written. A careless conductor, however, could easily have permitted this texture to become cloudy. As it was, strings, wood and brass were mingled and contrasted with superb clarity. What is more, Mr Burgin's reading brought out the showiness of Weiner's glitter added to the original brilliance of Bach.

This transcription ought to supply but little fuel to the arguments of thoughtful persons either favorably disposed of antipathetic to making-over Bach for orchestra. Weiner was justified in stressing force and the large dimensions of a work which represents the virtuoso organist, and not the spiritual Bach. The weakest points of the transcription are the recurrent quasiorgan effects, which may or may not have been deliberate.

One of the most notable pieces introduced to Boston by Mr Burgin is Hindemith's music inspired by the three paintings of Matthias Gruenewald for the altar at Isenheim, in Alsace. The so-called "Symphony" was first heard here Dec 7, 1934, and at that time created a remarkable impression. After two years, the more enduring of the three sections seems to be the last, on the temptation of St Anthony. "Angelic Concert" and "Entombment," especially the former, now appear to this reviewer to suffer from dryness.

"The Temptation of St Anthony," on the other hand, is more vital in spirit, and though Hindemith sought only to re-create the emotion aroused in him by the pictures, and not to write "program" music, one cannot escape the feeling that in the mingling of ancient melody with the dissonant contrapuntal methods of today, Hindemuth really depicts the grotesque of Gruenewald's painting. From a purely musical point of view, this section offers more variety of instrumentation and substance.

How regrettable that Kalinnikov died of tuberculosis just two days short of his 35th birthday! His first Symphony, in G minor, is a work of great promise, revealing that its creator had gone far in mastering the orchestra, that he possessed a budding individuality in melody and harmonization. Echoes of Tchaikovsky, perhaps of Taneiev, are forgotten in the warmth and high spirits of Kalinnikov's half revealed originality. It is remarkable, too, that a man dying from a dread disease should be able to put away the melancholy which must have fallen upon him, and write music full of strength.

In spite of Kalinnikov's talent, the First Symphony is typical of some Russian musical minds, of Taneiev and Rimski-Korsakov, for example, neither of whom could be impugned on grounds of crudity or dullness or melodic poverty. But somehow, like those two, Kalinnikov seems to have existed upon the surface; his music penetrates no deeper than one's waistcoat buttons. A matter of taste, no doubt, in which one may express a personal dislike without questioning the pleasure the work brings to others. C. W. D.

BURGIN AT HELM WITH SYMPHONY

Post Nov. 28/36

Well Selected List of Pieces Given Hearing

BY WARREN STOREY SMITH

This week the Symphony Orchestra plays under the direction of its concertmaster and assistant conductor, Richard Burgin, and as always when that is the case, the programme is one which does not encroach upon Dr. Koussevitzky's territory. Thus we heard yesterday a semi-novelty, a piece introduced here by Mr. Burgin two years ago, and a resurrection from the days of Mr. Monteux.

BACH'S TOCCATA IN C

Bach's Toccata in C major, one of the most brilliant of his compositions for the organ, was played in its original form during the Bach-Handel Festival at Symphony Hall in the spring of 1935. It was heard yesterday in an orchestral transcription by the Hungarian, Leo Weiner. Hindemith's "Matthis der Mahler" has now been twice heard, both times from Mr. Burgin, and the remaining item on a generally interesting list was the First Symphony of Basil Kalinnikov, which enjoyed a single performance here in 1921.

To be sure, there has been a subsequent performance in Boston of Kalinnikov's Symphony at the hands of the People's Symphony orchestra, but many in yesterday's audience must have been hearing it for the first time. The piece is one which anyone might like, and over which no one is likely to get excited.

Lyrical and Rhythmical

A composer of talent and of promise who died in 1901 at the age of 35, Kalinnikov is now known chiefly by the piece which first brought him fame. Neither obviously derivative nor strongly individual, the symphony abounds in attractive themes of either a Slavic or a near-Eastern cast. In its lyric flow, its transparent orchestration and rhythmic impetus, the symphony recalls Schubert.

Yesterday Mr. Burgin gave full play to all these elements. In particular the last movement, in which themes from the first and second are recalled, was good fun.

A Superb Transcription

Those who object on principle to orchestral transcriptions of organ works will probably have none of Mr. Weiner's present effort, but even they must admit that he has accomplished his task respectfully. There is no parade of incongruous orchestral effects. There is often a clear simulation of the organ tone. Only the extreme purist would object to the harp octaves which serve as bass for the beautiful melody of the oboe in the second division. Such is the native splendor of the Toccata itself, with its exuberant introduction and its exhilirating final fugue, that in any medium it would be a joy to hear.

As he did later with the Symphony of Kalinnikov, Mr. Burgin gave the music the momentum which it requires.

Hindemith's Work

And so to Hindemith's orchestral reflections on the altar-piece of Matthias Gruenewald, which has been called "the most imposing single monument of German painting." The first and second movements, "The Angelic Concert" and "Entombment" capture not a little of the painter's emotion. There is here in Hindemith's music a flavor both mystical and medieval, although what he has accomplished is no mere reconstruction of an earlier medium. In "The Temptation of St. Anthony," which might be more convincing if it were briefer, the music measurably misses both the viciousness of the saint's tormentors and the elate ecstasy of his triumph.

The brass chorale at the end is impressive, but it lacks the proper lift. Nor can we shift the burden from the shoulders of Hindemith to those of Mr. Burgin, who seemingly interpreted the music with complete sympathy.

NEW ROCHELLE, N. Y.
STANDARD-STAR

NOV 19 1936

Boston Symphony Orchestra Returns To Air Waves Tonight

Famous Musical Organization To Broadcast Program Over WJZ at 8:45 o'Clock From Carnegie Hall—Cordell Hull To Speak

Another of radio's outstanding features returns to the air tonight when the world famous Boston Symphony Orchestra inaugurates its fifth season of broadcasts.

This program, to be heard over WJZ from 8:45 to 9:30 o'clock, will be broadcast from Carnegie Hall in New York where the Boston Symphony Orchestra will be playing the first of its annual subscription series of New York concerts.

81

What's Going On in the Arts

Christian Science Monitor

"Lady Precious Stream"

Last evening, at the Plymouth Theater, Morris Gest first presented "Lady Precious Stream" to a Boston audience as the second subscription play of the Theater Guild and American Theater Society season. This play needs small introduction, since it is one of the current season's Broadway successes and is nearing its 800th performance in London. Lacking quite definitely the virility and authenticity of a performance by Mei Lan-Fang, it still offers a real experience to the playgoer.

What, after all, has changed with the passing of more than 2000 years? So long has this story, by word of mouth, been handed down the years; yet to us it is as modern in its universal appeal as the latest gangster play—even more so. True, Dr. Hsiung, noted Chinese poet and playwright who has transcribed this ancient romance, has made certain concessions to our astonished eyes and ears. He permits us an Honorable Reader in impeccable evening clothes, who explains the happenings on the stage; who leads on our faltering understanding to furnish the traditional, stylized Chinese stage which is as empty of scenery as was the Elizabethan; who prepares us for the steppings over imaginary door-sills and the wrappings on nonexistent doors; who explains that, when a property man hands the hero a tasselled whip, we may know he is on horseback.

Yet no middleman is actually required to make intelligible to us the familiar story of the youngest daughter of the Prime Minister who insists upon marrying the gardener-poet, is abandoned by him in her poverty, and finally reclaimed when her adventurer-husband has become king of the fabulous western regions. Even 66 generations ago maids were faithful, brothers-in-law envious. and pompous, important ministers of state were ruled utterly by their wives. Hence we know this play, which might be found a trifle insipid, if it were not for the exquisite subtleties of the humor which moves always just beneath the surface.

Clarence Derwent, who plays the old Prime Minister, is excellent in his now testy, now affectionate regard for his favorite daughter; William Hutchison, as the gardener, Hsieh Ping-Kuei, furnishes good support; and Constance Carpenter, as Lady Precious Stream, is all grace and delicacy in the restraint of her portrayal. The other members of the cast were satisfactory, particularly perhaps the two property men. The eminent Chinese actor, Mei Lan-Fang, created, designed and executed the brilliantly beautiful costumes.

M. W.

Monday Symphony Concert

Patrons of the Monday series of Boston Symphony Orchestra concerts were fortunate in the program selected for performance last night in Symphony hall. Opening with the Mozart Symphony No. 34 in C major (K. 338) Dr. Koussevitzky proceeded to offer a new work in a first performance—the Pianoforte Concerto No. 2 in E major by Leo Sowerby, with Joseph Brinkman, pianist, making his initial bow to a Boston Symphony audience as soloist. The concert closed with Franck's Symphony.

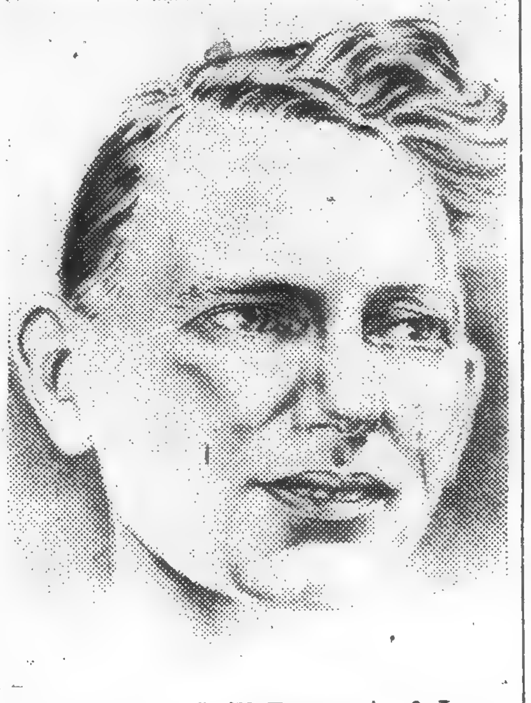
The Mozart symphony was heard in the regular Friday-Saturday series in early November, and the Franck symphony came to a hearing in this same series a fortnight or so ago.

The Sowerby concerto proved such in name but not in letter, if the listener demanded of it regularity in structure and development. It is written in one continuous movement, rather clearly outlined in three sections, with connecting interludes. Taking cognizance of the thematic material, the listener might with reason consider it a sort of musical frieze, painted in terms of modern rhythm and accented with more or less piquant harmonies. It would be simple to evolve a program for the work, but not at all necessary; it stands on its own very evident rhythmic feet. The opening measures are lively, with the thematic material somewhat angular in outline.

A central section is in more contemplative mood. The work ends in another exuberant outburst of tone. It is a continuation of the old-fashioned rag-time music, glorified, but it is not jazz as we of today interpret that term. It is entertaining, almost conversational music, but as a vehicle for displaying the talent of Mr. Brinkman it was rather a loss. We felt that the pianist deserved a better opportunity than that vouchsafed him by Mr. Sowerby, for Mr. Brinkman has a crisp technique and is evidently a man who does not spare himself in the preparation of a work. He justly won the several recalls demanded by the applausive audience.

G. M. S.

Artist-Virtuoso



Drawing by Will Rapport of Jean Bedetti, Who Is Giving a Cello Recital This Evening in Jordan Hall

Boston Stage Notes

Continuing productions on Boston stages are "Dead End," in its second week at the Colonial; "New Faces," in its final week at the Shubert, and "It Can't Happen Here," at the Repertory.

"Blossom Time," the operetta with Schubert's music, will return to the Shubert next Monday for a two-weeks engagement.

On the same evening, the San Carlo company opens with "Carmen" a week of opera at the Boston Opera House.

Next week at the Repertory, the Federal Theater will present a comedy, "Life's a Villain," by Frederick Hughes.

PAINTINGS AT SYMPHONY TO BE SHOWN THIS WEEK

A selection of paintings by the great English and Dutch masters, loaned by Alvan T. Fuller, will be shown at Symphony Hall during the concerts this week. They include master works by Van Dyck, Rembrandt, Reynolds, Gainsborough, Romney, Hoppner and Turner.

The paintings will be seen first by the Friends of the Boston Symphony Orchestra, at their annual meeting which will take place at the hall this afternoon at 4, admission by card.

At this meeting there will be addresses by Jerome D. Greene, director of the Harvard tercentenary celebration. There will be music by the orchestra, under Dr Serge Koussevitzky. Tea will be served in the foyer.

At the concerts of Friday afternoon and Saturday evening, Dr Koussevitzky will give the first American performances of a symphony of Muzio Clementi, the celebrated contemporary of Beethoven. The symphony, with three others, was recently discovered after having disappeared at his death 100 years ago. There will also be played Handel's Concerto Grosso, Op. 6, No. 6; the three Wagnerian excerpts—"A Siegfried Idyl," "Forest Murmurs," and the Overture to "Tannhauser."

Globe Dec 3

READ THE

Symphony Concert

Monitor – Dec. 1/36

Joseph Brinkman Soloist in First Performance of Leo Sowerby's Second Piano Concerto

With none of the flourish that usually precedes the presentation of a contemporary American's new composition at a symphony concert, and with, indeed, an excessively modest notice in advance, Leo Sowerby's Second Piano Concerto in E major was given its first performance by Joseph Brinkman and the Boston Symphony Orchestra under Dr. Serge Koussevitzky at Symphony Hall last evening. "Excessively modest," because Mr. Sowerby is an honored and important name among American composers.

The concerto that we heard last night is not an important composition; that was immediately evident. But it is a pleasant one for which the composer need make no apologies in any company except that vanguard of the sophisticates who have forgotten the pleasures of reminiscence. For Sowerby's music is nothing if not reminiscent and nostalgic. It is even reminiscent in the less favorable sense: after the composer has given the bassoon its head with a tune that was our old friend "Pretty Baby" if it was anything, he called on the clarinet and accompanying instruments to give us their "impressions" of Respighi's "Pines of Rome."

Yet there seemed, somehow, nothing dishonest about the whole procedure. Sowerby writes here from the heart (which is still unfashionable) and he writes tunes that can be whistled (which is almost more unfashionable). But he manages to present a fairly individual face on the music. In the slow section—after the Respighian beginnings—you begin to be sure that you are listening to Rachmaninov; but then the composer catches up with you and convinces you that nobody but an American could have written this music.

The concerto is in a single movement, subdivided into a fast section a slow and another fast. The piano is treated principally as an instrument of song. It must have been treated more brilliantly by the composer, though, than it sounded last night, for Mr. Brinkman, who turned out to be a most musical pianist seemed also to be an excessively delicate one. The fault may have been in Mr. Sowerby's orchestration, or in the accompaniment under Dr. Koussevitzky, but I do not think either was the case. The orchestral portion seemed, in fact, to be reproduced with admirable conviction as well as clarity by the musicians under Dr. Koussevitzky's lead.

Returning after a week's vacation, the conductor resumed where he had left off. That is to say, it was an evening of superb orchestral playing. The opening number was the Mozart Symphony in C major (K. 338) and the closing one was Cesar Franck's Symphony—both of which had been heard at earlier week-end concerts of the orchestra this season. The playing of the strings in the slow movement was caressingly and captivatingly beautiful. The phrases were finely polished, the Mozartean sentiment was aristocratically reproduced. Never has the orchestra under Dr. Koussevitzky played Mozart more happily. The last movement was a little too fast, and, more important, a little too nervous; but here, too, it was possible to admire the unanimity and precision and lightness of the instruments.

The presentation of the first movement of the Symphony by Franck indicated no essential change from that given earlier in the season. Either Franck is hopelessly out of date and an over-rated composer to boot, or Dr. Koussevitzky's approach to the Symphony does not do it justice.

M. S.

Trav. Friends of the Symphony Dec 1/36

Two years young and two thousand strong, the association of Friends of the Boston Symphony Orchestra is on a revolutionary mission.

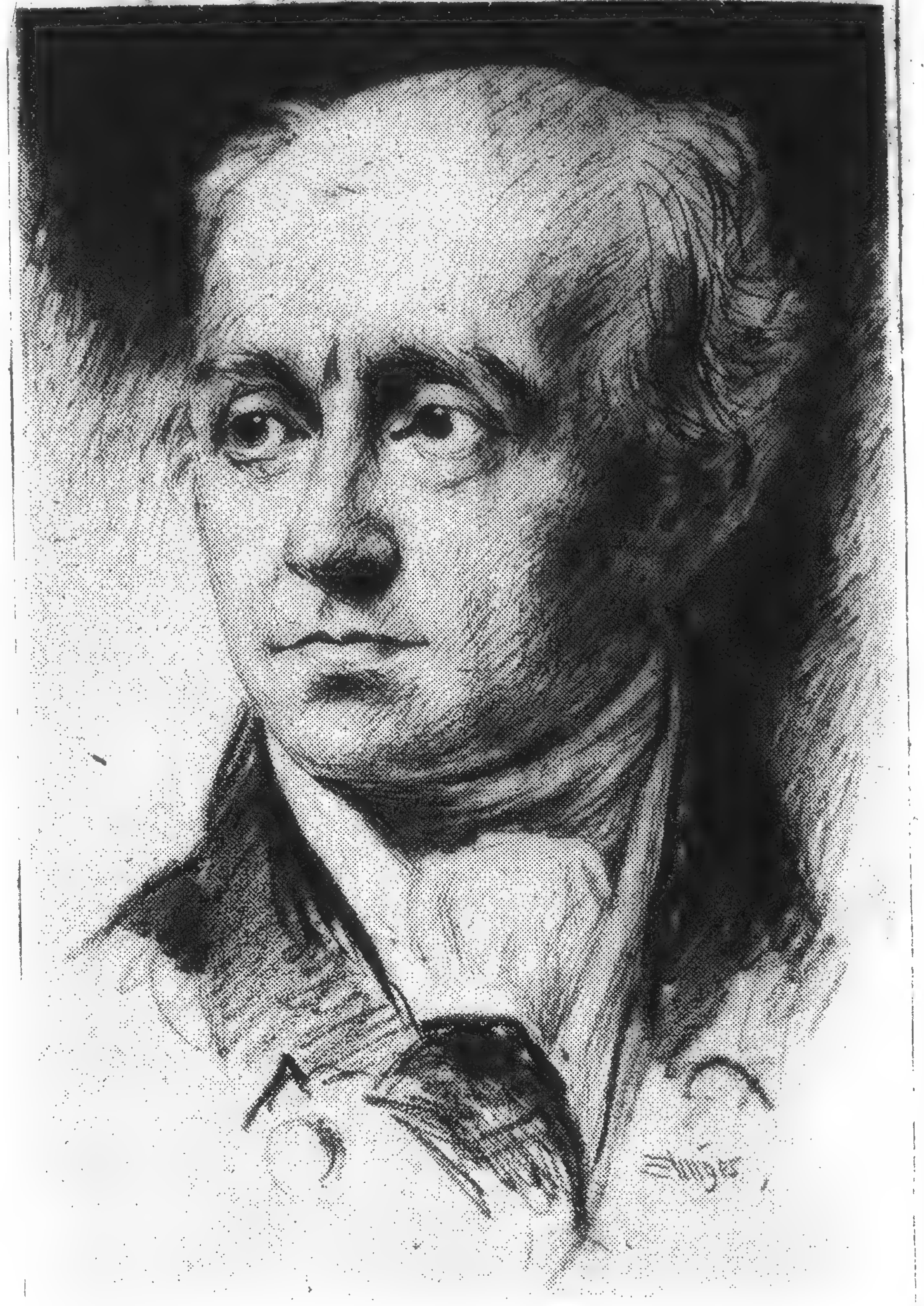
Its purpose is to strengthen by broadening the financial base of the Boston Symphony Orchestra. Heretofore, a limited number of patrons kept the books balanced. Now we find that the Symphony's "friends," in growing numbers, are insistent upon shouldering some of the responsibility.

This is as it should be. The orchestra is of Boston and every person with a live interest in extending its successes is eligible as a "friend."

It isn't a question of "how much," for the size of the membership fee is left to the discretion of the individual. Few will forego the privilege and honor of being enrolled among the Friends of the Symphony.

Dec. 2/36

Master



By a Staff Artist

Muzio Clementi

Boston Symphony Rehearses Long-Lost Clementi Work

There is an air of climactic excitement in Symphony Hall.

Behind the great reddish curtain which separates the dim auditorium from the brightly lit stage, Dr. Serge Koussevitzky lashed his players with a thousand strokes of the baton.

For a new symphonic work is being rehearsed for the first time. A new symphonic composer has been discovered.

Now crouching beside his music stand, now half sitting on the stool-like conductor's chair, now standing tense and with arms outspread, calling for redounding climaxes, Dr. Koussevitzky interrupts his players at frequent intervals.

Play It Beautifully

"Dolce, dolcissimo," he pleads. "It is beautiful music, gentlemen. Play it beautifully. . ."

And following a mellifluous string passage.

"Non, non. It is too cold. . . . Give me the warm Italian sunshine, gentlemen." As he speaks, the inflections of his voice caress the music like the warm sun of which he speaks.

The orchestra arrives at a delicate duet passage for flute and oboe, Another halt. The background is obscuring the melody.

"As soft and fine as possible," whispers the conductor, displaying in a graceful movement of the hands the very fineness he wishes. "It must sound . . . Everything must sound."

Later still, a rapid movement fleets through the violin section.

"No, no. You are late." Using his baton to bow an imaginary violin, he asks for quicker shorter movements.

So for Two Hours

This goes on for nearly two hours. The three great shafts of light on the other side of the red curtain have moved many feet, throwing glints of light across the backs of the empty seats. Like immobile sentinels they stand. One almost expects them to be roused somehow by the excitement of the music.

Finally the break comes. With a few parting instructions, the maestro retires to his dressing room.

There, he expresses in words the intensity and enthusiasm which he has been displaying for the "new" work by a composer who wrote his last symphony more than 100 years ago.

He is Muzio Clementi, an Italian of the latter eighteenth and early nineteenth centuries, whose 20 symphonies have been completely forgotten, while he is known today chiefly for his "Gradus ad Parnassum," a series of piano exercises.

Goes Into Repertoire

"You liked it?" asks Dr. Koussevitzky. "Yes, it is marvelous—and very difficult to perform, too," he remarks, and then, by way of explanation, "Well, you saw how we worked."

The distinguished conductor, who looked so tall on the stand, is rather a small man close to. But the stature of his enthusiasm, of his intensity, is undiminished. His eyes shine as he talks of the music.

"Clementi, yes, he was a master. . . . The symphony will certainly go into our repertoire and I shall try to discover some more of his works."

Dr. Koussevitzky explained further that between the eighteenth century and the post-war period there were no great Italian composers of absolute music.

Clementi an Exception

Clementi—ranked by contemporary critics with Mozart, Hayden, Beethoven—was the sole exception. But his works disappeared. Editors in those days were careless. And people became more interested in Clementi's piano exercises than in his symphonic works.

Asked whether the return to composers of an earlier period indicated a dearth of new contemporary material, Dr. Koussevitzky shrugged his shoulders.

"It is a poor time of creation," he said. "We are not in a period of creative activity. Everything lasting seems to have been done."

And then returning to Clementi he remarked, "Yes, this man had great talents. And Casella, who arranged the work, is a master."

To be exact, Alfredo Casella is not only a master composer, but his detective exploits in rediscovering Clementi sound like something out of a first-class detective yarn.

Something of a Mystery

Clementi himself was a mystery. Hailed by critics of his day as a composer of symphonies, he left not one orchestral manuscript. In 1817, he was reported to be working on six master symphonies which were to be his crowning glory. These also disappeared.

Just 100 years later, a batch of Clementi manuscripts from the estate of Dr. William H. Cummings, the English musicologist, were sold to the Library of Congress in Washington. And in 1934, Casella went to Washington, found four symphonies with incomplete first movements. He went over 1000 pages of manuscripts, revisions and final drafts.

One of the symphonies (in D major) he found to be complete except for the beginning of the first allegro and its introduction. Eagerly he went through the manuscripts again, but failed to find anything.

Found in British Museum

At last it occurred to him that the British Museum had an introduction and fragment of an allegro acquired in 1871 and catalogued under the classification, "Sketch."

Taking photostats of the Washington manuscripts to the British Museum, he found that his hopeful expectation was fulfilled—that the British Museum manuscripts had been mislabeled and that they were the missing initial sections of the second symphony.

And this is the Symphony, which after 100 years' obscurity, will be given its first performance by an American orchestra on Friday afternoon and Saturday evening.

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Masterful Performance of A Program Poorly Assorted

Trans. Nov. 28/36

Exhibition of Orchestral Virtuosity; Richard Burgin Appears as Conductor

By Moses Smith

Richard Burgin, who is conducting this week's Boston concerts of the Symphony Orchestra, has not been fortunate in his programs on the occasions of his infrequent trips to the conductor's stand in recent seasons. For one reason or another, which can only puzzle the bystander, his programs have tended to be a collection of hand-me-downs; or, when they consist of more solid musical fare, they tend to be ill-assorted.

This week's program, heard by the present writer at yesterday's matinee performance and to be repeated, of course, this evening, exemplifies both tendencies. Of the three numbers the Hindemith Symphony, "Mathis der Maler," is stimulating music. The Bach Organ Toccata in C major is, of course, masterly in the original, but it is preposterously over-dressed in Leo Weiner's brilliant but curiously characterless orchestration; the intrinsic musical core is almost totally submerged. To end the concert there is the revived Symphony in G minor by Basil Kalinnikov, heard here previously only under Monteux fifteen years ago. A casual first acquaintance, formed at yesterday's concert, offered little justification for disinterring the mortal remains after so quiet and prolonged a rest.

* * *

The Hindemith aside, one's interest quickly shifted from the music to the performance, because it was an afternoon of magnificent orchestral playing. It was a continuation of the quite incredible progress which the Orchestra has been making at each successive concert from the beginning of the season. Incredible, because Bostonians had already reasonably believed their orchestra a summary of perfections.

There was no doubt, on the other hand, that a fair share of the credit for the quality of the playing belonged to Mr. Burgin, who conducted throughout the program with an authority, relative ease and even plasticity quite surpassing anything he has previously exhibited here on the podium. For some, the playing of the Bach-Weiner music at the beginning may have seemed, in spite of its gorgeous color and wonderful clarity, a little stiff. But that was a matter of style. And some of us yield readily to Mr. Burgin in this matter, when the music of Bach is in question.

The Kalinnikov Symphony is not a show-piece for orchestra, as is the Weiner transcription. But even here, one admired the unanimity and precision of the attacks, the wonderful balance within the separate choirs and among them collectively, and the prevailing tunefulness in the orchestra to match the melodiousness (never mind the substance of the melody) of the score. The music speaks the Russian language; and here, too, Mr. Burgin was quite at home.

* * *

As to the playing of the Symphony that Hindemith drew out of his opera, it may perhaps be summarized in the impression the music made on the listener. The reviewer writing about Thursday night's performance in these columns, seemed on the basis of yesterday's repetition quite justified in referring to "Mathis der Maler" as one of the outstanding orchestral works of our time. It was also easy to agree with him as to the strength and, in a measure the weakness, of the score.

The second movement, "Entombment," is certainly the most unified in mood and content. The first movement, "Angelic Concert," has the typical Hindemith development—largely contrapuntal. If the music-making seemed too repetitive for the previous reviewer, perhaps he failed to take sufficiently into account the eventually theatrical basis of the music (which is not to say that the music is itself theatrical in the bad sense). Hindemith, according to his German apologist, is concerned in each of the three movements principally with mood. And the first movement is in this case successful, though not as much as the second.

The third movement, "The Temptation of Saint Anthony," is least integrated, but it has the best and most powerful matter. Indeed, the opening theme—twelve-tone in construction, by the way—is one of the most arresting passages in the contemporary music that this writer has been privileged to hear. The breadth and boldness—to quote from our German friend—of this subject and of much of its treatment place Hindemith among the great masters of tone. One's arrival at this conclusion, as already suggested, was made more easy by the clarity and vigor and precision of the orchestral playing under Mr. Burgin's understanding direction.

* * *

That same direction, combined with the virtuoso orchestra, could bring out the wonderful clarity that Weiner maintains in his scoring even at moments when all the instruments are sounding thunderously. But they could not justify the field-day that was being made out of the music of the poor, dead, defenseless Leipzig cantor. The only justification for Weiner's treatment would be his own originality. That is what justifies the Schonberg transcriptions. But there is no individuality in Weiner's approach; only knowledge and skill.

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Stokowski's Boys Play Hot For Whiteman at Academy

Symphony Lovers Jam the House—and Like the Music While Jazz King Makes Orchestra History; 24 of Own Players Join Show.

By EDWIN H. SCHLOSS

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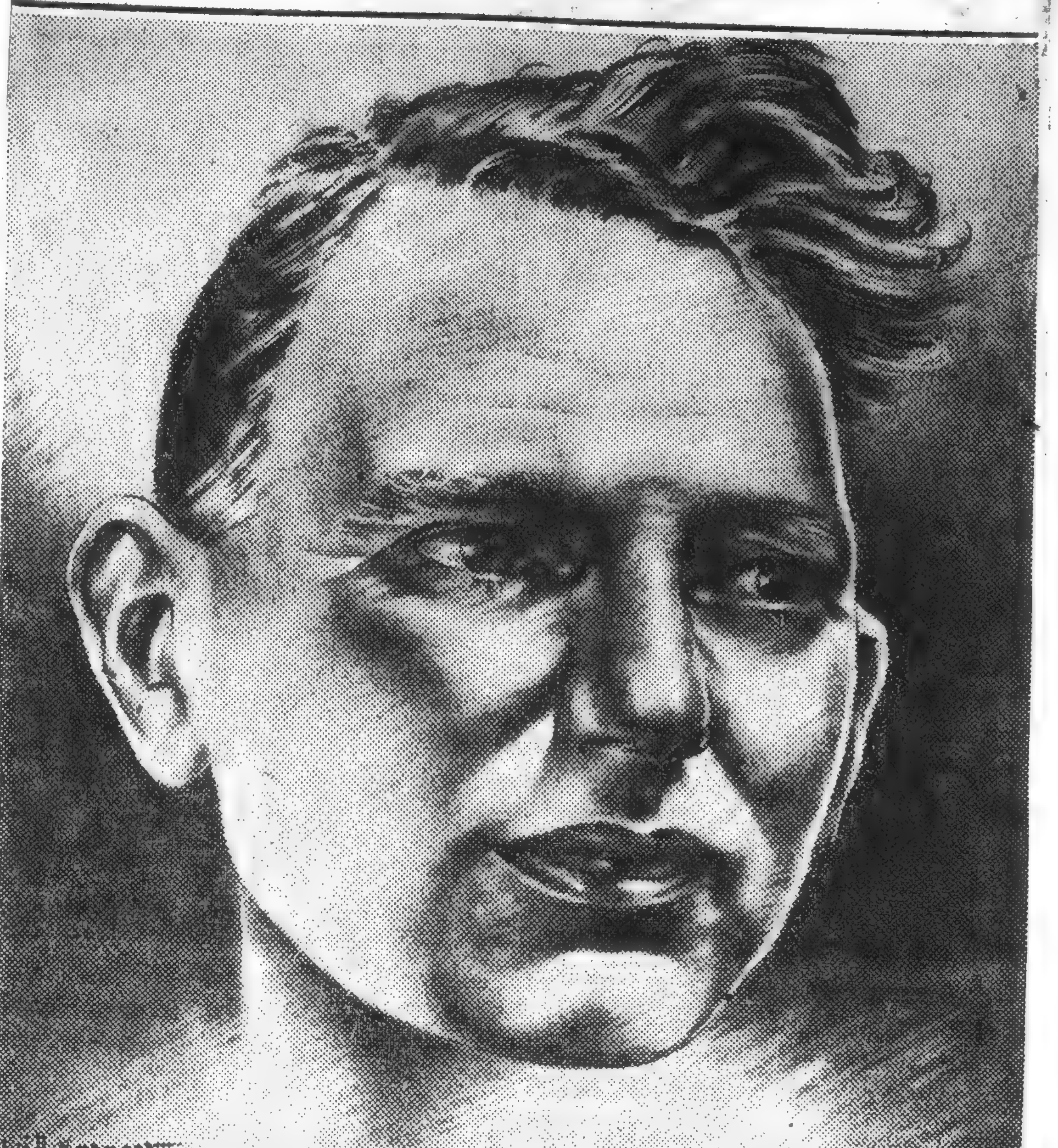
Continued on Page 6, Column 6.

Lyrical Warmths



JEAN BEDETTI
First 'Cellist of the Symphony Orchestra, in Recital at Jordan Hall on Tuesday Evening.

WHITEMAN MAKES ACADEMY RESOUND BY JAZZ SYMPHONY

Philadelphia – Nov. 28/3

Tradition of Staid Olc Place Is Shattered by His "Tonal Artillery"

They ranged from a combination of tone poem and song recital in which a train announcer calls his cars and gets shot for his pains, to broad "kidding" of the "William Tell" Overture, and the music of Bach, and from a brand-new Scottish suite by an Englishman named Deutsch—who is the Whiteman chief orchestral arranger, introduc-

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Stokowski's Boys Make Hot Music

Continued From First Page.

By EDWIN H. SCHLOSS

made his dapper way to the podium, bowing acknowledgements en route.

For the occasion the maestro had tricked himself out in a snappy ensemble of dark afternoon coat, gray pleated trousers, white spats and a white carnation, which made him, as one deb expressed it, "look just like he sounds."

Raising his arms and rolling his shoulders, the season's sole guest conductor of the Philadelphia Orchestra lost no time in plunging into a program of generous length. It included the best features of a night club olio and an experimental laboratory for modern American music of the symphonic-jazz school.

In a Semi-Circle.

The Philadelphia Orchestra was arrayed in special alignment which permitted the 24 strings, plectrum, brass and wood-winds of the Whiteman ensemble to sit in a semi-circle facing their leader.

Taylor, noted American composer, writer, radio commentator and musical wit was on hand to supply "verbal program notes" between numbers. Rightly gauging the spirit of the occasion, Taylor attempted no propaganda for jazz as the basis of great American music.

He told his audience to relax and enjoy thmeselves and gently but pungently kidded the whole show to the amusement of orchestra, leader, audience and Manager Alfred Reginald Allen who hovered in the background all afternoon with a golden smile that wouldn't come off.

A Hot Harpist.

A Taylor nifty: "We are having verbal program notes today because most of Mr. Whiteman's followers can't read."

Though Whiteman himself was, of course, the center of the afternoon, the occasion presented three soloists—Casper Reardon, "world's premiere hot harpist"; Roy Bargy, pianist, and Ray Middleton, baritone soloist.

Middleton gave a fine vocal and dramatic performance of Roger and Hart's "All Points West," a clever tragi-comic musical monologue about a train starter.

"St. Louis Blues," Too.

Reardon played an arrangement of Handy's "St. Louis Blues" for solo harp and orchestra, exhibiting a brilliant technique creditable to Carlos Salzedo, his teacher at the local Curtis Institute in pre-jazz days.

Bargy ended the program with an admirable solo performance of Gershwin's jazz classic, "Rhapsody in Blue."

In the less terpsichorean part of the afternoon Grofe's symphonic sketch "Tabloid" proved most amusing, far outshining the earnest but rather dull "Ebon Chronicle," by the American Negro composer, William Grant Still.

Yesterday's audience was entertained most by Van Phillip's "Thank You, Mr. Bach," and the Scottish suite of Adolph Deutsch which brought four kilted pipers to the stage in full regalia; was most enchanted by Deutsch's arrangements of classical and popular waltzes, and chuckled most at the Rossini-Berry "William Tell Overture, 1937 Model."

Yesterday's concert will be repeated tonight in the Academy as the orchestra's regular Saturday evening event and also at the Hippodrome in New York next Tuesday evening for the benefit of the orchestra's pension fund and Williams College.

The Whiteman Day.

The program follows:

Rainger ....La Bomba
(Orchestration by Allan Small)
Rossini-Berry—
William Tell Overture 1937 Model
(Arranged by Russell Case)
Jerome Kern..Waltz in Swingtime
(Arranged by Adolph Deutsche)
Still ....Ebon Chronicle
(First performance)
Phillip ......Thank You, Mr. Bach
Handy............. St. Louis Blues
(Harp Solo—Casper Reardon)
Rodgers and Hart..All Points West
(Orchestral arrangement by Adolph Deutsch. First performance.)
Deutsch . . . Scottish Suite for Orchestra and Bagpipes
(First performance)
Grofe ....Tabloid
An Essay on Waltzes . . . Selections from Beethoven, Strauss, Gounod, Delibes, Tschaikovsky, Chopin, Lehar, etc.
(Arranged by Adolph Deutsch)
Gershwin........Rhapsody in Blue
(Roy Bargy, piano soloist)

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Mon Tr 82.

NOVEMBER 28, 1936

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The Kalinnikoff Symphony is a simple composition, regular in form and filled with melodic charm and rhythmic vigor and Russian atmosphere of the old school. No doubt it sounded particularly naïve after the sophistication of Hindemith. It is music easy to enjoy, and this is probably its weakness. Its charms, we suspect, would not wear very well. Once in fifteen years is perhaps as often as it should be heard.

Mr. Burgin conducted with authority and the orchestra played with its usual virtuosity. The audience greeted the assistant conductor cordially and rewarded his performance of the Kalinnikoff symphony conductor.

Post Nov 29

We who attend the concerts of the Boston Symphony Orchestra must content ourselves for the most part with legitimate symphonic music. The Philadelphians are in no such circumscribed case. To be sure Eugene Ormandy, now the regular conductor of the Philadelphia Orchestra, offers his listeners programmes such as those to which we are accustomed. But from time to time Mr. Stokowski, whose "resignation" is to be taken in a Pickwickian sense, appears at the Academy of Music and proffers, in addition to a few routine orchestral numbers, his own operatic arrangements, his transcriptions of everything from an organ fugue of Bach to a song of Tchaikovsky, his discoveries among contemporary Russian and American composers otherwise unknown, and his impromptu speeches. And at the concerts of the week just past, the Philadelphians heard a concert conducted by Paul Whiteman in which his own orchestra was combined with the Philadelphian band and in which the programme included much straight jazz and much jazzing of standard compositions, together with Ferdie Grofe's "Tabloid" and Gershwin's "Rhapsody in Blue," all quite in the manner of the concerts which Mr. Whiteman once gave in Symphony Hall when jazz was by way of being taken seriously by the cognoscenti. On top of it all, Deems Taylor offered oral programme notes. Yes, we of Boston miss a great deal!

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NEW ORLEANS, LA.
Nov. ITEM 26/36

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Masterful Performance of A Program Poorly Assorted

Trans. Nov. 28/36

Exhibition of Orchestral Virtuosity; Richard Burgin Appears as Conductor

By Moses Smith

Richard Burgin, who is conducting this week's Boston concerts of the Symphony Orchestra, has not been fortunate in his programs on the occasions of his infrequent trips to the conductor's stand in recent seasons. For one reason or another, which can only puzzle the bystander, his programs have tended to be a collection of hand-me-downs; or, when they consist of more solid musical fare, they tend to be ill-assorted.

This week's program, heard by the present writer at yesterday's matinee performance and to be repeated, of course, this evening, exemplifies both tendencies. Of the three numbers the Hindemith Symphony, "Mathis der Maler," is stimulating music. The Bach Organ Toccata in C major is, of course, masterly in the original, but it is preposterously over-dressed in Leo Weiner's brilliant but curiously characterless orchestration; the intrinsic musical core is almost totally submerged. To end the concert there is the revived Symphony in G minor by Basil Kalinnikov, heard here previously only under Monteux fifteen years ago. A casual first acquaintance, formed at yesterday's concert, offered little justification for disinterring the mortal remains after so quiet and prolonged a rest.

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The Hindemith aside, one's interest quickly shifted from the music to the performance, because it was an afternoon of magnificent orchestral playing. It was a continuation of the quite incredible progress which the Orchestra has been making at each successive concert from the beginning of the season. Incredible, because Bostonians had already reasonably believed their orchestra a summary of perfections.

There was no doubt, on the other hand, that a fair share of the credit for the quality of the playing belonged to Mr. Burgin, who conducted throughout the program with an authority, relative ease and even plasticity quite surpassing anything he has previously exhibited here on the podium. For some, the playing of the Bach-Weiner music at the beginning may have seemed, in spite of its gorgeous color and wonderful clarity, a little stiff. But that was a matter of style. And some of us yield readily to Mr. Burgin in this matter, when the music of Bach is in question.

The Kalinnikov Symphony is not a show-piece for orchestra, as is the Weiner transcription. But even here, one admired the unanimity and precision of the attacks, the wonderful balance within the separate choirs and among them collectively, and the prevailing tunefulness in the orchestra to match the melodiousness (never mind the substance of the melody) of the score. The music speaks the Russian language; and here, too, Mr. Burgin was quite at home.

* * *

As to the playing of the Symphony that Hindemith drew out of his opera, it may perhaps be summarized in the impression the music made on the listener. The reviewer writing about Thursday night's performance in these columns, seemed on the basis of yesterday's repetition quite justified in referring to "Mathis der Maler" as one of the outstanding orchestral works of our time. It was also easy to agree with him as to the strength and, in a measure the weakness, of the score.

The second movement, "Entombment," is certainly the most unified in mood and content. The first movement, "Angelic Concert," has the typical Hindemith development—largely contrapuntal. If the music-making seemed too repetitive for the previous reviewer, perhaps he failed to take sufficiently into account the eventually theatrical basis of the music (which is not to say that the music is itself theatrical in the bad sense). Hindemith, according to his German apologist, is concerned in each of the three movements principally with mood. And the first movement is in this case successful, though not as much as the second.

The third movement, "The Temptation of Saint Anthony," is least integrated, but it has the best and most powerful matter. Indeed, the opening theme—twelve-tone in construction, by the way—is one of the most arresting passages in the contemporary music that this writer has been privileged to hear. The breadth and boldness—to quote from our German friend—of this subject and of much of its treatment place Hindemith among the great masters of tone. One's arrival at this conclusion, as already suggested, was made more easy by the clarity and vigor and precision of the orchestral playing under Mr. Burgin's understanding direction.

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That same direction, combined with the virtuoso orchestra, could bring out the wonderful clarity that Weiner maintains in his scoring even at moments when all the instruments are sounding thunderously. But they could not justify the field-day that was being made out of the music of the poor, dead, defenseless Leipzig cantor. The only justification for Weiner's treatment would be his own originality. That is what justifies the Schonberg transcriptions. But there is no individuality in Weiner's approach; only knowledge and skill.

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Continued on Page 6, Column 6.

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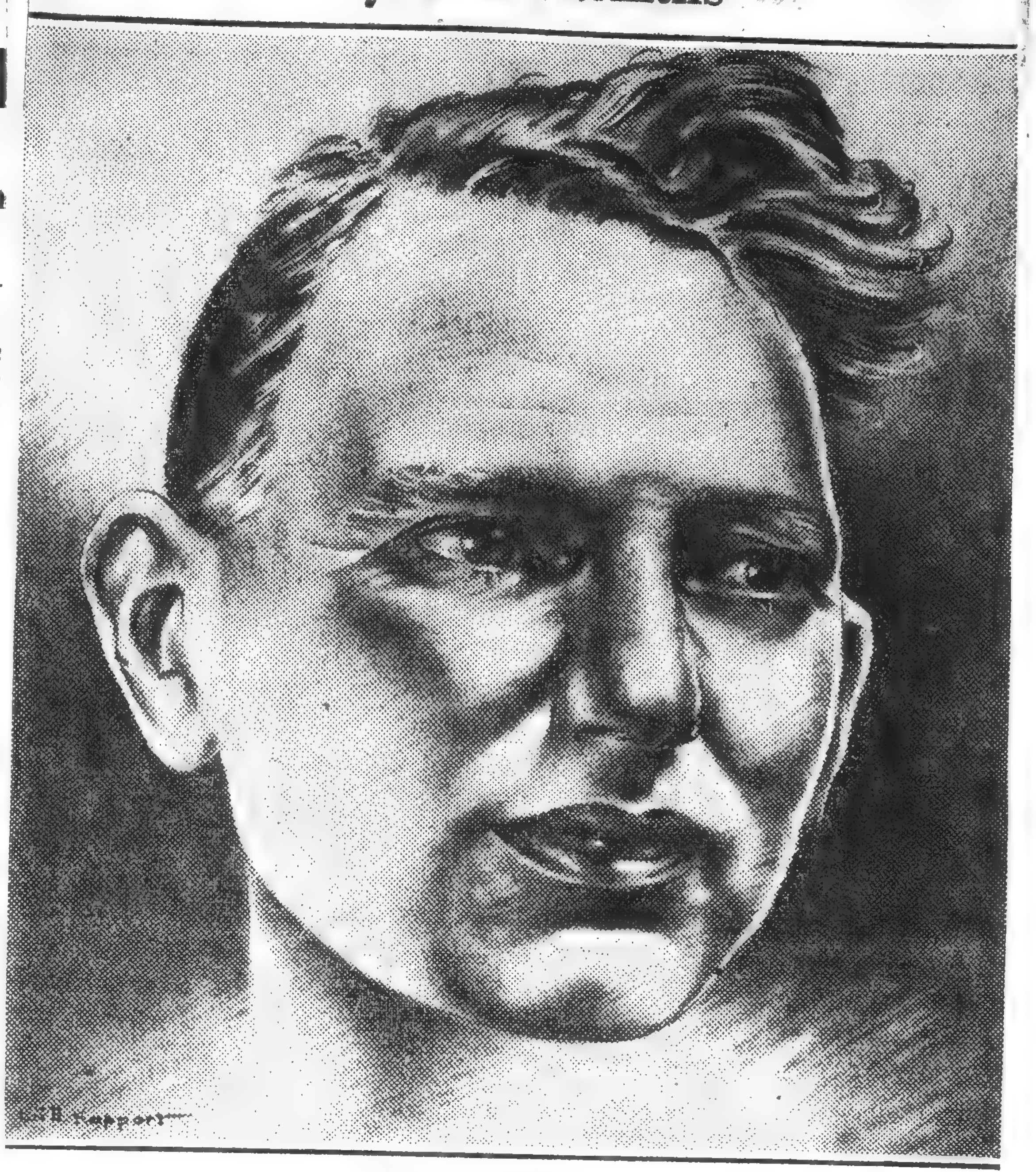

JEAN BEDETTI

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WHITEMAN MAKES ACADEMY RESOUND BY JAZZ SYMPHONY

Philadelphia — Nov. 28/36

Tradition of Staid Old Place Is Shattered by His "Tonal Artillery"

By LINTON MARTIN

PAUL WHITEMAN bounced out upon the stage of the Academy of Music yesterday afternoon and gave such a show as never has been known in the 37 years' history of the Philadelphia Orchestra's regular series.

In a cockeyed but captivating combination of circus and symphony, he tore tradition to tatters with devastating and delirious effect. No peanuts and pink lemonade were visible. But almost everything else was audible, including some music of arresting interest.

All dolled up in white spats, with a flower in his buttonhole and flourishing a baton a yard long, the jazz generalissimo brought up his trick tonal artillery of gourds, accordion, pistols, clattering typewriters, guitar, banjo, saxophone and a few additional odds and ends including four bagpipers in Scottish highland kilts and costume, and reinforced by the full Philadelphia Orchestra as instrumental infantry. He won the capacity crowd without a struggle, even if his "swing time" did not set any elderly ladies in the audience dancing dizzily before it was all over.

'Vacation,' Says Deems Taylor

Deems Taylor, well-known composer and commentator, brought in especially to deliver spoken program notes through the microphone and loud speaker, urged the audience to regard the unconventional concert as "a vacation from culture."

His remarks, explained Mr. Taylor, were intended to do away with the deplorable practice of reading program-notes. "This audience," he said, "includes Stokowski's audience and Ormandy's audience. But it also includes Whiteman's audience. And the Whiteman audience can't read."

Mr. Whiteman leaned forward, murmured something in Mr. Taylor's ear, and the latter observed: "Neither can Mr. Whiteman's musicians."

"Why," said Mr. Taylor, "I have attended some Philadelphia Orchestra concerts when the audience was so deep in program notes you could not tell whether it was a symphony performance or a rainy afternoon at the public library."

Extra! Train Announcer Shot

Appearing on the stage after the third number, Mr. Taylor prophesied that "scandalous as were the things the audience already had heard, worse was yet to come."

Musical ideas and unmusical effects never before combined at one concert comprised the program of 14 numbers which occupied two and and a quarter hours in performance.

They ranged from a combination of tone poem and song recital in which a train announcer calls his cars and gets shot for his pains, to broad "kidding" of the "William Tell" Overture, and the music of Bach, and from a brand-new Scottish suite by an Englishman named Deutsch—who is the Whiteman chief orchestral arranger—introducing the kilted Scotchmen with their bagpipes, to the more familiar "Tabloid" sketches of a modern newspaper, by Ferde Grofe, with typewriters clicking, fire sirens and police car bells, guns, and presumably the roar of presses that sounded like busted machinery.

On such a scrambled occasion the novelties had better be discussed first, regardless of order or interest. The first of them, entitled "Ebon Chronicle," by the Negro composer, William Grant Still, purported to be a musical miniature of the Negro race. It simply turned out to be dull and pretentious, empty of originality, conventionally scored.

Suite in Five Movements

But "All Points West," by the prolific musical comedy team of Richard Rodgers and Lorenz Hart, was a vastly more momentous matter. It is, in short, nothing less than a quite novel musical form, combining, as Mr. Taylor sagely said, "orchestral tone poem, song cycle, and dramatic recitative," as the train announcer mingles personal asides with his official information. The orchestral and vocal music takes on real musical beauty, if with musical comedy leanings, and is deftly scored. The vocal solo was persuasively sung by Ray Middleton, baritone.

The "Scottish Suite for Orchestra and Bagpipes," by Adolph Deutsch, who is Mr. Whiteman's tower of strength as orchestral arranger, is in five movements of considerable contrast and ingenious effect. This is the number which brought forward the quartet of bagpipers in full regalia. It utilizes characteristic and traditional Scottish tunes, from "Annie Laurie" to "The Campbells are Coming," and achieves a few fine fugual effects.

Gershwin Ends the Show

The most sensational number on the program, Grofe's "Tabloid," is now an old story here and requires no comment at this time, though it must have dumbfounded some regular symphonic subscribers. The concert began with Rainger's "La Bomba," a "hot" dance related to the rhumba. Then followed the Rossini-Berry satire on "William Tell," jazzed up to date, and Kern's "Waltz in Swingtime." Van Phillips' "Thank You, Mister Bach," shows that classic master as a father of swingtime. Other numbers were Handy's "St. Louis Blues," the original of all "blues," with "hot" harp solo by Casper Reardon; an extensive "Essay on Waltzes," from Beethoven down to today, and the familiar Gershwin "Rhapsody in Blue," with the piano part played by Roy Bargy.

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83.

Burgin Directs

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Symphony in Concert

Amer Nov 28

By RUTH MARSTERS

The usual large audience of the Friday afternoon Boston Symphony concerts extended a cordial reception to Richard Burgin, assistant conductor of the orchestra, as he appeared in the capacity of conductor for the first time this season.

Leo Weiner's orchestral transcription of Bach's Toccata in C major opened the program. Weiner, Hungarian composer, made the transcription in 1927, and though it has been performed in other American cities, it had not previously been heard at these concerts.

This Toccata, which contains all the robust vitality and inventive spontaneity of Bach at his best, is attributed to the Weimar period when the master had freed himself from the rigid formality of Buxtehude's precepts and had come under the influence of such Italians as Corelli, and Vivaldi.

It is written in three sections, a prelude, adagio, and fugue, the tender songfulness of the second section in admirable contrast to the animated vigor of the prelude and fugue.

Mr. Burgin's reading of the score was straightforward and lucid. The performance under his authoritative direction was possessed of exuberant vitality and solidity.

Hindemith's Symphony "Mathis der Maler" (Matthias the Painter), which followed, was first introduced to Boston audiences by Mr. Burgin at these concerts in 1934.

Comprising three excerpts from the composer's opera of the same name, its three movements bear the titles I. Angelic Concert; II. Entombment; III. The Temptation of Saint Anthony.

The music has no program other than its depiction of the moods created by the three paintings of the triptych which Grunewald ("Mathis" of Hindemith's opera) painted for the Isenheim Altar at Colmar.

The program was brought to a sonorous close with the performance of Basil Kalinnikov's First Symphony in G minor. Kalinnikov, a Russian composer of the Moscow school, died in 1900 in the prime of his career. The first symphony is one of the better known of the works which he left.

TO PAY BACK TAXES ON SYMPHONY HALL

Orchestra's Friends Thank Mr and Mrs Dane

Gl. ~~Dec~~ 4

The Friends of the Boston Symphony Orchestra gathered at Symphony Hall yesterday afternoon for their third annual meeting. Edward A. Taft presided. There were speeches by Bentley W. Warren, president of the orchestra's trustees, and Jerome D. Green, director of the Harvard tercentenary celebration.

Mr Taft reported a substantial increase this year in the society's membership and the amount of money pledged for this season's deficit of the orchestra. The membership on Dec 1 was 1502 and contributions already pledged amount to $55,000, against $36,000 at this time a year ago.

After referring to the fact that the Boston Symphony has passed through six years during which deficits mounted and gifts decreased, without lowering of artistic standards, Mr Warren said the last three years have been particularly difficult.

Had it not been for munificent financial assistance from two persons in particular, Mr and Mrs Ernest B. Dane, he continued, it might not have been possible to come through these three seasons without impairment of the orchestra's standards.

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NEW YORK, N. Y.

NOV 18 1936

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Adv. Nov. 28/36

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Music Editor

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As an interpreter of the written score Mr. Burgin is direct and straightforward rather than subtle. Always a competent conductor, he appears to have gained in authority, an authority deriving from profound musicianship.

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The symphony depicts, or rather exorcises, the moods produced by the three paintings of the triptych which Grunewald, "Mathis" of Hindemith's opera, painted for the Isenheim Altar at Colmar.

Thus although the idiom is not that of the "Impressionist" school, being inately Hindemith's own, the creative idea is essentially of an impressionist nature. Hindemith's speech, neo-classic in tendency, is more difficult to adjust oneself to than Debussy's. Probably simply because it is less familiar to most. It is music that demands the utmost receptivity on the part of the listener. One who finds it difficult to listen to is not, in our opinion, hearing it at all.

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CAMDEN, N. J.
POST

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Overture, "Euryanthe" ....Weber
By the Tarn ....Goossens
Tam O'Shanter ....Goossens
First Piano Concerto............Beethoven
Scotch Symphony ....Mendelsshon

Chamber Music by Brahms comprises the Library of Congress musicale with William Kroll, violinist; Nicholas Moldavan, viola; Victor Gottlieb, 'cellist, and Frank Sheridan, pianist: WCAU, 3.30-4.30 p. m.

Quartet in C minor, Op. 60........Brahms
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Mr. Taft introduced Jerome D. Green, director of the Harvard Tercentenary, who expressed gratitude on behalf of the university for the participation of Mr. Koussevitzky and the orchestra in three special Tercentenary concerts.

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The meeting adjourned for tea and inspection of an exhibition in the foyer of paintings and tapestries lent by Alvan T. Fuller for this occasion and the concerts of Friday afternoon and Saturday evening.

Boston Symphony In Book Sketches

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And now anyone may feel on friendly footing with all of them simply by turning the pages of a very engaging book It contains sketches of Koussevitsky and his musicians made from life by a noted artist Gerome Brush. Each of the 108 members of the world-famous orchestra was sketched in action—the first time such a thing has been achieved with the Boston Symphony or any other great orchestra. With each portrait Mr. Brush also provides a word-sketch written by himself, which gives intimate sidelights on the personality and career of each man.

The book has been designed by a celebrated typographical designer, D. B. Updike, and beautifully printed at the Merrymount Press, Boston. Yet, despite all these distinctions, the volume costs but $1.50. The title is, "The Boston Symphony Orchestra, 1936," and it may be ordered from Symphony hall, Boston.

To South Shore music lovers this book should have particular appeal. Close-ups of musicians heard in this city are fascinating to see and read, and hours can be spent turning the pages of one of the most informative yet entertaining books published.

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83.

Burgin Directs

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Symphony in Concert

Amer Nov 28

By RUTH MARSTERS

The usual large audience of the Friday afternoon Boston Symphony concerts extended a cordial reception to Richard Burgin, assistant conductor of the orchestra, as he appeared in the capacity of conductor for the first time this season.

Leo Weiner's orchestral transcription of Bach's Toccata in C major opened the program. Weiner, Hungarian composer, made the transcription in 1927, and though it has been performed in other American cities, it had not previously been heard at these concerts.

This Toccata, which contains all the robust vitality and inventive spontaneity of Bach at his best, is attributed to the Weimar period when the master had freed himself from the rigid formality of Buxtehude's precepts and had come under the influence of such Italians as Corelli, and Vivaldi.

It is written in three sections, a prelude, adagio, and fugue, the tender songfulness of the second section in admirable contrast to the animated vigor of the prelude and fugue.

Mr. Burgin's reading of the score was straightforward and lucid. The performance under his authoritative direction was possessed of exuberant vitality and solidity.

Hindemith's Symphony "Mathis der Maler" (Matthias the Painter), which followed, was first introduced to Boston audiences by Mr. Burgin at these concerts in 1934.

Comprising three excerpts from the composer's opera of the same name, its three movements bear the titles I. Angelic Concert; II. Entombment; III. The Temptation of Saint Anthony.

The music has no program other than its depiction of the moods created by the three paintings of the triptych which Grunewald ("Mathis" of Hindemith's opera) painted for the Isenheim Altar at Colmar.

The program was brought to a sonorous close with the performance of Basil Kalinnikov's First Symphony in G minor. Kalinnikov, a Russian composer of the Moscow school, died in 1900 in the prime of his career. The first symphony is one of the better known of the works which he left.

Dec 4 36
Post

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TO PAY BACK TAXES ON SYMPHONY HALL

Orchestra's Friends Thank Mr and Mrs Dane

Gl. Dec 4

The Friends of the Boston Symphony Orchestra gathered at Symphony Hall yesterday afternoon for their third annual meeting. Edward A. Taft presided. There were speeches by Bentley W. Warren, president of the orchestra's trustees, and Jerome D. Green, director of the Harvard tercentenary celebration.

Mr Taft reported a substantial increase this year in the society's membership and the amount of money pledged for this season's deficit of the orchestra. The membership on Dec 1 was 1502 and contributions already pledged amount to $55,000, against $36,000 at this time a year ago.

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Transcript, Dec. 4/36

~~[illegible] Nov 24~~

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The Record Player

Speaking of classical music, a perfect way to start the present symphony season is to hear the recording of *Serge Koussevitsky's* restudied interpretation of *Schubert's* enthralling and exquisitely beautiful *Unfinished Symphony* as played by the Boston Symphony Orchestra. There are three reasons why this new recording merits your interest: the lovely music given to the strings is one of the most charming things in this work; the string section of the *Boston Symphony Orchestra* is one of the best in the country; and one of the greatest improvements brought about by *Higher Fidelity* recording is in the reproduction of strings. *Dr. Koussevitsky's* interpretation follows as closely as possible the composer's intention. The Symphony covers five sides of three 12-in. records. The odd side presents an appropriate selection from *Schubert's Ballet Music* from *Rosamunde.* (Victor M-319.)

Another Victor Musical Masterpiece Set of unusual interest is the release of the tone poems *Night Ride and Sunrise* and *Oceantides* (both selection by Sibelius) as played by Adrian Boult. These records have heretofore been obtainable only by members of the Sibelius Society.

Night Ride and Sunrise after a short and turbulent Introduction is highly descriptive and exciting. A steady galloping figure is inserted by the strings, and this urgent rhythmic figure continues for over three hundred bars. After a powerful climax is attained, the *Night Ride* ends and the *Sunrise* music begins. This is very impressionistic with woodwinds suggesting the awakening of nature, with chirpings of birds to announce the dawn. The *Oceantides* tells the story of the three thousand daughters of Oceanus who, according to Homer, was the beginning of all things. (Victor M-311.)

The Boston Pops Orchestra under the direction of Arthur Fiedler, has recorded two of our old favorites—the *Hungarian Dances Nos. 5 and 6* by Brahms. We like their rendition of both. (Victor 4321) And Eugene Ormandy heading the Minneapolis Symphony Orchestra has brought us the *Pizzicato Polka* by Johann and Josef Strauss. It is a delightful number to listen to, and backing it is the *Valse Bluette* by Drigo-Auer. (Victor 1757)

Now is the time to think of Christmas gifts. Come into the *Lake Forest Radio Shop* for gift suggestions in the way of Musical Masterpiece Sets, record reproducing instruments, etc.

NEW YORK, N. Y.
Mid-Week Pictorial

SAN ANTONIO, TEX.
EXPRESS

NOV 15 1936

CONCERT TICKETS IN GOOD DEMAND

Despite Changes Three Orchestras Do Well

(By Associated Press)

NEW YORK, Nov. 14. — New York hears its young-old philharmonic-symphony society throughout the winter. It also hears 10 concerts each winter from Serge Koussevitzky's Boston symphony, and from Leopold Stokowski's Philadelphia orchestra.

Two of these three orchestras have undergone major operations this fall. Many patrons any many observers and most managers stroked their beards in the spring, and came out with the idea that these major operations would most likely reduce audiences this winter. They were wrong.

Philadelphia's noble band "lost" Stokowski. That is, Stokowski became so enamored of the movies and their mass possibilities that he asked his directors to elect a permanent conductor for three years, leaving him free to conduct as little as he chose.

They picked Eugene Ormandy. Hitherto, the Philadelphia has played to packed houses in New York. This winter it is doing the same. And last Tuesday, when Stokowski came to town with an all-Russian program which included Sergei Rachmaninoff's brand new Third Symphony, the last minute people just didn't get into Carnegie Hall.

The Philharmonic is, however, even more astonished. Last spring Arturo Toscanini departed these shores forever, saying among other things, it is declared, that the Philharmonic is the greatest orchestra ever assembled. The Philharmonic directors at once set their sails to fit what they thought would be a period of calm—they cut down the season six weeks, and expected reduced business.

But they didn't get reduced business; business is better. Subscription sales are actually ahead of last winter. John Barbirolli, the young Italian-French-English conductor, is not only doing well at the box office, he is doing well on the podium.

Partly this is musical ability, partly the public's curiosity, and (oddly enough) partly tact. No musician ever stood in hotter shoes that Barbirolli a week and three days ago when he began the first piece he ever conducted on American soil—Berloiz' "Roman Carnival" overture. Many thoughtless persons, even a reviewer or so, had spoken of him as an "unknown" chosen to "replace" Toscanini.

Barbirolli extricated himself from his hot spot neatly by frankly admitting wonder at being chosen, by disclaiming any intention of "replacing" anybody, by declaring that he was a young man trying to make a living. He had won the men of the orchestra. Now he seems to be winning the public.

Koussevitzky brings his Bostonese to town for the first time this season next Thursday. He always plays to packed houses, and he never yet has engineered a publicity stunt to pack them. By now he is accustomed to being pointed out as the supreme American example of what a superlative orchestra can accomplish when left to one conductor through a period of years.

PORT CHESTER, N. Y.
N. Y. ITEM

NOV 19 1936

PORTLAND, ORE.
OREGON JOURNAL

NOV 15 1936

Piatigorsky, 'Cellist, to Be Soloist

Russian Artist Will Be Guest of Portland Orchestra November 24.

Portland is to have the privilege at last of hearing Gregor Piatigorsky, the great Russian 'cellist, when he appears as guest soloist with the Portland Symphony orchestra under the direction of Willem van Hoogstraten, November 24.

Piatigorsky is one of the outstanding figures in the music world today, being hailed by critics of four continents as the greatest of all continents. Six feet 3 inches tall, with black hair and dark eyes, he makes a striking figure on the concert platform. He handles his instrument — a magnificent Montagnana of the year 1739—with brilliance and virtuosity, but at the same time he brings out and intensifies all of the native richness and color of the violoncello.

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FREE PRESS

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SALT LAKE CITY, UTAH
UTAH TRIBUNE

NOV 29 1936

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CHATTANOOGA, TENN.
NEWS

NOV 18 1936

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PITTSFIELD, MASS.
EAGLE

NOV 19 1936

ON THE AIR

NBC (Red) WEAF | NBC (Blue) WJZ | Columbia WABC

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15 1936

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PROVIDENCE, R. I.
JOURNAL

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Concert Thursday

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84.

Lake Forest Ill
Forester

NOV 12 1936

The Record Player

Speaking of classical music, a perfect way to start the present symphony season is to hear the recording of *Serge Koussevitsky's* restudied interpretation of *Schubert's* enthralling and exquisitely beautiful *Unfinished Symphony* as played by the Boston Symphony Orchestra. There are three reasons why this new recording merits your interest: the lovely music given to the strings is one of the most charming things in this work; the string section of the *Boston Symphony Orchestra* is one of the best in the country; and one of the greatest improvements brought about by *Higher Fidelity* recording is in the reproduction of strings. *Dr. Koussevitsky's* interpretation follows as closely as possible the composer's intention. The Symphony covers five sides of three 12-in. records. The odd side presents an appropriate selection from *Schubert's Ballet Music* from *Rosamunde.* (Victor M-319.)

Another Victor Musical Masterpiece Set of unusual interest is the release of the tone poems *Night Ride and Sunrise* and *Oceantides* (both selection by Sibelius) as played by Adrian Boult. These records have heretofore been obtainable only by members of the Sibelius Society.

Night Ride and Sunrise after a short and turbulent Introduction is highly descriptive and exciting. A steady galloping figure is inserted by the strings, and this urgent rhythmic figure continues for over three hundred bars. After a powerful climax is attained, the *Night Ride* ends and the *Sunrise* music begins. This is very impressionistic with woodwinds suggesting the awakening of nature, with chirpings of birds to announce the dawn. The *Oceantides* tells the story of the three thousand daughters of Oceanus who, according to Homer, was the beginning of all things. (Victor M-311.)

The Boston Pops Orchestra under the direction of Arthur Fiedler, has recorded two of our old favorites—the *Hungarian Dances Nos. 5 and 6* by Brahms. We like their rendition of both. (Victor 4321) And Eugene Ormandy heading the Minneapolis Symphony Orchestra has brought us the *Pizzicato Polka* by Johann and Josef Strauss. It is a delightful number to listen to, and backing it is the *Valse Bluette* by Drigo-Auer. (Victor 1757)

Now is the time to think of Christmas gifts. Come into the *Lake Forest Radio Shop* for gift suggestions in the way of Musical Masterpiece Sets, record reproducing instruments, etc.

NEW YORK, N. Y.
Mid-Week Pictorial

NOV 18 1936

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SAN ANTONIO, TEX.
EXPRESS

NOV 15 1936

CONCERT TICKETS IN GOOD DEMAND

Despite Changes Three Orchestras Do Well

(By Associated Press)

NEW YORK, Nov. 14. — New York hears its young-old philharmonic-symphony society throughout the winter. It also hears 10 concerts each winter from Serge Koussevitzky's Boston symphony, and from Leopold Stokowski's Philadelphia orchestra.

Two of these three orchestras have undergone major operations this fall. Many patrons any many observers and most managers stroked their beards in the spring, and came out with the idea that these major operations would most likely reduce audiences this winter. They were wrong.

Philadelphia's noble band "lost" Stokowski. That is, Stokowski became so enamored of the movies and their mass possibilities that he asked his directors to elect a permanent conductor for three years, leaving him free to conduct as little as he chose.

They picked Eugene Ormandy. Hitherto, the Philadelphia has played to packed houses in New York. This winter it is doing the same. And last Tuesday, when Stokowski came to town with an all-Russian program which included Sergei Rachmaninoff's brand new Third Symphony, the last minute people just didn't get into Carnegie Hall.

The Philharmonic is, however, even more astonished. Last spring Arturo Toscanini departed these shores forever, saying among other things, it is declared, that the Philharmonic is the greatest orchestra ever assembled. The Philharmonic directors at once set their sails to fit what they thought would be a period of calm—they cut down the season six weeks, and expected reduced business.

But they didn't get reduced business; business is better. Subscription sales are actually ahead of last winter. John Barbirolli, the young Italian-French-English conductor, is not only doing well at the box office, he is doing well on the podium.

Partly this is musical ability, partly the public's curiosity, and (oddly enough) partly tact. No musician ever stood in hotter shoes that Barbirolli a week and three days ago when he began the first piece he ever conducted on American soil—Berloiz' "Roman Carnival" overture. Many thoughtless persons, even a reviewer or so, had spoken of him as an "unknown" chosen to "replace" Toscanini.

Barbirolli extricated himself from his hot spot neatly by frankly admitting wonder at being chosen, by disclaiming any intention of "replacing" anybody, by declaring that he was a young man trying to make a living. He had won the men of the orchestra. Now he seems to be winning the public.

Koussevitzky brings his Bostonese to town for the first time this season next Thursday. He always plays to packed houses, and he never yet has engineered a publicity stunt to pack them. By now he is accustomed to being pointed out as the supreme American example of what a superlative orchestra can accomplish when left to one conductor through a period of years.

PORT CHESTER, N. Y.
N. Y. ITEM

NOV 19 1936

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PORTLAND, ORE.
OREGON JOURNAL

NOV 15 1936

Piatigorsky, 'Cellist, to Be Soloist

Russian Artist Will Be Guest of Portland Orchestra November 24.

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There is an interesting story back of his fine instrument. In 1934 the 'cellist was making a tour of the British Isles. Walking down a London street, he suddenly met an American friend, a wealthy Bostonian, who was not an ardent music-lover but a member of the board of directors of the Boston symphony. "What is the matter?" the American asked, for he immediately noticed that Piatigorsky seemed to be worried and preoccupied. "To tell the truth," the 'cellist returned, "it's my 'cello. It's sick. I do not know what to do with it—something always seems to be going wrong with it. There is only one person who might be able to put it in shape—but he is in Florence. It is impossible for me to go to Italy now, for I am playing concerts almost every day here."

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NEWS

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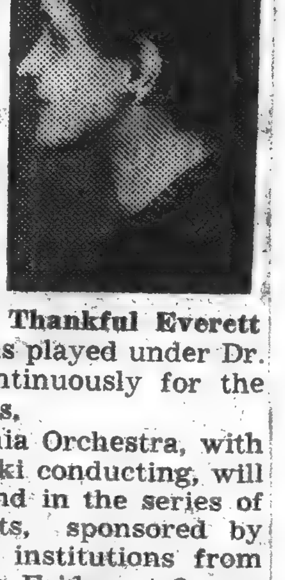

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JOURNAL

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PITTSFIELD, MASS.
EAGLE

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Boston Post, Nov. 2/36

85

WPA BAND PLAYS FOR SOKOLOFF

125 Musicians Give Loeffler's "A Pagan Poem"

BY WARREN STOREY SMITH

Whatever may be the fate in future of the federal music project, its fruits have been many. At the Opera House last evening a very large audience heard and applauded in no uncertain manner such pieces as the First Symphony of Brahms and Loeffler's "A Pagan Poem." The occasion was a concert by some 125 WPA musicians under the leadership of Dr. Nikolai Sokoloff, national director of the music project.

Besides the pieces mentioned the programme also listed Weber's "Euryanthe" Overture, a Minuet by the Milwaukee-born composer Heinz Roemheld, and the Sailors' Dance from Gliere's "The Red Poppy."

FRIEND OF LOEFFLER

If one fruit of these WPA musical activities has been a widened appreciation of good music on the part of the public, another has been an increase in proficiency on the part of the local orchestral musicians. If everything at the Opera House last evening was not quite what it might have been at Symphony Hall, the performances were adequate—which is quite a bit to say. And one item on the programme received a more stirring and vital reading than is often its lot under loftier auspices. That piece was "A Pagan Poem."

As a member of the Symphony Orchestra when "A Pagan Poem" was first played by that organization in 1907, as a pupil and friend of Mr. Loeffler and one who has worked ardently for his music at every turn, Dr. Sokoloff might well be expected to prove an authoritative interpreter of this composition. Last night he was that and more, and as assistants he had both a responsive orchestra with its solo English horn and trumpets and Heinrich Gebhard, who might be called the official pianist of "A Pagan Poem," so cleverly has he been identified with the life of this composition. The facts here stated were presented to the audience by Dr. Sokoloff himself when, after the ovation tendered the performance, he made an impromptu speech of gratitude.

GAZETTE

NOV 19 1936

BOOK REVIEW

BOSTON SYMPHONY ORCHESTRA 1936

An attractive new volume to reach the Herald's book reviewer is entitled "Boston Symphony Orchestra 1936". This volume will appeal greatly to those persons who are acquainted with the Boston Symphony, its membership, its traditions, and the superb musical genius which is incorporated in the concerts presented at Symphony Hall in Boston.

This volume is made up of charcoal drawings of the orchestra members with biographical sketches, the work of Jerome Brush, and is printed by the Merrymount Press of Boston.

An appreciation by Edward Weeks, incorporated in the book, truly states that Gerome Brush has performed a public service. "He has singled out the black and white keys of one of the greatest instruments in the world. With the strokes of his crayon and the sympathy of his pen he has brought to light the individuality of the one hundred and nine members of the Boston Symphony."

"Each musician sat for him in the little room that houses the Casadesus Collection; each played for him a solo in order to banish the last vestige of self-consciousness, and from each he has drawn comments, bits of personal history, and the gleam of aspirations which are characteristic."

This volume, with its unusually fine portrait charcoal drawings, and its short and fascinating biographical sketches, should enlarge our power of musical appreciation and allow us to realize in the Symphony concerts not alone an impersonal harmony but also to know something of the performers.

TARRYTOWN, N. Y.
NEWS

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SPRINGFIELD, MASS.
NEWS

NOV 19 1936

RADIO
NEWS • PROGRAMS • VIEWS

Symphony to Inaugurate Its Fifth Annual Series

Boston Orchestra Returns to Radio Tonight—Governor of Puerto Rico—Peace Conference—University Extension Debate—'Music Is My Hobby'—'Then and Now'—Bing Crosb

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Blanton Winship, governor of Puerto Rico, will discuss the commercial importance of this United States island possession in a talk over WMAS this afternoon at 4.30. Gov Winship arrived from Puerto Rico a few days ago to confer with President Roosevelt on proposed legislation for the betterment of the island.

Secretary of State Cordell Hull and Dr Jose Carlos de Macedo Soares, minister of foreign affairs of Brazil, will discuss a phase of the Pan-American peace conference during a broadcast from Rio de Janeiro tonight at 10.30 over WBZA. "The peace conference and Brazilian-American relations" is the topic for the discussion. Edward Tomlinson will direct the program.

GAZETTE

NOV 20 1936

SYMPHONY ORCHESTRA PUBLISHES BROCHURE

The new brochure entitled "Boston Symphony Orchestra - Charcoal Drawings of its Members, with biographical sketches by Gerome Brush", and containing a foreword of appreciation by Edward Weeks, is indeed a masterpiece of portraiture through the medium of charcoal. The "appreciation" is beautifully written and the biographical sketches are brief and breezy and seem to reflect in spirit the harmony and the rhythm of the artists they describe.

To the lovers of orchestral music this brochure will become a treasured reminder of happy hours spent under the spell of music written by the masters and interpreted by a group of over one hundred of the world's finest musicians under the able direction of Serge Koussevitzky.

Ever since the Boston Symphony Orchestra was founded by Henry Lee Higginson in 1881, it has continued to reach and has attained to greater heights of musical attainment, and this new and beautiful brochure which we acknowledge with grateful appreciation will do much to renew old friendships and revive support for this outstanding New England contribution to the world of fine arts.

MECHANICSBURG, PA.
LOCAL NEWS

NOV 20 1936

NEXT ORCHESTRA CONCERT ON DEC. 1

Harrisburg Symphony to Play "The White Peacock" of Charles Griffes

When the Harrisburg Symphony Orchestra presents its second concert of the season on December 1, George King Raudenbush will present for the first time in Harrisburg, "The White Peacock," one of the outstanding compositions of Charles Griffes America's lately recognized genius.

In presenting this number Mr. Raudenbush is including in this concert an unusual work and one which is considered as typifying best the style of the composer. Mr. Griffes, a native of New York State, had a brief but arduous life. He died in 1920 at the age of 36. Since his death it has been realized that America lost a rare and original musician. His talent was first given wide recognition in 1919 when the Boston Symphony Orchestra presented his symphonic poem after Coleridge, "The Pleasure of Kubla Khan." Inclusion of Griffes' compositions in more and more concert programs since then has advanced him to a national position.

"The White Peacock" is one of "Four Roman Sketches" originally written for piano in 1915-1916, and first presented by the young composer before the MacDowell Club in New York in 1918. It is based on a poem by William Sharp. The story is that of the languid movement of a white peacock through a sunlight flooded garden where, in the words of the poet, he appears as if "a dream of the moonlight were real for a moment."

In Griffes' symphonic setting of the poem the clarinets and flutes play the leading themes while the strings furnish an harmonic background. The combined whole is an unique and beautiful musical composition.

CINCINNATI, O.
POST

NOV 19 1936

Waltzing on the Record

You may be finding yourself in a waltz mood any minute now, what with long evenings, old-fashioneds and the like. When the humor hits, you may be prepared with a new RCA Victor musical masterpiece album:

BRAHM'S WALTZES AND INTERMEZZI, played by Wilhelm Bachaus, pianist.

A layman may be pardoned a slight prejudice in favor of the waltzes, particularly those moments suggesting Chopin. Here Mr. Bachaus and the recording engineers have entrapped melody and rhythm that are likely to leave anyone utterly worn out with ecstacy. For more serious listeners, and those who know their music, the intermezzi, obviously, will reveal superior depth and craftmanship.

From the same company and in the same series comes:

SHUBERT'S SYMPHONY No. 8 IN B MINOR, played by the Boston Symphony with Serge Koussevitsky conducting.

Next to its immaculate Goossens, Cincinnati often rates Koussevitsky as its favored conductor, largely because the wily Serge brought here his band for a performance of works which had been road-showed so often that the organization was letter-perfect. Be that as it may, the old master has contrived in these records a tenderly clinging beauty whose appeal ranges through all classes of readers—from those who know the noble "Unfinished" as grand music on down to those who imagined that "Blossom Time" was an original creation by a show composer of the present generation.

To these two albums we subscribe heartily because they should capture the fancy and approval of anyone, be he a technician or just a fellow who wants his music a substantial joy.

New from RCA Victor come these individual records:

BALI, parts one, two and three, symphonic variations by Henry Eicheim, played by Leopold Stokowski and the Philadelphia Orchestra. And here the stormy "Stokie" exercises his players' talents and his listeners' ears. On the remaining side of the second record awaits "Etenraku," an 18th century ceremonial prelude orchestrated by Hidemaro Kunoye. And Stokowski is still playing!

CHOPIN'S Masurka in C Sharp Minor, Etude in C Sharp Minor and Etude in G Flat Minor, played by Vladimir Horowitz, pianist. To Horowitz, for his several local appearances, Cincinnati invariably extends acclaim, he being one of the master showmen at the keyboards for the moment. In these exquisite passages Cincinnati will find him superlative and as circusy as ever.

—F. A.

CAMDEN, N. J.
COURIER

Revue Music Writer Has Varied Interests

Composes Under Name of Duke, Goes 'Classic' as Dukelsky; Ballet Given

Vernon Duke, one of the more prominent composers of music, returns to this city this week in a dual role. As Duke, he, with Ted Fetter, created much of the music for Vincente Minnelli's revue, "The Show Is On" which brings Bee Lillie and Bert Lahr to the Forrest Theatre for a two week engagement beginning November 22. As Dukelski he composed "Tragedian," the Paul Haakon ballet which is one of the more ambitious features of the show.

It is difficult to know which one of this Russian composer's two 'selves' should be signaled out for special commendation. Certainly his music for the revue genre, as judged by "The Show Is On" and "Ziegfeld Follies," has carried him in the last two years to the Olympian heights, while his popular tune "April in Paris," has been called one of the finest light songs ever sung on our stage during the past 10 years.

On the other hand as Vladimir Dukelsky his oratorio "Epitaph" was recently presented by the Boston Symphony Orchestra under the direction of Serge Koussevitsky and previous to that two symphonies and a ballet suite of his were included in earlier programs of the distinguished orchestra.

He was born in northern Russia in October of 1903, of Russian and Spanish parents. He studied in the conservatories of Moscow and Kiev, and completed his musical education when he was 16. It was under the beneficient influence of Kiev that he wrote his first orchestral work, "Intermezzo" which was finished when he was 12.

The revolution of 1919 forced him out of Russia and by various ways and means he got to America by 1921. His first year and a half in this country was spent writing music alien to the type which now bears the name of Vernon Duke. He returned to Europe and published a piano concerto, which brought him notice, with the result that he was commissioned by the late Diaghileff to write a ballet. The work was "Zephr" and "Flora" which was performed all over Europe. It had quite a success, and Duke began to achieve some fame. To cite one instance of it, he was done in oil by Picasso.

Then he went to London and met Charles B. Cochran. It is believed that Mr. Cochran grew persuasive and sought to instruct him in the musical comedy thesis that one saxophone is worth a dozen violins.

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NEW BRITAIN, CONN.
HERALD

NOV 21 1936

Mr. and Mrs. Richard White of Elbridge road entertained Mr. and Mrs. Stanley Cooper at dinner on Tuesday evening before attending the Boston Symphony concert at Bushnell Memorial hall in Hartford.

HARTFORD, CONN.
TIMES

NOV 20 1936

American Pianist Will Be Soloist with Orchestra

Sheridan to Play Schumann Concerto Under Gordon

FRANK SHERIDAN

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After successful appearances here, he went to Europe where he won plaudits in Vienna, Milan, Florence, Rome, Venice, Bologna and Pisa. His success in London and Berlin may be judged from the fact that he gave two recitals in the former city and three in the latter.

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Member of Noted Family

The Sheridan family tree is a voluminously branched one with roots extending far down into Irish, English, German, Russian and Portuguese soil. His great-uncle was librarian of the erstwhile New York Symphony when Dr. Leopold Damrosch was the conductor.

Other uncles were members of the noted Klein family: Charles, the playwright who went down in the Lusitania; Manuel, who composed music for the old Hippodrome shows; Alfred, comedian with De Wolf Hopper; Herman, London teacher.

Apparently, however, Mr. Sheridan is the first of the family to adopt a musical instrument as a profession. He began studying at the age of seven and made his first public appearance when he was 12. Later he established himself as a pianist of ability by winning a competitive test which entitled him to appear at the Stadium with the New York Philharmonic-Symphony.

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Mr. Sheridan will play the solo in Schumann's Concerto in A Minor for piano and orchestra with the Hartford Symphony Orchestra under the baton of Jacques Gordon in his appearance at the Bushnell Memorial next Tuesday at 8:30 p. m.

HARRISBURG, PA.
PATRIOT

NOV 20 1936

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NEWS

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Boston Symphony Dec. 9

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POUGHKEEPSIE, N. Y.
EAGLE NEWS

NOV 21 1936

Englishman Groomed for Toscanini's Job

HE HAS A JOB

John Barbirolli, "capable fellow but young," is following Toscanini as conductor of the New York Philharmonic-Symphony.

NEW YORK—(AP)—John Barbirolli, poor man, may very well feel like a Galahad among the Gadarene swine, for he has the toughest job of any musician in the western hemisphere.

Mr. Barbirolli is succeeding Arturo Toscanini.

One hurdle is that very fact. There can be, in the public mind at least, no replacing the peerless and unique Toscanini, idolized as no conductor ever was.

Item: there is, in a certain composition board locker in Carnegie hall, a hole. The hole was kicked in the locker by Toscanini in a tantrum. The owner of the locker, one of the minor employes of the famous hall, says, "As long as I use the locker the hole never will be repaired."

Many Wanted Job

Another is the fact that practically every conductor in the world aspired to the New York Philharmonic-Symphony Society podium, exceptions being Serge Koussevitzky in Boston, Leopold Stokowski in Philadelphia and Frederick Stock in Chicago.

Item: "Yes indeed," says a certain well known conductor, "I'm sure Mr. Barbirolli is a very capable fellow. Of course, he's very young—"

Another is the fact that many reviewers who will deal with Mr. Barbirolli have fairly set ideas on him before he even makes his debut.

Item: one New York "critic" already has published a somewhat caustic comment on the Philharmonic's decision to hire a conductor nobody knew.

And also there is the matter of Barbirolli's nationality. In spite of his Italian name, he is English.

Item: "Whoever heard of a first rate conductor out of England?" asked a well known pianist the other day.

Has Many Novelties

Just the same Barbirolli has already announced almost as many interesting novelties for his ten-week tenure of office as Toscanini played in the decade he headed the orchestra.

One of them is Vaughan Williams' "Masque for Dancing in Nine Scenes." Others include: Leo Wiener's transcription of Liszt's "Weinen Klagen"; the overture to "Les Deux Aveugles de Toledo" by Mehul; Sibelius' "Pojola's Daughter"; Bax's "The Garden of Fand"; Liadoff's "The Enchanted Lake"; Barbirolli's own concerto for oboe and strings based on themes from Pergolesi; the Purcell-Wood Trumpet Voluntary, and a dance rhapsody of Delius.

And his choices from the standard repertoire are as unconventional. One is Schubert's second symphony, which is more than a hundred years old, and has never been played by the Philharmonic.

PROVIDENCE, R. I.
NEWS-TRIBUNE

NOV 21

Spalding Is to Be Violin Soloist at Concert Tuesday

ALBERT SPALDING

Richard Burgin to Wield Baton for the First Time in Providence

Albert Spalding, American violinist, will be guest artist for the second concert of the season by the Boston Symphony Orchestra in the Metropolitan theatre, Tuesday evening, it was announced today. A native of Chicago who obtained the larger part of his musical education in Italy. Spalding will appear with the orchestra in Mozart's concerto in D major. The concerto was composed by Mozart during the early days of his career in Paris.

Spalding was graduated from the Bologna Conservatory at 11 and continued his studies in Paris with Lefort, making his first public appearance as a violinist in the French capital in 1905. His career was interrupted during the war when he served as an aviator in Italy. He is to appear later in the season in Boston.

The baton will be in the hands of Richard Burgin, assistant conductor and concert master of the orchestra, Tuesday night, for the first time in Providence. He will lead the orchestra in the first symphony of Kalinnikov, the Russian composer, who died on the threshhold of a brilliant career at the end of the last century. The symphony is regarded as characteristically Slavic in theme, a melodious and transparent work throughout. The program will open with the organ toccata and fugue in C major, of Johann Sebastian Bach. The number has been scored for full orchestra by Leo Weiner, Hungarian composer.

NEW YORKER
NEW YORK, N. Y.

NOV 21 1936

ON THE AIR

BOSTON SYMPHONY—The first two of a series of concerts under the direction of Dr. Serge Koussevitzky: Thurs. Eve., Nov. 19, at 8:45; and Thurs. Eve., Nov. 26, at 8, WJZ.

FOOTBALL—Sat. Aft., Nov. 21: Yale vs. Harvard, at 1:45, WOR; Princeton vs. Dartmouth, at 1:45, WABC; see daily papers for games to be broadcast over WEAF and WJZ. . . . Sun. Aft., Nov. 22: N. Y. Giants vs. Green Bay Packers, at 2:15, WOR. . . . Thurs. Aft., Nov. 26: Pennsylvania vs. Cornell, at 1:45, WABC.

SAN FRANCISCO OPERA—Second act of "Das Rheingold," with Schorr, Manski, and others: Sat., Nov. 21, at 12 midnight, WJZ.

RICHARD CROOKS—Tenor soloist with the Ford Symphony and Chorus, Iturbi conducting: Sun. Eve., Nov. 22, at 9, WABC.

GLADYS SWARTHOUT—Singing with the Cleveland Orchestra, Rodzinski conducting: Sun. Eve., Nov. 22, at 10, WEAF.

SOME WEEKLY FEATURES (Listing is chronological) Rochester Philharmonic, Harrison conducting: Thurs. at 3:15, WJZ. . . . Coolidge String Quartet: Thurs. and Tues. at 3:30, WABC. . . . Rudy Vallée's Varieties: Thurs. at 8, WEAF. . . . Lanny Ross and Al Goodman: Thurs. at 9, WEAF. . . . March of Time: Thurs. at 10:30, WABC. . . . Music Appreciation Hour, Damrosch conducting: Fri. at 2, WEAF-WJZ. . . . Kreiner String Quartet: Fri. at 3, WABC. . . . Hollywood Hotel: Fri. at 9, WABC. . . . Philadelphia Orchestra, Stokowski conducting: Fri. at 10 WABC. . . . Cincinnati Conservatory of Music Sat. at 11 A.M., WABC. . . . Abram Chasins: Sat. at 12 noon, WEAF. . . . Football scores: Sat. at 6:30 and 7:15, WABC. . . . Ed Wynn: Sat. at 8, WJZ. . . . Alexander Semmler: Sun. at 10:30 A.M., WABC. . . . Pittsburgh Symphony, Modarelli conducting: Sun. at 2, WABC. . . . Philharmonic-Symphony, Barbirolli conducting: Sun. at 3, WABC. . . . Stoopnagle and Budd: Sun. at 5:30, WJZ. . . . Echoes of New York Town: Sun. at 6, WJZ. . . . Jack Benny: Sun. at 7, WEAF. . . . Classics of the Keyboard: Sun. at 7:15, WOR. . . . Phil Baker: Sun. at 7:30, WABC. . . . Nelson Eddy: Sun. at 8, WABC. . . . Eddie Cantor: Sun. at 8:30, WABC. . . . Paul Whiteman: Sun. at 9:15, WJZ. . . . Rochester Civic Orchestra, Harrison conducting: Mon. at 3, WJZ. . . . E. Robert Schmitz: Mon. at 3:30, WABC. . . . Helen Hayes: Mon. at 8, WJZ. . . . Fred Astaire, Charles Butterworth, and Johnny Green: Tues. at 9:30, WEAF. . . . Fannie Brice: Wed. at 8, WJZ. . . . Ethel Barrymore: Wed. at 8:30, WJZ. . . . Burns and Allen: Wed. at 8:30, WABC. . . . Fred Allen: Wed. at 9, WEAF. . . . Nino Martini and André Kostelanetz: Wed. at 9, WABC. (Times are P.M.)

NEW BEDFORD, MASS.
STANDARD-TIMES

NOV 22 1936

Boston Symphony Members Sketched

Serge Koussevitzky and the Boston Symphony Orchestra, which he conducts, are rated by authorities as either the greatest conductor and the greatest orchestra in the world, or as among the three greatest. Certainly that makes Koussevitzky and his men a group with whom acquaintanceship would be an enviable distinction. And now anyone may feel on friendly footing with all of them simply by turning the pages of a very engaging book. It contains sketches of Koussevitzky and his musicians made from life by a noted artist. Gerome Brush. Each of the 108 members of the world-famous orchestra was sketched in action—the first time such a thing has been achieved with the Boston Symphony or any other great orchestra.

COLUMBUS, O.
CITIZEN Nov. 21/36

Off the Record

JOHANNES BRAHMS appears at his most characteristic—the grave or gay poet, the thoughtful craftsman—in two of the month's albums of records. For Columbia Myra Hess, Yelli d'Aranyi and Gaspar Cassado have made the Opus 87 Trio for piano, violin and 'cello. For Victor Wilhelm Bachaus has played some of the outstanding piano music, the 16 Waltzes of Opus 39 and assorted Intermezzi from 116, 117 and 119.

The waltzes (of which that in A-flat is, in sundry perverted versions, almost too familiar) were originally written for four hands, but were re-cast in this form by the composer. The deftest and most entrancing of miniatures, they reflect the joy which the serious, North German Brahms found in the urbane gaiety of Vienna where, at the age of 29, he made his home. The Intermezzi are the work of his maturity, and display effortless mastery of form and depths of controlled emotion.

These lovely works are all among the indispensable treasures of piano literature. For these records, they have been handled with the greatest penetration and skill by the distinguished German artist, who made a similar Brahms album in 1934. Pianists with notions of their own may quarrel with this or that detail, but on the whole, it is the authentic Brahms who speaks from these fingers and this wax.

Strangely and unfortunately, the recording engineers have not captured the essential timbre of the piano here as successfully as they have, for instance, in the Horowitz record on the current list. His performances of Chopin's Mazurka in C-sharp-minor and of two of the Etudes of Opus 10 (4 and 5) for Victor are not only marvels of dexterous and imaginative pianism, but of incredibly faithful reproduction as well.

Chamber music was particularly congenial to Brahms. He disliked crowds, but expanded in a roomful of his friends; his music often reflects the intimate nature of his personal relationships. The second of his three trios for piano and strings is a model of the compactness of which he was master. A wealth of thematic material is used with the utmost economy, yet the effect is of richness rather than spareness. That the work ever was considered forbidding is beyond belief; at first hearing it is captivating, and it becomes more endearing upon repetition. The three present performers bring it to resonant life with the highest skill and sensitivity, with, if fault is to be found, a restraint too considered and too mutually submissive. The recording is of the best.

* * *

IN 1822 a musical society of Graz rather casually offered an honorary membership to a modest young Viennese composer, known chiefly for his prodigious output of songs. The 25-year-old Schubert proffered, as thanks for the honor, two movements of a symphony on which he had been working, and for which he had sketched the few opening bars of a scherzo. He indicated that he would complete it and dedicate it to the Grazers, but that musical fellowship did not even trouble to acknowledge the priceless gift and the B-minor symphony did not come to performance during the composer's brief and pathetic life.

In our time, however, the "Unfinished" has become the most popular of symphonies. The Gramophone Shop's Encyclopedia lists 11 different recordings of it. This month Victor makes that an even dozen with a new reading by the Boston Symphony under Serge Koussevitzky. If only as a mechanical feat, the beauty of the recording will make it the most desirable of the 12. But that is not to say that the famous orchestra does not achieve one of its smoothest and shapeliest performances with the perennial work. Mr. Koussevitzky seems a little indefinite about certain of his tempos, but, apart from that, he projects the work with uncommon clarity and skill.

Two notable violinists turn to two ancient masters for the November records. Albert Spalding, with his faithful Andre Benoist at the piano, presents, for Victor, the "Devil's Trill" sonata of Tartini with a sort of exyielding competence. He presents, to be exact, half of the sonata; a completing record was delayed until December. Fiddling of a more warm and sensitive sort is recorded, for Columbia, by Nathan Milstein, companioned by Leopold Mittmann, in the A-major sonata of Vivaldi, Felicien David's arrangement. Music, performance and recording are all of the first quality.

—R. L. F. M.

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HARTFORD, CONN.
TIMES

NOV 20 1936

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Mr. Barbirolli is succeeding Arturo Toscanini.

One hurdle is that very fact. There can be, in the public mind at least, no replacing the peerless and unique Toscanini, idolized as no conductor ever was.

Item: there is, in a certain composition board locker in Carnegie hall, a hole. The hole was kicked in the locker by Toscanini in a tantrum. The owner of the locker, one of the minor employes of the famous hall, says. "As long as I use the locker the hole never will be repaired."

Many Wanted Job

Another is the fact that practically every conductor in the world aspired to the New York Philharmonic-Symphony Society podium, exceptions being Serge Koussevitzky in Boston, Leopold Stokowski in Philadelphia and Frederick Stock in Chicago.

Item: "Yes indeed," says a certain well known conductor, "I'm sure Mr. Barbirolli is a very capable fellow. Of course, he's very young—"

Another is the fact that many reviewers who will deal with Mr. Barbirolli have fairly set ideas on him before he even makes his debut.

Item: one New York "critic" already has published a somewhat caustic comment on the Philharmonic's decision to hire a conductor nobody knew.

And also there is the matter of Barbirolli's nationality. In spite of his Italian name, he is English.

Item: "Whoever heard of a first rate conductor out of England?" asked a well known pianist the other day.

Has Many Novelties

Just the same Barbirolli has already announced almost as many interesting novelties for his ten-week tenure of office as Toscanini played in the decade he headed the orchestra.

HE HAS A JOB

John Barbirolli, "capable fellow but young," is following Toscanini as conductor of the New York Philharmonic-Symphony.

One of them is Vaughan Williams' "Masque for Dancing in Nine Scenes." Others include: Leo Wiener's transcription of Liszt's "Weinen Klagen"; the overture to "Les Deux Aveugles de Toledo" by Mehul; Sibelius' "Pojola's Daughter"; Bax's "The Garden of Fand"; Liadoff's "The Enchanted Lake"; Barbirolli's own concerto for oboe and strings based on themes from Pergolesi; the Purcell-Wood Trumpet Voluntary, and a dance rhapsody of Delius.

And his choices from the standard repertoire are as unconventional. One is Schubert's second symphony, which is more than a hundred years old, and has never been played by the Philharmonic.

NEW YORKER
NEW YORK, N. Y.

NOV 21 1936

ON THE AIR

BOSTON SYMPHONY—The first two of a series of concerts under the direction of Dr. Serge Koussevitzky: Thurs. Eve., Nov. 19, at 8:45; and Thurs. Eve., Nov. 26, at 8, WJZ.

FOOTBALL—Sat. Aft., Nov. 21: Yale vs. Harvard at 1:45, WOR; Princeton vs. Dartmouth, at 1:45, WABC; see daily papers for games to be broadcast over WEAF and WJZ. . . . Sun. Aft., Nov. 22: N. Y. Giants vs. Green Bay Packers, at 2:15, WOR. . . . Thurs. Aft., Nov. 26: Pennsylvania vs. Cornell, at 1:45, WABC.

SAN FRANCISCO OPERA—Second act of "Das Rheingold," with Schorr, Manski, and others: Sat., Nov. 21, at 12 midnight, WJZ.

RICHARD CROOKS—Tenor soloist with the Ford Symphony and Chorus, Iturbi conducting: Sun. Eve., Nov. 22, at 9, WABC.

GLADYS SWARTHOUT—Singing with the Cleveland Orchestra, Rodzinski conducting: Sun. Eve., Nov. 22, at 10, WEAF.

SOME WEEKLY FEATURES (Listing is chronological) —Rochester Philharmonic, Harrison conducting: Thurs. at 3:15, WJZ. . . . Coolidge String Quartet: Thurs. and Tues. at 3:30, WABC. . . . Rudy Vallée's Varieties: Thurs. at 8, WEAF. . . . Lanny Ross and Al Goodman: Thurs. at 9, WEAF. . . . March of Time: Thurs. at 10:30, WABC . . . Music Appreciation Hour, Damrosch conducting: Fri. at 2, WEAF-WJZ. . . . Kreiner String Quartet: Fri. at 3, WABC. . . . Hollywood Hotel: Fri. at 9, WABC. . . . Philadelphia Orchestra, Stokowski conducting: Fri. at 10, WABC. . . . Cincinnati Conservatory of Music Sat. at 11 A.M., WABC. . . . Abram Chasins: Sat. at 12 noon, WEAF. . . . Football scores: Sat. at 6:30 and 7:15, WABC. . . . Ed Wynn: Sat. at 8, WJZ. . . . Alexander Semmler: Sun. at 10:30 A.M., WABC. . . . Pittsburgh Symphony, Modarelli conducting: Sun. at 2, WABC. . . . Philharmonic-Symphony, Barbirolli conducting: Sun. at 3, WABC. . . . Stoopnagle and Budd: Sun. at 5:30, WJZ. . . . Echoes of New York Town: Sun. at 6, WJZ. . . . Jack Benny: Sun. at 7, WEAF. . . . Classics of the Keyboard: Sun. at 7:15, WOR. . . . Phil Baker: Sun. at 7:30, WABC. . . . Nelson Eddy: Sun. at 8, WABC. . . . Eddie Cantor: Sun. at 8:30, WABC. . . . Paul Whiteman: Sun. at 9:15, WJZ. . . . Rochester Civic Orchestra, Harrison conducting: Mon. at 3, WJZ. . . . E. Robert Schmitz: Mon. at 3:30, WABC. . . . Helen Hayes: Mon. at 8, WJZ. . . . Fred Astaire, Charles Butterworth, and Johnny Green: Tues. at 9:30, WEAF. . . . Fannie Brice: Wed. at 8, WJZ. . . . Ethel Barrymore: Wed. at 8:30, WJZ. . . . Burns and Allen: Wed. at 8:30, WABC. . . . Fred Allen: Wed. at 9, WEAF. . . . Nino Martini and André Kostelanetz: Wed. at 9, WABC. (Times are P.M.)

NEW BEDFORD, MASS.
STANDARD-TIMES

NOV 22 1936

Boston Symphony Members Sketched

Serge Koussevitzky and the Boston Symphony Orchestra, which he conducts, are rated by authorities as either the greatest conductor and the greatest orchestra in the world, or as among the three greatest. Certainly that makes Koussevitzky and his men a group with whom acquaintanceship would be an enviable distinction. And now anyone may feel on friendly footing with all of them simply by turning the pages of a very engaging book. It contains sketches of Koussevitzky and his musicians made from life by a noted artist. Gerome Brush. Each of the 108 members of the world-famous orchestra was sketched in action—the first time such a thing has been achieved with the Boston Symphony or any other great orchestra.

PROVIDENCE, R. I.
NEWS-TRIBUNE

NOV 21

Spalding Is to Be Violin Soloist at Concert Tuesday

ALBERT SPALDING

Richard Burgin to Wield Baton for the First Time in Providence

Albert Spalding, American violinist, will be guest artist for the second concert of the season by the Boston Symphony Orchestra in the Metropolitan theatre, Tuesday evening, it was announced today. A native of Chicago who obtained the larger part of his musical education in Italy, Spalding will appear with the orchestra in Mozart's concerto in D major. The concerto was composed by Mozart during the early days of his career in Paris.

Spalding was graduated from the Bologna Conservatory at 14 and continued his studies in Paris with Lefort, making his first public appearance as a violinist in the French capital in 1905. His career was interrupted during the war when he served as an aviator in Italy. He is to appear later in the season in Boston.

The baton will be in the hands of Richard Burgin, assistant conductor and concert master of the orchestra, Tuesday night, for the first time in Providence. He will lead the orchestra in the first symphony of Kalinnikov, the Russian composer, who died on the threshhold of a brilliant career at the end of the last century. The symphony is regarded as characteristically Slavic in theme, a melodious and transparent work throughout. The program will open with the organ toccata and fugue in C major, of Johann Sebastian Bach. The number has been scored for full orchestra by Leo Weiner, Hungarian composer.

COLUMBUS, O.
Nov. CITIZEN 21/36

Off the Record

JOHANNES BRAHMS appears at his most characteristic—the grave or gay poet, the thoughtful craftsman—in two of the month's albums of records. For Columbia Myra Hess, Yelli d'Aranyi and Gaspar Cassado have made the Opus 87 Trio for piano, violin and 'cello. For Victor Wilhelm Bachaus has played some of the outstanding piano music, the 16 Waltzes of Opus 39 and assorted Intermezzi from 116, 117 and 119.

The waltzes (of which that in A-flat is, in sundry perverted versions, almost too familiar) were originally written for four hands, but were re-cast in this form by the composer. The deftest and most entrancing of miniatures, they reflect the joy which the serious, North German Brahms found in the urbane gaiety of Vienna where, at the age of 29, he made his home. The Intermezzi are the work of his maturity, and display effortless mastery of form and depths of controlled emotion.

These lovely works are all among the indispensable treasures of piano literature. For these records, they have been handled with the greatest penetration and skill by the distinguished German artist, who made a similar Brahms album in 1934. Pianists with notions of their own may quarrel with this or that detail, but on the whole, it is the authentic Brahms who speaks from these fingers and this wax.

Strangely and unfortunately, the recording engineers have not captured the essential timbre of the piano here as successfully as they have, for instance, in the Horowitz record on the current list. His performances of Chopin's Mazurka in C-sharp-minor and of two of the Etudes of Opus 10 (4 and 5) for Victor are not only marvels of dexterous and imaginative pianism, but of incredibly faithful reproduction as well.

Chamber music was particularly congenial to Brahms. He disliked crowds, but expanded in a roomful of his friends; his music often reflects the intimate nature of his personal relationships. The second of his three trios for piano and strings is a model of the compactness of which he was master. A wealth of thematic material is used with the utmost economy, yet the effect is of richness rather than spareness. That the work ever was considered forbidding is beyond belief; at first hearing it is captivating, and it becomes more endearing upon repetition. The three present performers bring it to resonant life with the highest skill and sensitivity, with, if fault is to be found, a restraint too considered and too mutually submissive. The recording is of the best.

* * *

IN 1822 a musical society of Graz rather casually offered an honorary membership to a modest young Viennese composer, known chiefly for his prodigious output of songs. The 25-year-old Schubert proffered, as thanks for the honor, two movements of a symphony on which he had been working, and for which he had sketched the few opening bars of a scherzo He indicated that he would complete it and dedicate it to the Grazers, but that musical fellowship did not even trouble to acknowledge the priceless gift and the B-minor symphony did not come to performance during the composer's brief and pathetic life.

In our time, however, the "Unfinished" has become the most popular of symphonies. The Gramophone Shop's Encyclopedia lists 11 different recordings of it. This month Victor makes that an even dozen with a new reading by the Boston Symphony under Serge Koussevitsky. If only as a mechanical feat, the beauty of the recording will make it the most desirable of the 12. But that is not to say that the famous orchestra does not achieve one of its smoothest and shapeliest performances with the perennial work. Mr. Koussevitsky seems a little indefinite about certain of his tempos, but, apart from that, he projects the work with uncommon clarity and skill.

Two notable violinists turn to two ancient masters for the November records. Albert Spalding, with his faithful Andre Benoist at the piano, presents, for Victor, the "Devil's Trill" sonata of Tartini with a sort of exyielding competence. He presents, to be exact, half of the sonata; a completing record was delayed until December. Fiddling of a more warm and sensitive sort is recorded, for Columbia, by Nathan Milstein, companioned by Leopold Mittmann, in the A-major sonata of Vivaldi, Felicien David's arrangement. Music, performance and recording are all of the first quality.

R. L. F. M.

87.

WORCESTER, MASS.
TELEGRAM

NOV 21 1936

Orchestra's Jubilee Boston began to share with New York the privilege of hearing her famous orchestra five years after it was founded in 1881 by Henry L. Higginson, the banker and civic philanthropist. The distinguished band of musicians, again led by their eminent conductor, Serge Koussevitzky, opened its fifty-first season in New York last Thursday night.

The metropolis is loyal to its own Philharmonic, founded more than ninety years ago; but the visitors from Boston get just as warm a welcome from a large section of the concert-going public. It is a notable fact that during half a century no concert of the Boston orchestra has been cancelled. Two have been postponed, for unavoidable reasons.

By way of celebrating the golden jubilee there are on exhibition in the lounge of Carnegie Hall 109 charcoal sketches of the musicians and their leader. New York is to be congratulated that these familiar faces will once more be seen on the stage of the venerable concert hall in Fifty-Seventh Street. During the black years of the depression there was a very real danger that the orchestral season would be interrupted, permanently or temporarily. Today there is rejoicing among music lovers that that catastrophe has been averted.

NEW YORK, N. Y.
SUN

NOV 21 1936

The oft-heard query: "What's become of Gerome Brush?" is now answered. He has been in Boston, it seems, doing portraits of every individual member of the Boston Symphony Orchestra. He has been doing them so to speak, both ways. That is, he drew their likenesses with a Sargentesque crayon and supplemented them with written words that say the same thing. That done, he turned the combination into a handsome book.

Such a procedure must mean several things, but principally that Gerome Brush must be helplessly sincere and that it doesn't matter whether he does it with his right hand or his left—the result is the same. And it's always a nice result. The portrait drawings are the kind that people like to have done of themselves—free and sketchy, but not so sketchy but that you know who it is; and so sympathetic that you can see the artist liked the sitter and emphasized the things in the sitter he liked best. Gerome apparently loved every single member of the orchestra. It is a surprise to learn that Gerome is so musical. But it seems he is. You can't be "that way" about an entire orchestra without being musical.

Drawings and writings founded on love must have value. It is so, at any rate, in this case. It contrives to be about the pleasantest book about musicians—of a gift-book quality—that we have yet turned out, and it's going to make the other orchestras in this country wildly jealous.

During the three days of the orchestra's stay in town this week, the drawings have been on view in the art gallery next door to Carnegie Hall—very convenient for all concerned.

H. McB.

PAWTUCKET, R. I.
TIMES

NOV 21 1936

Boston Symphony.

Albert Spalding will be the distinguished soloist at the second concert of the season by the Boston Symphony Orchestra, in the Metropolitan Theatre next Tuesday evening, at 8:15. The famous American violinist will appear with the orchestra in the Concerto in D major of Mozart. Richard Burgin, the assistant conductor and also the concertmaster of the orchestra, will direct this concert, appearing as conductor for the first time in Providence. Mr. Burgin will present the First Symphony of Kalinnikov, the Russian composer, who at the end of the last century was cut off by death on the threshold of a brilliant career. The symphony is described as characteristically Slavic in theme, as melodious and transparent work throughout. The opening number will be the Organ Toccata and Fugue in C major, of Johann Sebastian Bach, which has been scored for full orchestra by Leo Weiner, the Hungarian composer.

PROVIDENCE, R. I.
BULLETIN

21 1936

ALBERT SPALDING WILL PLAY HERE

Albert Spalding will be the soloist at the second concert of the season by the Boston Symphony Orchestra, to be given in the Metropolitan Theatre Tuesday evening, at 8:15. The famous American violinist will appear with the Orchestra in the Concerto in D major of Mozart. Richard Burgin, the assistant conductor and also the concertmaster of the orchestra, will direct this concert, appearing as conductor for the first time in Providence. Mr. Burgin will present the First Symphony of Kalinnikov, the Russian composer, who at the end of the last century was cut off by death on the threshold of a brilliant career. The Symphony is described as characteristically Slavic in theme, a melodious and transparent work throughout. The opening number will be the Organ Toccata and Fugue in C major, of Johann Sebastian Bach, which has been scored for full orchestra by Leo Weiner, the Hungarian composer.

Albert Spalding, born in Chicago in 1888, obtained the larger part of his musical education in Italy. Graduating from the Bologna Conservatory at the age of 14, he continued his studies in Paris with Lefort, making his first appearance in public as violinist in Paris in 1905. His career as a concert violinist is long and distinguished. It was interrupted during the war when he served as an aviator in Italy. Mr. Spalding has appeared as soloist with the Boston Symphony Orchestra in Boston on numerous occasions. He is to appear there later in the present season.

GREENVILLE, S. C.
NEWS

SYMPHONY MUSIC SLATED ON WFBC

Boston Group To Be Heard Thursday In 45-Minute Concert From Harvard

Richard Burgin, assistant conductor of the orchestra, will lead the Boston Symphony orchestra in a concert broadcast from Sanders theater, Harvard university, on Thursday, November 26, from 8 to 8:45 p. m., EST, over the NBC-WFBC network.

Burgin has programmed the Toccato in C Major, one of Bach's many organ compositions, to open the concert. The second and concluding number will be Kalinnikov's Symphony No. 1 in G Minor. This concert, the first in the series to come from the stage of the historic Harvard theater, is the second in a season of broadcasts by the famous Boston orchestra to be heard over NBC networks.

PORTLAND, ORE.
OREGONIAN

NOV 22 1936

Praise Given High Artistry and Technique

When three famous men, a conductor, a composer and a writer, representing the creative, interpretative and the critical criteria of music, agree to call a musician "great"—it is news.

It is, therefore, news that Gregor Piatigorsky, the "Russian Casals," who is to be heard here as guest soloist with the Portland Symphony orchestra at its concert next Tuesday evening at the public auditorium, has recently been hailed as "great" by the distinguished conductor of the Boston Symphony orchestra, Serge Koussevitzky; by the most famous living composer, Richard Strauss, and by the dean of critics, Ernest Newman of the London Times.

Cellist Acclaimed By Critics

Koussevitzky stated publicly: "Piatigorsky is the greatest cellist of our day. He combines high artistry with unlimited technical skill, great depths of feeling and poetry with the beauty volume of tone that are without equal."

Strauss wrote in a letter to Piatigorsky: "Thank you once more for your wonderful "Don Quixote"; technically, musically and interpretatively a model. I wish for the sake of all of us you could play it wherever the work is performed under a good conductor."

Newman said in the London Sunday times under the headline, "A Great Cellist": "The slower sections of Beethoven's variations of Handel's 'See the Conquering Hero Comes' gave Mr. Piatigorsky opportunities for the display of his exquisite legato, but for the rest one was left wondering which was worse, the original tune or the variations on it. However, even in bad music Mr. Piatigorsky is a great cellist, while in good music he is equally great as a cellist and still greater as an interpreter. To exhibit Mr. Piatigorsky's brillance we had a Crancoeur sonata with a very difficult vivo; while the Delius sonata was a stream of loveliness."

Concerto to Be Played

Piatigorsky will play the brilliant Dvorak cello concerto in B minor with the Portland Symphony, Willem van Hoogstraten conducting, on Tuesday evening. It is seldom that music lovers have the chance of hearing this colorful concerto for cello and orchestra, and Portland symphony devotees are looking forward to one of the highlights of the musical season in the concert Tuesday evening.

The other numbers which Dr. van Hoogstraten has chosen for this concert are the Rameau-DeLamarter ballet suite from "Dardanus" and the titanic Brahms Symphony No. 4.

Prior to the concert Frederick W. Goodrich will give an informal lecture on the composers and the compositions to be played. The lecture will commence at 7:40 and will be held in the south wing of the auditorium.

Tickets for the concert are on sale at the J. K. Gill company.

BROOKLYN, N. Y.
EAGLE

THURSDAY

The second concert in the broadcast season by the Boston Symphony Orchestra will come from the stage of historic Sanders Theater at Harvard University. Richard Burgin, assistant conductor, will be on the podium. WJZ, 8-9 p.m.

Toccata in C Major for Organ......Bach
Symphony No. 1 in G Minor...Kalinnikov

NEW YORK, N. Y.
HERALD-TRIBUNE

Second Boston Symphony Concert

The second concert in the broadcast season by the Boston Symphony Orchestra, over WJZ Thursday at 8 p. m., will come from the stage of the Sanders Theater at Harvard University. Richard Burgin, assistant conductor, will be on the podium.

SAN FRANCISCO, CAL.
EXAMINER

NOV 22 1936

'Unfinished' On Discs

Schubert's "Unfinished" Symphony is masterfully played by the great Boston Symphony in a new Victor album.

The conductor is Koussevitzky. The only fault with the recording is that it is somewhat too reverberant.

For Columbia, Selmar Meyrowitz leads the Paris Symphony in an admirable performance of Berlioz' autobiographical "Fantastic" Symphony.

Here are Berlioz' famed color and individuality in full measure. He was, unluckily, no Wagner or Brahms. But the "Fantastic" remains the most fascinating second-rate symphony in all music.

Other record issues:

Mengelberg conducts the superb Amsterdam Concertgebouw (Columbia) in Brahms' "Academic Festival" Overture.

Two popular arias of Saint-Saens' "Samson" (including, of course, "Mon coeur s'ouvre a ta voix") are sung with deep, warm voice (Victor) by Gladys Swarthout.

Egon Petri (Columbia) gives glamorous power to the old-school piano virtuosity of Liszt's "Mazeppa."

In a hearty reading of Bach's "Brandenburg" Concerto No. 2 (Victor) the players are the **Paris Ecole Chamber Orchestra and the** conductor is Alfred Cortot.

OMAHA, NEB.
WORLD-HERALD

NOV 29 1936

Ancient Symphony Will Get Hearing

Boston, Mass., Nov. 28 (AP).—A symphony that has lain in dusty oblivion for a century will receive its first american performance next Friday afternoon when the Boston orchestra, under Dr. Serge Koussevitzky, plays the symphony in D Major by the Americanized Italian, Muzio Clementi.

Musicologists credit Alfredo Casello, Italian composer-pianist-scholar, and former conductor of the Boston Pops orchestra, with astonishing detective work in weaving together disordered pages of manuscript which now fill a one-hundred-year gap in musical history.

TOLEDO, O.
TIMES

NOV 22 1936

Boston Symphony Plays Here Dec. 11

The Boston Symphony orchestra will return to the Toledo Museum of Art peristyle Thursday night, Dec. 11, to present its third concert in as many years.

Dr. Serge Koussevitzky, the ensemble's leader for 13 years, will conduct. The event will be the annual concert complimentary to museum members. It is not connected with the museum's regular concert course.

The Boston symphony, now in its 55th season, is one of the oldest symphonic orgnaizations on the continent.

Cont

PROVIDENCE, R. I.
JOURNAL

NOV 22 1936

Burgin to Lead Symphony, With Spalding as Soloist

Concert Here, Tuesday Night, Will Be Marked by Former's Debut as Conductor and Noted Violinist's Playing.

IN a program marked by the appearance of Albert Spalding, as soloist, and Richard Burgin, as conductor, the Boston Symphony Orchestra comes for its second concert of the season Tuesday night in the Metropolitan Theatre at 8:15 o'clock.

Mr. Spalding will play with the orchestra Mozart's Violin Concerto in D-major. The distinguished American violinist has been soloist with the Bostonians on several occasions and later in the season will join them again. He was born in Chicago in 1888 and obtained most of his musical education in Italy, graduating from the Bologna Conservatory at the age of 14. He continued his studies in Paris with Lefort and made his public debut as a violinist in Paris in 1905. His notable career as a concert artist was halted during the war when he served as an aviator in Italy.

The concert may be put down also as a debut for Mr. Burgin for although, as the orchestra's concertmaster and assistant conductor, he has led the players on several occasions this will be the first time he has taken the stand in Providence. A familiar figure to subscribers in the front seat to the left of Dr. Koussevitzky, he is also known to concert goers here as soloist in various recitals.

He will open the program with the Organ Toccata and Fugue in C-major, by Johann Sebastian Bach, which has been scored for full orchestra by the Hungarian composer, Leo Weiner. The third number will be the First Symphony in G-minor of Kalinnikov, the Russian composer, who at the end of the last century was cut off by death at the beginning of a brilliant career. His symphony is described as characteristically Slavic in theme, melodious and transparent.

◆ ◆ ◆

Academy Orchestra

A concert by St. Mary's Academy Orchestra, Bainbridge avenue, is announced for tomorrow night at 8 o'clock. The orchestra is under the direction of Prof. J. Henri Faucher and Mme. Marie B. Faucher.

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Opera Casts

Casts for Mascagni's "Cavalleria Rusticana" and Leoncavallo's "I Pagliacci," which the New England Grand Opera Company will perform Tuesday night, Dec. 1, in the Metropolitan Theatre, are announced as follows: "Cavalleria" — Santuzza, Mlle. Matilde Bastulli; Lola, Mlle. Ann Manfredi; Mamma Lucia, Mlle. Harriet Eden; Turiddu, Sig. Giuseppe Barsotti; Alfiio, Sig. Ciro de Ritis, "I Pagliacci"—Nedda, Mlle. Alba Camilucci; Canio, Sig. Giuseppe Radaelli; Tonio, Sig. Ciro de Ritis; Beppo, Sig. Costante Sorvino; Silvio, Sig. Luigi Delle Molle.

The chorus will be composed of members of the New England Grand Opera Choral Society, with the Providence Orchestra out in front. Danilo Sciotti is the conductor, Anthony Stivanello, stage director, and Lillian Migliori, assistant conductor. The double bill will inaugurate the company's third season.

◆ ◆ ◆

Young People's Program

The program announced for the concert for young people by Martha Baird, pianist, and the Providence Symphony Orchestra, Dr. Wassili Leps, conductor, in the Metropolitan Theatre, Saturday afternoon, Dec. 5, is as follows: Prelude to the opera, "Hansel and Gretel," Humperdinck; "Carnival of the Animals" (excerpts), Saint-Saens; Air on the G-string, Bach, arr. for orchestra by Wassili Leps; Pizzicato, from the Fourth Symphony, Tschaikowski; Concerto in A-minor for Piano and Orchestra, Grieg; "Entrance of the Boyars," Halvorsen. The ages of the young folk for whom the concert has been arranged, are set at from eight to 18. Children or groups of children under 12 years must be accompanied by an adult, according to the announcement by the Parents' League of Providence, assisted by the Rhode Island Congress of Parents and Teachers, under whose auspices the program is being presented.

◆ ◆ ◆

Fiedler in Pawtucket

Arthur Fiedler and the Boston Sinfonietta will give the second concert for the Pawtucket Civic Music Association Thursday evening, Dec. 3, in the Senior high school. The orchestra is composed of 50 players from the Boston Symphony Orchestra.

◆ ◆ ◆

The Blackstone Valley Junior Music Club will hold its regular meeting Saturday afternoon at 3:15 o'clock in the Pawtucket Y. M. C. A. music studio, with Miss Corina Papino, councillor, in charge, and Frank Bonati, Milton Bateman and Searles Bray as hosts. On the prgoram will be Frank Bonati, violin, accompanied by Miss Jessie F. Chace; Milton Bateman, 'cello, accompanied by Mrs. Bateman; readings, Robert Barrie (guest); Searls Bray, violin, accompanied by Miss Bertha Burlingame, and musical items by Lillian Lawrence, Gloria Brogi and Rosina Stroccio. Applicants will be heard at this meeting.

◆ ◆ ◆

Arrangements for its first public concert of the season will be made at the meeting of the Chaminade Junior Club at the Music Mansion, Saturday afternoon, at 2:30 o'clock. The musical program will be given by Francis Siewerts, Evelyn Holmquist, Betty Ortiz, William Richards, Phyllis Tyson and Louise Morris. Visitors are welcome. The period of open membership will close on Dec. 2. Until that date applications for membership from students between the ages of 13 and 18 years will be received. Information may be had from Francis Carney, 81 Rock avenue, Pawtucket, or from Mrs. George Hail, 88 Meeting street, Providence.

NEW YORK, N. Y.
TIMES

NOV 22 19

THURSDAY

Boston Symphony Orchestra plays on the stage of the Sanders Theatre at Harvard University, with Richard Burgin, assistant conductor, wielding the baton: WJZ, 8-9 P. M.

Toccata in C Major for Organ........Bach
Symphony No. 1 in G Minor.....Kalinnikov

FRIDAY

Sounds of Industry—The microphone will visit eleven cities and industrial centers to pick up sounds of machinery and comments by working men, which in an international broadcast will reveal to the world that America's slogan is "Forward." The program directors who have planned this "show" report that "in all cases it will be the candid story of the worker at the scene of his labor that will be broadcast." Harper Sibley, president of the United States Chamber of Commerce, speaking from Washington, will interpret the meaning of the industrial sounds and interviews during the hour on the air: WEAF, WJZ, 2 P. M.

Simon Barer, Russian concert pianist who made his American début a fortnight ago, is the soloist with the Cincinnati Symphony Orchestra directed by Eugene Goossens: WABC, 2:45-4:45 P. M.

Symphony in C major, No. 41......Mozart
Concerto in C minor, No. 2..Rachmaninoff
Variations, Carnival of Venice..Tommasini
Overture, Le Baruffe Chiozzotte.Sinigaglia

Philadelphia Orchestra, Leopold Stokowski directing a program of Spanish and Russian music featuring his own arrangements of themes from the original score of Mussorgsky's "Boris Godunoff." Professor Walter B. Pitkin speaks briefly on a topic of current interest: WABC, 10-10:30 P. M.

Aragonaise and Seguidilla, "Carmen"..Bizet
From "Boris Godunoff".......Mussorgsky
Polotvetsian Dances, Prince Igor...Borodin

SYRACUSE, N. Y.
AMERICAN

Boston Symphony in Second Concert

The Boston Symphony Orchestra will present the second in a series of broadcast concerts Thursday evening over an NBC network. Dr. Serge Koussevitzky will wield the baton.

PROVIDENCE, R. I.
JOURNAL

NOV 22 1936

TO BE SYMPHONY SOLOIST

Albert Spalding, noted American violinist, will appear as soloist with the Boston Symphony Orchestra in the Metropolitan Theatre Tuesday night.

HARTFORD, CONN.
COURANT

Nov. 22/36

Local Orchestra To Give Concert Tuesday Night

Frank Sheridan, Pianist, To Be Guest Artist of Hartford Symphony

The Hartford Symphony Orchestra, under the direction of Jacques Gordon, will give its second concert of their first series at the Bushnell Hall on Tuesday of this week at which they will feature the outstanding and distinguished pianist, Frank Sheriden of New York.

Mr. Sheriden, who will play the Schumann Concerto for piano and orchestra in A minor Opus 54 with the Hartford Symphony at 8:30 p. m. on Tuesday, has impressed audiences in past years with his scintillating pianistic exhibitions. as being no less superior than such superb artists as Hess. Brailowsky, the recent Gabrilowitsch. Bauer, Rachmaninoff, Horowitz, Samuels, Lhevinne, Hofmann, Schnabel and others. Born in New York, this sterling artist received all his training and schooling in this country. After successful appearances here, he went to Europe to win plaudits from descendents of a century-old culture, then returned to gather more laurels from his own countrymen. As a result, he is rated among the elite of pianists, among the notables of interpretive art.

Distinguished appearances in which Mr. Sheridan has been acclaimed as a genuine artist includes that with the New York Philharmonic Symphony, the Boston Symphony, Chicago Symphony, the Detroit Symphony, the National Orchestral Association, the Dresden Philharmonic, the Vienna Symphony, two recitals in London. three recitals in Berlin, Vienna, Milan, Florence, Rome, Venice, Bologna, Pisa, ten recitals in Carnegie and Town Halls in New York, Boston and Chicago, recitals, in collaboration with the Gordon String Quartet, the Musical Art Quartet (1936 Festival, Baltimore, Md.) Kroll-Britt-Sheridan Trio, the Pro Arte Quartet, the Perole Quartet the Stradivarius Quartet and the E. S. Coolidge Foundation Chamber-Music Festivals, Washington. D. C. and Stanford University, Berkeley, Cal. the last two for which he was selected because he places himself unreservedly at the service of the composers and in addition attaining a well-balanced and carefully-blended ensemble.

Besides the procurement of Mr. Sheridan for the Bushnell Concert by the Hartford Symphony Orchestra under the Jacques Gordon's baton the program will also consist of the Beethoven Leonore Overture No. 3 and the Symphony in D Minor by Brahms.

FRANK SHERIDAN

Mr. Sheridan will appear as soloist with The New York Philharmonic Symphony Dec. 5 and 6, John Barbirolli, conductor.

TUCSON, ARIZ.
STAR

NOV 22 1936

While the Boston symphony under its own Koussevitzky and the New York Philharmonic - Symphony under John Barbirolli, guest conductor, are giving frequent concerts in New York, the Philadelphia orchestra is preparing to go to New York for another season of guest appearances before the end of the month. One of the compositions which it will present for the first time at that time is "Arizona" by Victor Young.

ROCHESTER, N. Y.
SUNDAY AMERICAN

Nov. 22/36

Boston Symphony Due At Eastman on Dec. 7

One of the outstanding musical events of the season is scheduled for Monday evening, December 7, when the Boston Symphony Orchestra will come to the Eastman Theater for a single concert under the direction of Serge Koussevitzky.

The conductor has not as yet submitted his program, but is understood it will be made up entirely of standard works, known and loved throughout the world.

Balcony seats for the concert are sold out, according to box office reports, but a good selection of seats remains in the loges, orchestra and mezzanine.

NEW YORK, N. Y.
HERALD-TRIBUNE

NOV 22 1936

Latin Audience Is Sought for U. S. Programs

JohnRoyal,ofN.B.C.,Leaves on Tour to Arrange for Exchange of Broadcasts

Plans to broadcast radio programs from the United States into South and Central America to compete with European programs now dominating the air there, were announced yesterday by the National Broadcasting Company. John F. Royal, N. B. C. vice-president in charge of programs, departed last week on a 17,000-mile trip through Mexico, Central and South America, to arrange for extensive exchanges of broadcasts between the two continents.

"We definitely are entering the competition for listeners in Latin America," Mr. Royal declared before leaving "Germany, England and other European countries have been building programs for South America for several years. The United States, to which our neighbors to the south should naturally look for a mutual exchange of entertainment and ideas, has stood by and let Europe capture the attention of South American listeners. Now the National Broadcasting Company is going to take its rightful place on American radio dials below the RioGrande."

Conference Broadcasts Planned

As the first step in the new policy, Mr. Royal announced that N. B. C. was arranging for an extensive series of broadcasts from the Pan-American Peace Conference in Buenos Aires. Mr. Royal, accompanied by Carlton Smith, announcer, and Albert E. Johnson, engineer in charge of the Washington studios, left Wednesday by plane for Rio de Janeiro. They will precede President Roosevelt in order to prebare to bring radio listeners in the United States any broadcasts he may make while in South America. Following the opening of the conference, daily summaries of the proceedings will be broadcast to the United States.

Upon Mr. Royal's return, after visiting leading Latin American countries, both short-wave broadcasts from this country of specially built programs for Central and South American listeners and exchanges of typical radio programs between N. B. C. and broadcasting organizations in the Southern countries will be inaugurated.

Face Same Problems

It will take some time for the exchange plan to get into operation, Mr. Royal said, because of certain transmission problems, which have limited programs in the past.

Co-operation of the South American press representatives and other sources will be used in building programs especially designed for consumption on the southern continent. Spanish-speaking announcers will be used as well as English. Among the suggested material to be broadcast from the United States were the Metropolitan Opera, the Boston Symphony Orchestra, championship prizefights, football games and educational features.

GREENVILLE, S. C.
NEWS

BRIEF ITEMS

Mrs. A. F. McKissick, who recently returned from a trip to the New England states, says that one of the high lights of her visit was hearing the Boston Symphony orchestra, under the direction of Serge Koussevitzky, in Providence, R. I.

• Concluding the program was a number in which the Harvard Glee club appeared. The tenor soloist for the club was Rulon Y. Robison.

* * *

89.

PITTSBURGH, PA.
PRESS

NOV 22 1936

Schubert's Immortal Unfinished Symphony On Masterpiece Disc

Great Tonal Creation of Composer Is Given Topmost Place in Review Of New Recordings

By **RALPH LEWANDO**
Press Music Critic

RECENT RCA-Victor phonograph releases in the Musical Masterpieces series and Red Seal discs include reproductions of classic, romantic and ultra-modern compositions by composers who occupy a foremost place in the history of musical art.

Mr. Lewando

The gentle Franz Schubert, whose grand tonal creations poured forth uninterruptedly under the spell of his amazing inspiration, is represented by the immortal 8th symphony in B-minor, universally known as "The Unfinished."

Played by the Boston Symphony led by Serge Koussevitzky, it is given new lustre, for Dr. Koussevitzky's reading of the score of this work is quite different from that of other noted conductors in matters of tempo and interpretive subtleties. Yet he makes of the two movements a performance of loveliness. Five and a half disc sides form the pressing, the remaining side being assigned to an excerpt from Schubert's ballet music from Rosamunde.

Through the onward drift of time Johannes Brahms' music becomes more and more significant to the musician and more comprehensible to the layman. Brahms looms as one of the titans of the musical domain. Whatever he chose to compose and leave behind him bears the indellible stamp of his genius. Essentially a lyricist, Brahms gave striking utterance of intense musical feeling not only through the medium of orchestral and chamber works but also through his superb art songs and vital piano compositions.

A piano virtuoso of first rank, Brahms never lost his love for the instrument. This is indicated by his pianoforte works—works which time has not dimmed. In fact, Brahms' first composition to bear an opus number is his piano sonata in C-major, opus 1.

ASHEVILLE, N. C.
CITIZEN [illegible]

Richard Burgin will lead the Boston Symphony Orchestra in a concert broadcast from Sanders Theatre, Harvard University, over NBC and WWNC between 8:15 and 9 o'clock tonight. The program will begin with one of Bach's many compositions written originally for the organ, the Toccata in C Major. The second and concluding number will be Kalinnikov's Symphony in G Minor.

SYRACUSE, N. Y.
HERALD

NOV 22 1936

Music Box Office Business Increases; Major Orchestras Play to Capacity Audiences

By JOHN SELBY

New York, Nov. 21 (AP).—New York hears its young-old Philharmonic-Symphony Society throughout the winter. It also hears 10 concerts each per winter from Serge Koussevitzky's Boston Symphony, and from ~~Leopold~~ Stokowski's Philadelphia Orchestra.

Two of these three orchestras have undergone major operations this fall. Many patrons and many observers and most managers stroked their beards in the spring, and came out with the idea that these major operations would most likely reduce audiences this winter. They were wrong.

Philadelphia's noble band "lost" Stokowski. That is, Stokowski became so enamored of the movies and their mass possibilities that he asked his directors to elect a permanent conductor for three years, leaving him free to conduct as little as he chose.

They picked Eugene Ormandy. Hitherto, the Philadelphia ~~has played~~ to packed houses in New York. This winter it is doing the same. And last Tuesday, when Stokowski came to town with an all-Russian program which included Sergei Rachmaninoff's brand new third symphony, the last minute people just didn't get into Carnegie Hall.

The Philharmonic is, however, even more astonished. Last spring Arturo Toscanini departed these shores forever, saying among other things, it is declared, that the Philharmonic is the greatest orchestra ever assembled. The Philharmonic directors at once set their sails to fit what they thought would be a period of calm—they cut down the season six weeks and expected reduced business.

But they didn't get reduced business; business is better. Subscription sales are actually ahead of last winter. John Barbirolli, the young Italian-French-English conductor, is not only doing well at the box office,, he is doing well on the podium.

Partly this is musical ability, partly the public's curiosity, and (oddly enough) partly tact. No musician ever stood in hotter shoes than Barbirolli a week and three days ago when he began the first piece he ever conducted on American soil—Berlioz's "Roman Carnival" overture. Many thoughtless persons, even a reviewer or so, had spoken of him as an "unknown" chosen to "replace" Toscanini.

Barbirolli extricated himself from his hot spot neatly by frankly admitting wonder at being chosen, by disclaiming any intention of "replacing" anybody, by declaring that he was a young man trying to make a living. He had won the men of the orchestra. Now he seems to be winning the public.

Kcussevitzky brings his Bostonese to town for the first time this season next Thursday. He always plays to packed houses, and he never yet has engineered a publicity stunt to pack them. By now he is accustomed to being pointed out as the supreme American example of what a superlative orchestra can accomplish when left to one conductor through a period of years.

PHILADELPHIA, PA.
RECORD

NOV 22 1936

N. B. C. Seeks Field In South America

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It will take some time for the exchange plan to get into operation, Royal said, because of certain transmission problems, which have limited programs in the past. Whatever is necessary, however, to get N. B. C.'s signals into South America clearly, he declared, will be done.

Co-operation of South American press representatives and other sources will be used in building programs especially designed for consumption on the Southern continent. Spanish-speaking announcers will be used as well as English. No propaganda in any language will be broadcast and all programs sent to Latin America will be typical of American ideals.

Among the material suggested for broadcast from the United States were the Metropolitan Opera, the Boston Symphony Orchestra, championship prize fights, football games and educational features.

NEWARK, N. J.
CALL

NOV 22 1936

Princeton's Music Faculty Expanding

Sunday Call Special Service.

PRINCETON, Nov. 21.—For the third consecutive year, there has been an expansion of musical instruction in Princeton University, Prof. Roy Dickinson Welch, head of the department, announced today. When Professor Welch was called to Princeton in the fall of 1934 from Smith College, no music courses were in the curriculum.

He became the lone instructor in the department. At present, the staff has expanded to five and there are 225 undergraduates enrolled in the department, whereas two years ago there were only 36.

Robert Hufstader, formerly head of the department of music at the University of Buffalo, has become assistant professor of music here and also university organist and chapel choir director. Robert H. Sessions, the composer, has been appointed a lecturer in the freshman and sophomore harmony courses. His new violin concerto will be played next month by the Boston Symphony Orchestra, under the baton of Koussevitsky.

An assistant to Professor Welch last year, James A. Giddings, '30, is now an instructor in the department and director of the University Glee Club. Edward Canby, who received his master's degree in music from Harvard this year, will take charge of the study periods, in which phonograph records and scores are made available for direct use by the students.

[Kreste Roger]

ELMIRA, N. Y.
TELEGRAM

NOV 22 1936

World of Music

By John Selby

NEW YORK—(AP)—New York hears its young-old Philharmonic-Symphony Society throughout the winter. It also hears 10 concerts each per winter from Serge Koussevitzky's Boston Symphony and from Leopold Stokowski's Philadelphia Orchestra.

Two of these three orchestras have undergone major operations this fall. Many patrons and many observers and most managers stroked their beards in the spring and came out with the idea that these major operations would most likely reduce audiences this winter. They were wrong.

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WORCESTER, MASS.
Nov. **TELEGRAM** 22/

MUSIC Of Today and Tomorrow

By
Walter W. Farmer

A UNIQUE book entitled "The Boston Symphony Orchestra, 1936," has just been issued. This volume contains charcoal sketches made from life of Dr. Serge Koussevitzky, conductor of the orchestra, and every one of the 108 members of this world-famed organization. With each portrait, Gerome Brush, the artist, has provided also a word-sketch written by himself which gives intimate sidelights on the personality and careers of each man. The book has been designed by the typographical expert, D. B. Updike and is beautifully printed with the cover reproducing the design and color associated for so many years with the program-books of the Boston Symphony.

The biographical sketches are concise and informative and many of them contain flashes of humor. M. Fernand Gillet, the distinguished oboe player, when asked what instrument he thought the best, replied laconically, "A great artist." Manuel Zung, violinist, because of the alphabetical order, occupies the final pages of the book and the concluding sentence is: "Thus these biographies end in classical style with the down beat of the baton and a resonant ZUNG."

LAST week a New York newspaper contained the following item: "Bagpipers have been excluded from the Musicians' Union of Canada on the ground that they are not musicians. It appears that one of the reasons for the judgment that they are not musicians is that they are not obliged to read musical notation. This surely is a mistake, for many of the great pibrochs were reduced to ordinary musical notation more than 100 years ago and have been published as sheet music—and very difficult music, too.

True, a few pibrochs are still preserved in the old syllables with which the hereditary pipers used to teach the classics to their apprentices. Here, for example, are the opening discords of the pibroch Coghiegh Shie as taught from time immemorial by the McCrimmons of Syke:

Hodroho, hodroho, haninin, hiechin,
Hodroha, hodroho, hodroho, hachin."

Can any member of the Musicians' Union of Canada play that on his bassoon?"

While the bassoon often has been referred to as "the clown of the orchestra," the double-bass also is capable of producing weird and ominous sounds. Max Eastman's new book "The Enjoyment of Laughter" includes among other examples of humor, the story of the man at a concert seated near the double-bass. After listening for some time to the subterranean rumblings of the "bull-fiddle" he inquired of the player, "How much would you charge to haunt a house?"

HARRISBURG, PA.
COURIER

NOV 22 1936

Symphony Orchestra Prepares New Selection For Second Concert

The Harrisburg Symphony Orchestra during its second concert of the season Tuesday, December 1, will present under the direction of Geoge King Raudenbush for the first time in Harrisburg "The White Peacock," one of the outstandinf compositions of Charles Griffes, America's lately recognized genius.

In presenting this number Mr. Raudenbush is including in this concert an unusual work and one which is considered as typifying best the style of the composer. Mr. Griffes, a natvie of New York State, had a brief but arduous life. He died in 1920 at the age of 36. Since his death it has been realized that America lost a rare and original musician. His talent was first given wide recognition in 1919 when the Boston Symphony Orchestra presented his symphonic poem after Coleridge, "The Pleasure of Kubla Khan." Inclusion of Griffes' compositions in more and more concert programs since then has advanced him to a national position.

"The White Peacock" is one of "Four Roman Sketches" originally written for piano in 1915-1916, and first presented by the young composer before the MacDowell Club in New York in 1918. It is based on a poem by William Sharp. The story is that of the languid movement of a white peacock through a sunlight flooded garden where, in the words of the poet, he appears as if "a dream of the moonlight were real for a moment."

In Griffes' symphonic setting of the poem the clarinets and flutes play the leading themes while the strings furnish an harmonic background. The combined whole is an unique and beautiful musical composition.

DALLAS, TEX.
NEWS

1936

Beethoven Association Will Honor Zimbalist

Special to The News.

NEW YORK, Nov. 22.—Efrem Zimbalist will be honored on the occasion of the twenty-fifth anniversary of his American debut by the Beethoven Association with a dinner on Dec. 5 and on Dec. 8 the violinist will appear in a silver jubilee recital at Carnegie Hall. Mr. Zimbalist, who will return from a European tour late in November, made his first American appearance with the Boston Symphony Orchestra as soloist Oct. 27, 1911.

90.

TRENTON, N. J.
TIMES ADVERTISER

NOV 2 2 1936

Campus Interest In Music Booms

Expanded Curriculum and Concert Series Boost Princeton Study

PRINCETON, Nov. 21.—Interest in music at Princeton University has reached a new high this year among students and faculty, with an expanded curriculum, a large teaching staff and an increased general support of the university concert series and Glee Club, it was revealed here today by Professor Roy Dickinson Welch, head of the music department.

For 21 years chairman of the department of music at Smith College, Professor Welch was called to Princeton in the Fall of 1934 as visiting professor of music. At that time he organized two courses with a total enrollment of 36 undergraduates. Today 225 students are taking music here. Several new subjects have been added, and the teaching staff numbers five.

Among the additions to the music faculty this year is Roger H. Sessions, who has been engaged as lecturer in the freshman and sophomore harmony courses. Mr. Sessions is one of the most distinguished exponents of the modern school of composition in this country. His new violin concerto will be played by Albert Spaulding, with Koussevitsky and the Boston Symphony Orchestra next month.

Robert Hufstader, formerly head of the department of music at the University of Buffalo, is also a new appointment this year. He will act as assistant professor of music and university organist, and in addition will direct the University Chapel choir.

Assistant to Professor Welch in teaching last year, James A. Giddings, '30, has been made an instructor this Fall and will also lead the University Glee Club. Edward Canby, who received his master's degree in music at Harvard University this year, completes the list of additions. He will be in charge of study periods, where phonograph records and scores are available to undergraduates for direct study.

One of the original courses, an introduction to the literature of music, is now open to sophomores and a few qualified freshmen, with about 150 undergraduates enrolled. Last year nine men took the course in elementary harmony, which requires some preliminary knowledge of the subject, while 24 men signed up this Fall. Among the additions to the curriculum is a sophomore course in advanced harmony and elementary counterpoint.

The university concert series includes nine programs for the 1936-37 season, featuring a performance of the Cleveland Symphony Orchestra, under the direction of Igor Strvinsky, on either February 18 or 19. Inaugurating a new policy of presenting more of its concerts in Princeton, the University Glee Club will sing here three times during the Winter.

SAN JOSE, CALIF.
MERCURY-HERALD

NOV 23 1936

Institute Offers Sibelius Music

The D Major, or second symphony of Jean Sibelius will be heard at the weekly Institute of Music concert tomorrow evening at 8 o'clock. A recording made by Serge Koussevitsky and the Boston Symphony orchestra will be used to illustrate the opus.

The significance of Jean Sibelius in the modern scheme of music wil be discussed by LeRoy V. Brant, who has spent many years of study on the works of this master, and who has had much correspondence with the composer himself.

This musicale will be open to interested persons who will obtain cards of admission at the Institute office, 97 South Sixth street.

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 23 1936

Real Musical Treats in Week-end Events

By PITTS SANBORN.

A holiday of concert-going would suitably describe one New Yorker's Saturday, for there was nothing of drudgery about his visits to Carnegie Hall in the afternoon and the Town Hall in the evening. There was, however, a great deal of thorough satisfaction. The matinee, with the Boston Symphony Orchestra officiating, provided orchestral execution of the first order, together with some music of the first order. The evening's entertainment, a song recital by the Danish soprano Povla Frijsh, brought in its turn some unsurpassable singing.

Not only did the Boston orchestra excel, but so did its conductor, Serge Koussevitzky, in a beautiful symphony in A major that Mozart composed at the age of 18, the "Don Juan" of Richard Strauss, and the Fifth Symphony of Sibelius, only the extreme tempo adopted for the headlong opening phrase of the "Don Juan" made it seem hurried rather than fast.

Work by Young Composer.

The program afforded also a "first performance in New York" of a "symphonic meditation" by a young French composer (he is not yet 28) who signs himself Olivier Messiaen, which tempts one to the question "What's in the name?" The title of the work is "Les Offrandes oubliees" ("Forgotten offerings"), under which are grouped three sections, played continuously—"The Cross," "The Sin," "The Eucharist."

Olivier Messiaen is one of four French composers who boldly denominate themselves "La Jeune France." Of him individually it has been said that he "aims primarily to express with the utmost possible emotion and sincerity the truths of the Catholic faith."

After only one hearing of "Les Offrandes oubliees" the writer admits he does not feel competent to discuss it—whether it is in the worst tradition of he religiosity of which Goudon and Massenet were capable, or in the best tradition of Cesar Franck and Vincent d'Indy. Instead he will merely quote Roger Vinteuil, who, writing in Le Menestrel, imputes to it a mysticism ardent, lofty, reflective, expressed in a language subtle in its purity."

In the evening Mme. Frijsh regaled an exceedingly enthusiastic audience with an admirably arranged program of lyrics in German, in French, in Norwegian and in Danish. Of course, there were additional numbers, in the course of which English was honored.

Occasionally a song ran uncomfortably high for the singer. When such was not the case however, Mme. Frijsh's management of her voice was no less remarkable than her interpretation, which, as usual, was marked by intelligence, insight, feeling, musicianship, command of style and compelling magnetism.

* * *

Hard to Find Her Equal.

In subtleties of vocal nuance and coloring, in fineness of diction and in the just welding of the musical and the rhetorical phrase one would have to search far to find Mme. Frijsh's equal.

It would be a pleasure to dwell on her performance in detail, but, such being out of the question, it must suffice now to record that Faure's "Spleen," Poulenc's "1904," Fevrier's "L'Intruse," Kricka's "Die unfolgsamen Zicklein," Marx's "Nocturne," Cui's "La Foantine de Czars-oeselo, and the "Vergebliches Staendchen" of Brahms (these last two additions) were all in their several ways brief masterpieces of singing.

A feature of the occasion was the excellent playing of the piano accompaniments by Celius Dougherty.

Barbirolli Shines as a Program Maker.

In the short time of John Barbirolli's presiding as conductor of the Philharmonic-Symphony orchestra he has revealed one important thing, namely, that he is a program maker of excellent merit. Other considerations aside, this particular talent wants little, if anything, and so far—despite the odiousness of comparison—it certainly stands on a shoulder-to-shoulder basis with the program making of his predecessors.

Mr. Barbirolli's gifts go beyond an effective grouping of the numbers, which, after all, is an art in itself; he is also keenly on the hunt for the new and unknown, or the old and unknown, that will add historical interest—and perhaps zest—to a symphonic bill of fare.

Yesterday afternoon's Philharmonic-Symphony concert in Carnegie Hall again brought these points home, and with emphasis. For opening selection there was the second symphony of Schubert (B flat major). Not only was this a first performance by the society, but there seems to exist no record of its being given by any of the major American orchestras.

If this be so, then one can find no valid reason for its neglect. Completed in March, 1815, when Schubert was 18, the work is divided into four movements, successively marked Largo-Allegro vivace, Andante, Menuetto-Allegro vivace and Presto vivace. It may be, as we have been told, that the symphony is Mozartean and Beethovenish in turn—with respect to flavor, and not to actual material—but it is vigorous, forthright, amazingly adult and extremely well orchestrated.

Mr. Barbirolli and his men did grandly by the symphony.

The Prelude and "Love-Death," from Wagner's "Tristan und Isolde," which followed, however, lacked sustained point and meaning, although several of the passages were rendered with a breath-taking beauty.

Hulda Lashanska was again the soprano soloist in the Arioso "Dank sei dir, Herr," from the Handel "Cantata con Stromenti," and in two songs by Hugo Wolf. Richard Strauss' "Don Quixote" closed the program, which was enjoyed by a large audience. R. C. B.

BOSTON, MASS.
EVENING GLOBE

NOV 23 1936

CARL BEHR 83 YEARS OLD TODAY

Boston Symphony Charter Member in No. Carolina

GREENSBORO, N C, Nov 23 (A P)—Carl Behr, who said he is one of two living charter members of the Boston Symphony Orchestra and dean of the North Carolina Symphony Orchestra, was busy today arranging the program he will present tonight at his 83d birthday party.

He didn't have time to arrange the program over the week-end because he was busy with another one—at the First Lutheran Church, Sunday morning, in memory of his father, mother and wife.

A student of the Heindle Brothers who has played under the batons of Sir Arthur Sullivan, Johann Strauss, Arthur Nikisch and other famous conductors, Behr now plays the cello in the North Carolina Symphony Orchestra.

A native of Boston who came to Asheville 15 years ago for his health, the veteran musician moved here recently after participating in organization of numerous musical movements in the Carolinas.

Nov. ROCHESTER, N. Y. 22/36
SUNDAY AMERICAN

BOSTON SYMPHONY

The Boston Symphony Orchestra will present the second in a series of broadcast concerts Thursday evening over an NBC network. Dr. Serge Koussevitsky will wield the baton.

TOLEDO, O.
BLADE

NOV 24 1936

* * *

The news that the Boston Symphony orchestra is to pay Toledo its third visit Dec. 11 cannot but thrill members of the Toledo Museum of Art, to whom this concert will be a complimentary affair. For this great ensemble has given some of the finest programs ever heard in the peristyle.

NEW YORK, N. Y.
SUN

NOV 23 1936

Boston Symphony in Novelty

'Les Offrandes Oubliees' Included in Concert —Philharmonic Plays Schubert Work.

By W. J. HENDERSON.

Two orchestral concerts filled the week end with a concourse of more or less sweet sounds. The audiences wore the appearance of happiness, and most of those going out in the intermissions to smoke deifying tobacco wore smiles and emitted much cheerful talk. Despite the fact that the Philharmonic-Symphony Society under young Mr. Barbirolli produced yesterday afternoon an unknown symphony written by Schubert while a boy of 18, the concert of the Boston Symphony Orchestra Saturday afternoon assumed the more important position.

This was not won wholly by the first performance here of a composition emanating from a new youth movement in France, but rather by the remarkable playing of older and more familiar scores by the company of virtuosi who dwell within bow shot of Harvard yard and the conducting of a cosmopolitan born in Russia, polished in France, and ultimately finished in the Athens of America.

The Gallic novelty was "Les Offrandes Oubliees," described as a "meditation symphonique," by Olivier Messaien, born at Avignon, December 10, 1908. Avignon, it will be recalled, was once the residence of the Popes, also of some swashbuckling warriors and, on occasions, of traveling troubadours such as Paulet de Marseilla. It was not of the gay science of the troubadour but of the religion of the Popes that M. Messaien essayed to sing in an orchestral sketch in three sections performed without interruption. These invited us to vision the Saviour on the cross, the sinful soul rushing violently into evil doings and finally the mercy proferred to him and by him forgotten.

This scheme disclosed itself in a gentle and reflective first section, fluent, melodious, imitative of the ancient chant, but with harmonies foreign to it and indeed to the cantus firmus itself, but withal music of texture and a well defined mood of pathos. The second section, labelled "vi, feroce, desespere, haletante," was all that the words implied, even, as the final adjective hints, out of breath. The closing measures returned to the mood of the first and included recollections of its thematic matter. The score commands that this section be played "avec une grande pitie et un grand amour," which assuredly puts an orchestra and its conductor to a remarkable test.

It has been said that M. Messaien "aims primarily to express with the utmost possible of emotion and sincerity the truths of the Catholic faith." Of the earnestness of his endeavor in the work heard Saturday there could be no doubt. It strove valiantly to convey something of the sinfulness of man and the divine love and pity, but when it was over one could but sigh for the feebleness of youth and its aspirations in the presence of such imposing matters. But youth must be served, and, since M. Messaien and his three comrades comprising the new group calling itself "Le Jeune France" intend to write compositions "as far removed from revolutionary as from academic formulas," let us give ear and due consideration. We hope we shall be moved to say more about these young emancipators. At this moment our knowledge goes no further than M. Messaien's brief exploration of divine mysteries.

We turn with comfort and greater certainty to another youth who was not of a group, but very much on his own. His name was Mozart, and Mr. Koussevitzky conducted a reduced orchestra through an exquisitely suave and lucid performance of his symphony in A major (Koechel 201). This reviewer never had heard the symphony before. It was made when the composer was 18 years of age, and its youth is of the kind that never attains age, but lives on forever young, beautiful and inspiring. Mr. Koussevitzky earned the grattitude of all music lovers by unearthing it.

There was also a gorgeous delivery of the Strauss's "Don Juan" which was passionate without being savage and splendid without being pompous. There has not been in this town a richer, more transparent or more polished reading of this tone poem. After the intermission came the fifth symphony of Sibelius, E flat minor, opus 82. The music is known to concert goers, who have come to a penetration of the profoundly introspective moods and the grand constructive lines of the symphonies of the Finnish master, the one great symphonist now living. The work was grandly conceived and grandly played Saturday. And so ended this visit of the Bostonians, leaving us with a heart full of thanksgiving for the creation founded by Col. Higginson and regret that the metropolis of the western world has to bow before its superiority.

Schubert's second symphony, B flat, written in 1815, opened Mr. Barbirolli's program yesterday afternoon. It was a pleasant relaxation to listen to this juvenile composition, so candid in its publication of Schubert's fondness for the songs and dances of the people, so straightforward in its utterance and so sprinkled with the orchestral stumblings of inexperience. The flute indeed soared triumphantly and long above the ensemble and the second violins and violas became very fussy on occasion. But melodic fluency, rhythmic life and sound harmonic basis sustained the score. The elementary variations in the slow movement were charming in their ingenuous yet appropriate methods. Mr. Barbirolli conducted the symphony with gusto, especially the first movement, which seemed to excite him unduly, and made one wish that he better understood the secret of strength without force.

There was also to his credit a sober and industrious performance of the prelude and "love death" from "Tristan und Isolde." By his gestures the conductor gave evidence of much agitation, but the music remained astonishingly calm. Perhaps Mr. Barbirolli believes the capricious Rosalind when she said, "Men have died from time to time and worms have eaten them, but not for love." Following the intermission Mme. Hulda Lashanska sang her Handel and Wolf, as she did Thursday night and Friday afternoon, and Richard Strauss's Don Quixote once more stormed his windmill and faced the embattled sheep. After these two concerts the conviction remained that the youth movements of 1774 and 1815 had more promise than that of 1935 and that the music of Strauss a la Boston sounded more human than that of Wagner a la London.

Cont.

BOSTON, MASS.
TRAVELER

NOV 23 1936

CARL BEHR PLANS HIS 83RD BIRTHDAY

Is Charter Member of Boston Symphony

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BROOKLYN, N. Y.
EAGLE

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NORFOLK, VA.
LEDGER DISPATCH

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NORFOLK, VA.
LEDGER DISPATCH

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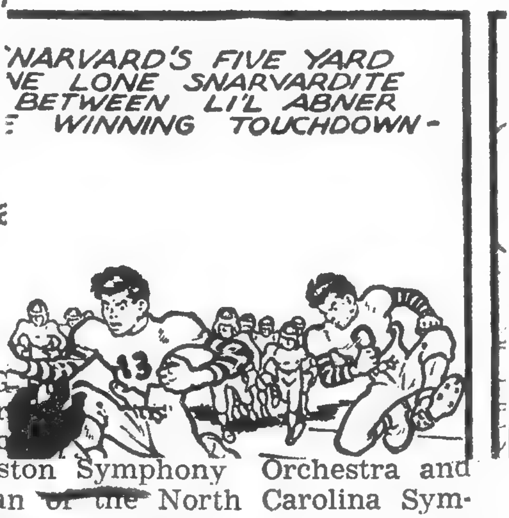

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WORCESTER, MASS.
GAZETTE

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PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

NOV 23 1936

MUSIC

Sokoloff Leads Civic Symphony

By SAMUEL L. LACIAR

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LOCAL NEWS
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PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

NOV 23 1936

MUSIC

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HARRISBURG, PA.
PATRIOT

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This is Mr. Smeterlin's first appearance in Harrisburg, although this is his seventh consecutive season in the United States. He comes here with an international reputation, having played successfully in all the European countries. He is well known in Paris, London, the Hague, Berlin, Madrid, and Vienna. Mr. Smeterlin made his American debut in New York seven years ago. Last February he played with the Boston Symphony Orchestra, playing ~~the same~~ number that he will play with the local organization.

Mr. Smeterlin has made a brilliant reputation as an interpreter of the works of Chopin. The artist's New York recital which will be given this coming Saturday afternoon in Town Hall will be devoted exclusively to the works of the Polish composer. In spite of his fame as a Chopin exponent Mr. Smeterlin has also won renown for his espousal of contemporary music. Ravel, Dukas, and Albeniz owe something of their reputation to his sympathetic performance of their works.

The Chopin F Minor Concerto is styled on classic lines, and is modeled not only in form but in general style on Hummel, a Mozart pupil who was the most brilliant virtuoso of his day. The work was composed in 1829, and its beautiful melodic passages of the second movement are said to have been inspired by his devotion at the time to a charming lady.

ERLIN

PAWTUCKET, R. I.
TIMES Nov. 25/36

Boston Orchestra in Second Concert

Albert Spalding Hailed as Soloist with Symphony Players.

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An added change in the usual order of events was the selection of a new conductor—new to the Providence concerts, in the absence of Dr. Serge Koussevitzky, who regularly directs these programs. The baton was held by Richard Burgin for the evening. Mr. Burgin, concert-master of the orchestra and a violinist of eminent ability, conducted with vigor and marked enthusiasm which was quite evidently shared by all the players of the noted organization. He was given an ovation at the close of the opening number and again at the end of the concert.

The symphony was Kalinnikov's first, in G minor, a work abounding in brilliant passages and outstanding melodies with many of the characteristics of the Russian composers whose works are better known. Mr. Burgin gave it a sympathetic and lively reading.

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"Toccato in C Major," Bach; "Concerto for Violin in D Major," Mozart; "Symphony in G Minor," Kalinnikov, in four movements.

MEMPHIS, TENN.
Commercial Appeal

NOV 24 1936

MEMPHIAN RECALLS WORK UNDER STRAUSS

Jacob Bloom Played for Renowned Composer

WAS AWED BY CONDUCTING

Aged Violinist Will Be Unable to Attend "The Great Waltz" Although Intensely Interested

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It was in the summer of 1872 that a music festival was held in Boston and Johann Strauss, the younger, was invited to serve as guest conductor for a series of concerts.

One of Three Honored

Three selected musicians from the country's outstanding conservatories were chosen to augment the Boston Symphony, enlarging it to 800 pieces. Mr. Bloom was one of the trio representing the Cincinnati Conservatory of Music where he ~~served~~ as director of the violin department for 20 years.

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Organized Symphony

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Mr. Bloom deplores the absence of a permanent symphony orchestra in Memphis. "We have plenty of talent here," he said. "Many smaller cities support a symphony. Why can't we?"

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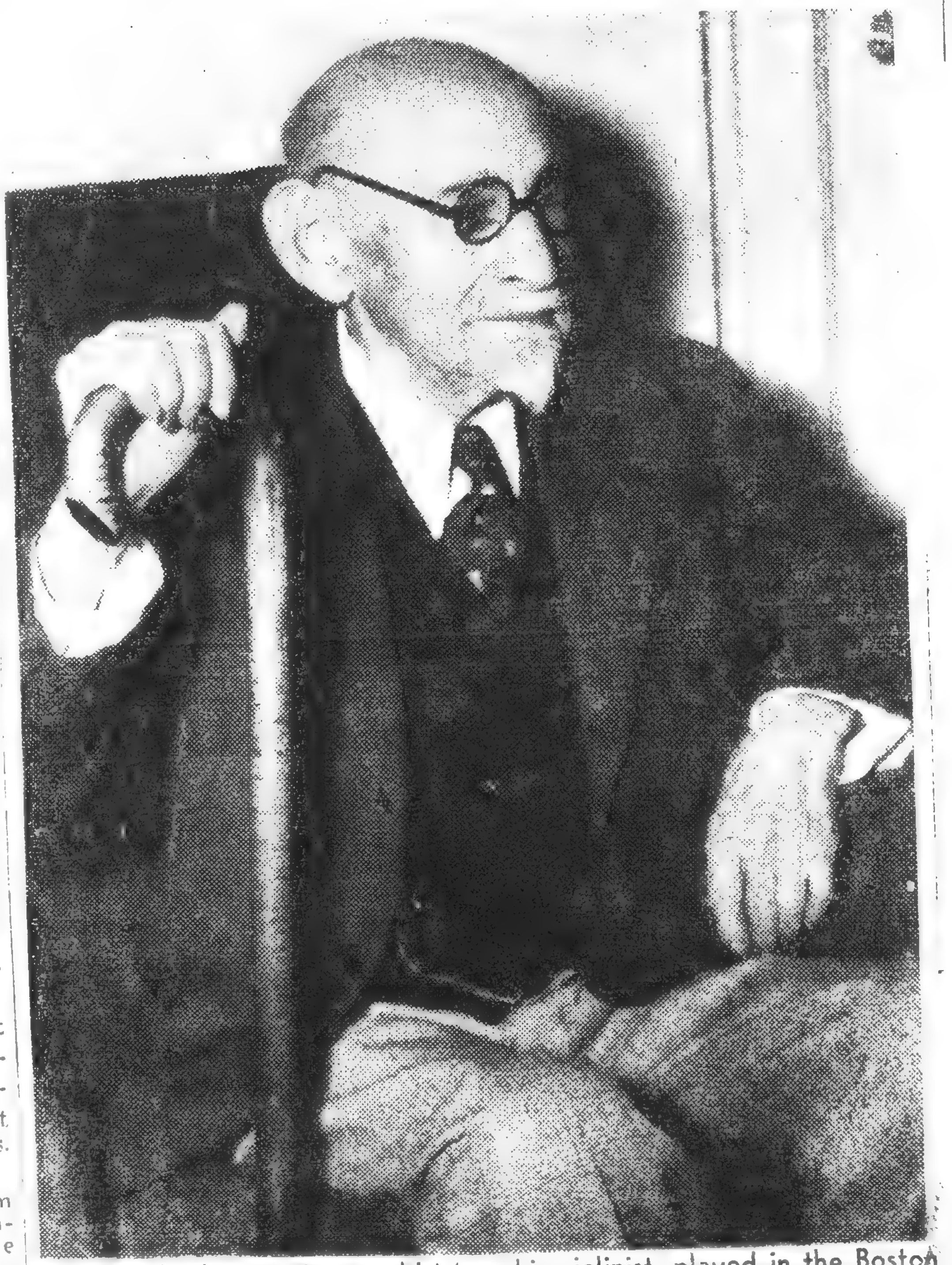
Played For Strauss



Jacob Bloom, 94-year-old Memphis violinist, played in the Boston Symphony Orchestra when Johann Strauss was guest conductor 64 years ago. —Staff Photo by Day

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PROVIDENCE, R. I.
NEWS-TRIBUNE

NOV 25 1936

MUS

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For an ambitious opening the conductor had Johann Sebastian Bach's Organ toccata and fugue in C major, as scored for full orchestra by Leo Weiner, Hungarian composer. A three-section work, it began forcefully and had a massive brilliance to which the orchestra readily warmed. The fugal entries were decidedly clear and there was a brief bit of splendid percussion work in the second movement.

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After a lapse of 15 years, the orchestra revived the First Symphony in G minor by Basil Kalinnikov, which it presented as its major selection last night and which Boston audiences are to hear later this week. Kalinnikov and Dr. Koussevitzky were classmates in Moscow 40 years ago.

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NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 24 1936

Advertising

NBC to Arrange Exchange of Radio Programs with South America.

By WILLIAM BRENNAN

The National Broadcasting Co. announces plans to broadcast from the United States into South and Central America in competition with European programs now dominating the air there.

John F. Royal, NBC vice president in charge of programs, has left for an extensive tour of these Latin-American countries to arrange for exchanges of broadcasts between the two continents.

"Germany, England and other European countries have been building programs for South America for several years," Mr. Royal said. "The United States, to which our neighbors to the south naturally look for a mutual exchange of entertainment and ideas, has stood by and let Europe capture the attention of South American listeners. Now the National Broadcasting Co. is going out to take its rightful place on American radio dials below the Rio Grande.

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* * *

ONEONTA, N. Y.
STAR Nov 2[illegible]/36

ppears in N. Y. Recital

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Mr. Arnio, playing before a capacity audience of about 1,000, devoted his program to compositions of Brahms, Chopin and Rubinstein. The audience applauded his performance with great warmth.

INFORMATION OBSCURED

93.

HARRISBURG, PA.
PATRIOT

NOV 23 1936

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MEMF
Commercia l

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W. W. Jr.

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94.

LOWELL, MASS.
COURIER-CITIZEN

NOV 25 1936

MOMENTS MUSICAL

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

A number of the members of St. Anne's choir will assist in the vesper service to be given next Sunday at 5 p. m. in Christ church, Fitchburg, where William G. Heller is now organist and choir director. It is one of the services in the so-called Crocker series, provided for from time to time by the generosity of a family there which has taken great interest in music. This time it will be notable because an ensemble of 10 skilled instrumentalists from the Boston Symphony Orchestra under the leadership of Nicolas Slonimsky will share in the program.

Besides assisting in the accompaniment of some of the choral numbers, this group will play several instrumental numbers, some of which will be supplemented by the organ. The list includes the first movement of the Unfinished Symphony of Schubert; Prelude and Fugue, Bach; Largo, Handel; Overture "Fingal's Cave" Mendelssohn; string quartet, Andante Cantabile, Tschaikowsky; an Allegro and Adagietto, Bizet; Carillon, Ave Maria, Bach-Gounod.

The processional and recessional of the choir will be impressive. The Hymns for these will be "For the Beauty of the Skies" and "I Heard a Sound of Voices." The Introit will be Stoughton's "God Is a Spirit." The choir of 80 voices will also be heard in the Pax Dei of Thoman.

It is understood that a number of Lowell people are planning to attend the service.

An American Composer.

It was pleasant the other day to receive a friendly note from Samuel Richard Gaines, with a reminder of a meeting here sometime ago when one of his compositions was sung by the Glee Club of the Teachers college under the direction of Miss Inez Field Damon. He tells me that of late he has been devoting himself chiefly to composition doing much of his work in his quiet studio in Newbury street, Boston, although he lives in Wellesley Hills. Some of his more recent compositions, by the way, are to be included in a program to be given later in the season before the Middlesex Women's Club by Eleanor Steele and Hall Clovis. I am reminded to reserve his comment on these until nearer the time for the appearance of the singers here.

For the present it is sufficient to say that the Gaines compositions in the form of choral music, anthems, cantatas, operettas, and instrumental numbers have increased to a point which warranted his issuance of a special personal catalog of several pages.

Samuel Richard Gaines was born in Detroit, Mich., of Welsh-English parents, beginning his musical studies at the age of 14. His first position as organist was in Saginaw. Later he taught and conducted choral organizations in Detroit. In 1905 he was called to the old Shawmut church in Boston, since which he has lived in that vicinity. He has won a number of international prizes for composition and leading publishers issue his works. He is a member of the American Composers Society.

Discerning Praise.

The report is that the series of concerts by the Boston Symphony Orchestra in Carnegie hall, New York, have been sold out for the season. The opening concerts of the beautiful quality of the string section of the orchestra. There was no hesitation in rating the orchestra as one of the finest in the world today. And the best of the New York critics take their responsibilities seriously. It was a tribute to Dr. Koussevitzky that he was able to [redacted] an impression, among other numbers, with a symphony of old Papa Haydn. But his interpretation clearly appealed to those who have possibly become surfeited with the stringencies of more modern musical fare. At any rate it was evident that that the old master did not suffer so much as might have been suspected by comparison with the symphony of Sibelius, which was given a thrilling performance.

These paeans of praise, hopefully, will lend force to the appeal for a larger membership in the organization known as "The Friends of the Boston Symphony Orchestra" and for a more widely distributed support of the orchestra as an asset which Boston cannot afford to neglect.

Lowell people who enjoyed the open-air concerts on the Boston Esplanade during the summer under the direction of Arthur Fiedler may be interested to know that with the help of its friends the budget has been balanced and something remains on the right side of the ledger.

Tuesday night in Greensboro, N. C., Carl Behr, one of the charter members of the Boston Symphony Orchestra presented a program which marked his 84th birthday anniversary. He now plays 'cello in the North Carolina Symphony Orchestra.

Boston Programs.

Richard Burgin, concert master of the Boston Symphony Orchestra will conduct the programs on Friday afternoon and Saturday evening this week, in order that Dr. Koussevitzky may have a brief respite. His program includes Leo Weiner's transcription of the Bach organ toccata in C major; Hindemith's "Mathis der Maier" and the First Symphony in G minor by Kalinikoff.

On Monday evening next the second of the supplementary concerts will be conducted by Dr. Koussevitzky. The program will include the Mozart Symphony in C major; the Second Piano Concerto of Leo Sowerby with Joseph Brinkman of Ann Arbor, Mich., as the soloist; the Cesar Franck Symphony, recently played in the regular series.

Next Tuesday evening in Jordan hall Jean Bedetti, first cellist of the Symphony Orchestra, with Bernard Zighera at the piano will give a notable program including a Schubert Sonata and a Respighi number that have not been hitherto played in Boston, so far as the records show.

On Wednesday of next week the Morning Musicale at the Statler will bring to Boston Lauritz Melchior, well liked tenor of the German wing of the Metropolitan Opera.

At the Boston Opera House for the rest of this week with matinees today and Saturday, the Ballet Russe de Monte Carlo will continue its brief engagement there.

Mme. Schumann-Heink.

The death of Mme. Schumann-Heink moved W. J. Henderson of the New York Sun to reminiscences of her career in New York. He is authority for the statement that her last appearance on the operatic

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WINSTON SALEM, N. C.
JOURNAL

NOV 27 1936

Zimbalist Will Come Here On 25th Anniversary Tour

Preparations were rapidly being completed here yesterday for the appearance of the renowned violinist, Efrem Zimbalist, under Civic Music Association auspices at Reynolds Memorial Auditorium, December 14.

Zimbalist will be the second artist to perform here during the 1936 season. He comes here on a coast-to-coast anniversary tour in celebration of his 25th year before American audiences.

The eminent violinist made his American debut just a quarter of a century ago, and throughout the country his thousands of admirere are uniting to do him special honor.

Zimbalist was first heard by an American audience October 27, 1911, when he appeared as guest soloist with the Boston Symphony Orchestra, playing Glazounow Concerto in A Minor for the first time in America.

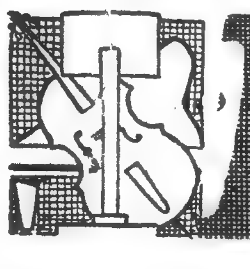
Hailed immediately upon his debut as a great artist, the 25 years which have passed have but added to the violinist's world-wide fame. He has played in practically every large city in the world.

In the period since his debut, Zimbalist has also established himself as a composer and more recently as a conductor. He is composer of the symphonic "Daphnis and Chloe" which was recently performed for the first time by the Philadelphia Orchestra with Leopold Stokowski conducting.

Two years ago he made his debut as a conductor, directing a performance of Tschaikowsky's "Eugene Onegin," which was presented by the Art of Musical Russia. More recently he conducted the Chicago Symphony Orchestra in a performance of his most recent work, "An American Rhapsody."

PROVIDENCE, R. I.
JOURNAL

Nov 26/36



MUSIC

Enthusiastic Audience Greets Richard Burgin Conducting Boston Symphony Orchestra, With Albert Spalding as Soloist

By G. Y. Loveridge

A different figure on the podium, an eminent violinist and an unfamiliar symphonic work spiced the concert by the Boston Symphony Orchestra last night in the Metropolitan Theatre. The large audience gave vigorous approval.

Richard Burgin, concert master and assistant conductor, led the orchestra, instead of Dr. Serge Koussevitzky. The soloist was Albert Spalding, famed American.

The rather brief program sailed along briskly, with Mozart and Kalinikoff to catch the fancy and Bach for ballast.

Mr. Burgin, who has conducted here at least once before, we believe, showed himself a capable leader. He has a pleasant, unassuming air, and is energetic to the point of violence. Where Dr. Koussevitzky is suave, Mr. Burgin is happily pugnacious. It was an interesting contrast.

* * *

Mr. Burgin opened the program with a hearty reading of the Bach toccata and fugue in C major for organ, orchestrated by Leo Weiner. The first section had clouded moments, although in general it was put forth clearly and forcibly. In the adagio, woodwind voices, with harp and other strings, produced an exquisite effect of lofty contemplation. There was, now and again, an angularity in the broad outline of this section, but the pervading sense of exaltation and majestic calm was well sustained.

It was in the fugue, we thought, that Mr. Burgin was most effective. Although a fugue may be felt to make an appeal more mathematical than emotional, this one has life and gusto. The subject ends with a snap like a line of skaters "cracking the whip," and the whole fugue bounds and tumbles. Mr. Burgin attacked it forcefully, bringing splendid sonority from the strings and brilliance from the brass. It was impossible to find here the Bach of popular misconception, cold, pedantic, hardly human. Everything danced and stamped.

The audience recalled Mr. Burgin several times. At his insistence, the whole orchestra took a bow.

* * *

Mr. Spalding performed a Mozart concerto in D major, K. 218. He is a man of graceful carriage, with smooth black hair parted somewhat left of centre. He stood reflectively while the orchestra reduced to 18th century court orchestra size, voiced the long introduction. He took a white handkerchief from his breast pocket and unobtrusively rubbed the frog of the bow and the neck of the Stradivarius, giving one the uneasy feeling that he wouldn't come in on time.

But of course he did, and the audience was quickly treated to an exhibition of virtuosity such as has not been heard or seen hereabouts for a long time. He played clearly and restrainedly, producing a tone of great beauty. Throughout he was the serious and masterly musician. The concerto abounds with chances for display—difficult bowing, harmonics, rapid passages, double-stops embellished with trills—and Mr. Spalding made the most of them. But nowhere did he exaggerate. The cadenza in the allegro was performed with such brilliance that the audience broke in at the end of the movement to applaud, and in this they were joined by the orchestra.

The songful andante cantabile showed the full beauty of tone of which the fine instrument was capable, and the rondo brought the concerto to a gay, delightful close.

Mr. Spalding was summoned to the stage half a dozen times by insistent applause. When some members of the orchestra arose for intermission somewhat too soon, they were promptly applauded back into their seats again, while Mr. Spalding was summoned forth for renewed approval.

* * *

After intermission, the Kalinnikoff Symphony No. 1 in G minor was heard through the customary haze of tobacco smoke.

The symphony was written by a man who was a fellow-student with Dr. Koussevitzky in Moscow almost 40 years ago. Although he died young, of tuberculosis, the symphony exhibits no premonitory despondency. It is melodious, and also frequently monotonous. There are curious echoes in it, of Saint-Saens and Wagner and others, so that every now and then one has the impression he has heard it before.

The movements are: Allegro moderato, andante commodamente; scherzo, allegro non troppoe troppo, and finale, allegro moderato, allegro risoluto. The finale was played with all the spirit Mr. Burgin could give it. That was a good deal, and it made a rousing finish for a stimulating evening.

PROVIDENCE, R. I.
JOURNAL

NOV 26 1936

Radio Flashes

Richard Burgin, assistant conductor of the orchestra, will lead the Boston Symphony Orchestra in a concert broadcast at 8:15 over WBZ. Burgin has programmed the Toccato in C-major, one of Bach's many organ compositions, to open the concert. The second and concluding number will be Kalinnikov's Symphony No. 1 in G-minor. This concert, the first in the series to come from the stage of the historic Harvard Theatre.

DALLAS, TEX.
JOURNAL

NOV 26 1936

Symphony Music in New York

BY FRANCES KRAMER,
Journal Staff Correspondent.

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LAWRENCE, MASS.
SUNDAY NEWS

NOV 29 1936

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Mr. Aiken was trustee of the Worcester Art Museum from 1909 until 1934, and of the Boston Symphony Orchestra, 1920-1924.

LOWELL, MASS.
COURIER-CITIZEN

NOV 25 1936

MOMENTS MUSICAL

By **SIDNEY R. FLEET**

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

A number of the members of St. Anne's choir will assist in the vesper service to be given next Sunday at 5 p. m. in Christ church, Fitchburg, where William G. Heller is now organist and choir director. It is one of the services in the so-called Crocker series, provided for from time to time by the generosity of a family there which has taken great interest in music. This time it will be notable because an ensemble of 10 skilled instrumentalists from the Boston Symphony Orchestra under the leadership of Nicolas Slonimsky will share in the program.

Besides assisting in the accompaniment of some of the choral numbers, this group will play several instrumental numbers, some of which will be supplemented by the organ. The list includes the first movement of the Unfinished Symphony of Schubert; Prelude and Fugue, Bach; Largo, Handel; Overture "Fingal's Cave" Mendelssohn; string quartet, Andante Cantabile, Tschaikowsky; an Allegro and Adagietto, Bizet; Carillon, Ave Maria, Bach-Gounod.

The processional and recessional of the choir will be impressive. The Hymns for these will be "For the Beauty of the Skies" and "I Heard a Sound of Voices." The Introit will be Stoughton's "God Is a Spirit." The choir of 80 voices will also be heard in the Pax Dei of Thoman.

It is understood that a number of Lowell people are planning to attend the service.

An American Composer.

It was pleasant the other day to receive a friendly note from Samuel Richard Gaines, with a reminder of a meeting here sometime ago when one of his compositions was sung by the Glee Club of the Teachers college under the direction of Miss Inez Field Damon. He tells me that of late he has been devoting himself chiefly to composition doing much of his work in his quiet studio in Newbury street, Boston, although he lives in Wellesley Hills. Some of his more recent compositions, by the way, are to be included in a program to be given later in the season before the Middlesex Women's Club by Eleanor Steele and Hall Clovis. I am reminded to reserve his comment on these until nearer the time for the appearance of the singers here.

For the present it is sufficient to say that the Gaines compositions in the form of choral music, anthems, cantatas, operettas, and instrumental numbers have increased to a point which warranted his issuance of a special personal catalog of several pages.

Samuel Richard Gaines was born in Detroit, Mich., of Welsh-English parents, beginning his musical studies at the age of 14. His first position as organist was in Saginaw. Later he taught and conducted choral organizations in Detroit. In 1905 he was called to the old Shawmut church in Boston, since which he has lived in that vicinity. He has won a number of international prizes for composition and leading publishers issue his works. He is a member of the American Composers Society.

Discerning Praise.

The report is that the series of concerts by the Boston Symphony Orchestra in Carnegie hall, New York, have been sold out for the season. The opening concerts of the season last week moved the music critics to uncommonly warm praise, practically without exception. There was admiration of Dr. Koussevitzky as a conductor and of the superb artistry of the musicians under his baton. Especially enthusiastic were the reviewers about the beautiful quality of the string section of the orchestra. There was no hesitation in rating the orchestra as one of the finest in the world today. And the best of the New York critics take their responsibilities seriously. It was a tribute to Dr. Koussevitzky that he was able to [redacted]able an impression, among other numbers, with a symphony of old Papa Haydn. But his interpretation clearly appealed to those who have possibly become surfeited with the stringencies of more modern musical fare. At any rate it was evident that that the old master did not suffer so much as might have been suspected by comparison with the symphony of Sibelius, which was given a thrilling performance.

These paeans of praise, hopefully, will lend force to the appeal for a larger membership in the organization known as "The Friends of the Boston Symphony Orchestra" and for a more widely distributed support of the orchestra as an asset which Boston cannot afford to neglect.

Lowell people who enjoyed the open-air concerts on the Boston Esplanade during the summer under the direction of Arthur Fiedler may be interested to know that with the help of its friends the budget has been balanced and something remains on the right side of the ledger.

Tuesday night in Greensboro, N. C., Carl Behr, one of the charter members of the Boston Symphony Orchestra presented a program which marked his 84th birthday anniversary. He now plays 'cello in the North Carolina Symphony Orchestra.

Boston Programs.

Richard Burgin, concert master of the Boston Symphony Orchestra will conduct the programs on Friday afternoon and Saturday evening this week, in order that Dr. Koussevitzky may have a brief respite. His program includes Leo Weiner's transcription of the Bach organ toccata in C major; Hindemith's "Mathis der Maier" and the First Symphony in G minor by Kalinikoff.

On Monday evening next the second of the supplementary concerts will be conducted by Dr. Koussevitzky. The program will include the Mozart Symphony in C major; the Second Piano Concerto of Leo Sowerby with Joseph Brinkman of Ann Arbor, Mich., as the soloist; the Cesar Franck Symphony, recently played in the regular series.

Next Tuesday evening in Jordan hall Jean Bedetti, first cellist of the Symphony Orchestra, with Bernard Zighera at the piano will give a notable program including a Schubert Sonata and a Respighi number that have not been hitherto played in Boston, so far as the records show.

On Wednesday of next week the Morning Musicale at the Statler will bring to Boston Lauritz Melchior, well liked tenor of the German wing of the Metropolitan Opera.

At the Boston Opera House for the rest of this week with matinees today and Saturday, the Ballet Russe de Monte Carlo will continue its brief engagement there.

Mme. Schumann-Heink.

The death of Mme. Schumann-Heink moved W. J. Henderson of the New York Sun to reminiscences of her career in New York. He is authority for the statement that her last appearance on the operatic

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Music
Reynolds Me-
December 14.
Zi will be the second artist to perform here during the 1936 season. He comes here on a coast-to-coast anniversary tour in celebration of his 25th year before American audiences.

The eminent violinist made his American debut just a quarter of a century ago, and throughout the country his thousands of admirers are uniting to do him special honor.

Zimbalist was first heard by an American audience October 27, 1911, when he appeared as guest soloist with the Boston Symphony Orchestra, playing Glazounow Concerto in A Minor for the first time in America.

iled immediately upon his debut great artist, the 25 years which passed have but added to the violinist's world-wide fame. He has played in practically every large city in the world.

In the period since his debut, Zimbalist has also established himself as a composer and more recently as a conductor. He is composer of the symphonic "Daphnis and Chloe" which was recently performed for the first time by the Philadelphia Orchestra with Leopold Stokowski conducting.

Two years ago he made his debut as a conductor, directing a performance of Tschaikowsky's "Eugene Onegin," which was presented by the Art of Musical Russia. More recently he conducted the Chicago Symphony Orchestra in a performance of his most recent work, "An American Rhapsody."

PROVIDENCE, R. I.
JOURNAL

Nov 26/36

MUSIC

Enthusiastic Audience Greets Richard Burgin Conducting Boston Symphony Orchestra, With Albert Spalding as Soloist

By G. Y. Loveridge

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But of course he did, and the audience was quickly treated to an exhibition of virtuosity such as has not been heard or seen hereabouts for a long time. He played clearly and restrainedly, producing a tone of great beauty. Throughout he was the serious and masterly musician. The concerto abounds with chances for display—difficult bowing, harmonics, rapid passages, double-stops embellished with trills—and Mr. Spalding made the most of them. But nowhere did he exaggerate. The cadenza in the allegro was performed with such brilliance that the audience broke in at the end of the movement to applaud, and in this they were joined by the orchestra.

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PROVIDENCE, R. I.
JOURNAL

NOV 2 6 1936

Radio Flashes

Richard Burgin, assistant conductor of the orchestra, will lead the Boston Symphony Orchestra in a concert broadcast at 8:15 over WBZ. Burgin has programmed the Toccato in C-major, one of Bach's many organ compositions, to open the concert. The second and concluding number will be Kalinnikov's Symphony No. 1 in G-minor. This concert, the first in the series to come from the stage of the historic Harvard Theatre,.

DALLAS, TEX.
JOURNAL

NOV 2 6 1936

Symphony Music in New York

BY FRANCES KRAMER,
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BOSTON, MASS.
Christian Science Monitor

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NO [illegible]

Oriental Scenes Depicted, Old Vienna Recalled on Disks

Review of Recordings

Pacific cruises, South Sea Islands cruises and other travel activities now seasonally popular come to our mind as we think of two of the exotic items which RCA has released this month. The first, "Bali," of Henry Eicheim, is built around that East Indian island familiar to world voyagers, and the second, "Etenraku," suggests unmistakably the "Flowery Kingdom," Japan. Both are by Leopold Stokowski and the Philadelphia Orchestra.

The two pieces are authentic, in that they depict India and the Far East in genuinely idiomatic music, and so differ from the pseudo-Oriental confections of Ketelbey.

"Bali" is one of three pieces for large orchestra and gamelang, or Javanese orchestra. The other two pieces are entitled "Java" and "Angkor" "Bali" is dedicated to Leopold Stokowski and "Angkor" has been dedicated to Serge Koussevitzky. The music of "Bali" is a series of variations, formed on Balinese music and employing Balinese percussion.

The percussion, which adds an "other world" note to the music, consists of the bonang, 12 small metal tubs; the saron, 7 heavy bronze metal bars on a resonating box; the demong, 7 bronze bars, under each one a resonator tuned to the same note; the gender, 13 metal bars strung over bamboo resonators; a wooden xylophone (marimba); and five tuned gongs. The music creates a very fascinating picture and is comparatively easy listening.

"Etenraku" is based on an eighth century ceremonial prelude, and was orchestrated by Viscount Kunoye, a Japanese peer. This is another exotic and fascinating work on account of the excellent orchestration. At times the harmony is quite acrid because of the actual dissonances and the extremely high pitch of the strings. But again it brings out the excellent qualities of the Philadelphia string section, "Etenraku" is on the fourth side of the two disks carrying the "Bali" item, and a record collector who wants two unusual items should certainly invest in them and afterwards may find himself hunting up travel folders with relish.

Henry Eicheim: Bali, and Etenraku (8th century ceremonial prelude), played by Leopold Stokowski and the Philadelphia Orchestra. Two 12-inch records.

Again, collectors may consider themselves fortunate in a new album of Schubert's Symphony No. 8 in B minor or "Unfinished," by the Boston Symphony Orchestra under Serge Koussevitzky.

The "Unfinished" symphony was not left so, according to some popular belief, by Schubert's passing. Rather he set it aside because he may have despaired of continuing in that vein. It was begun in 1822 and the composer is supposed to have abandoned it sometime before 1825.

Under the peerless interpretation of Dr. Koussevitzky the first movement, which has been borrowed often by popular composers, is once again heard in its poignant songfulness. The second movement is more symphonic, and it reveals Schubert's peculiar gift of melody. The familiar "Rosamunde"-ballet music, with its suggestion of the "Moment Musicale" fills the sixth side of the album.

Recorded under the new high-fidelity system, plus the sympathetic reading given by Dr. Koussevitzky, this symphony must certainly go down as a "must" in standard repertoire collections.

Orchestral

Schubert: Symphony No. 8 in B Minor (Unfinished), played by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. Three Victor 12-inch records in album.

Herbert: Dagger Dance, from Natoma, and Tchaikovsky: Sleeping Beauty Ballet-Waltz, played by the Boston Pops Orchestra, Arthur Fiedler, conductor. Victor 12-inch record. Good interpretations of the markedly rhythmic Indian dance from Victor Herbert's only opera and one of the lovely Tchaikovsky ballet waltzes.

Chamber Music

Bela Bartok: Quartet No. 2 in A Minor, played by the Budapest String Quartet. Four Victor records in album. Couple modernity with the Hungarian idiom as this quartet does and it proves a bit of difficult listening for the inexperienced listener. It sounds like hosts of musical ideas following each other without any previous preparation. Only in the third movement does it lapse into conventionality, and then into a moody note. The Budapest quartet handles this music very well and their extraordinary ensemble spirit is well shown.

Instrumental

Chopin: Mazurka in C Sharp Minor, Op. 30, No. 3, and Étude in C Sharp Minor, Op. 10, No. 4; Étude in G Flat Major, Op. 10, No. 5, played by Vladimir Horowitz, pianist. Victor 12-inch record. Chopin seems to have undergone a revival at least in the popular mind, for we have heard it on several occasions on the air. The mazurka is a typical Polish dance and the études will undoubtedly be more familiar.

Operetta

Romberg: Forbidden Melody, by Victor Orchestra and mixed chorus. Victor 12-inch record. Some of the music from Romberg's new operetta now on Broadway. Tunes like "No Use Pretending" and "You're All I've Wanted" will remain. This is good typical Rombergiana and should be snapped up by operetta fans.

Popular

In the "Swing" division this month are Benny Goodman's "Peter Piper" and "Organ Grinder's Swing," the latter spoiled by too much "stuff" and not enough melody; also Benny Goodman's "Alexander's Ragtime Band," moderate swing, and "Riffin' at the Ritz"; lastly there is Tommy Dorsey's "A High Hat, a Piccolo and a Cane," a fast mover, coupled with "Close to Me;" a waltz.

Romberg figures again in a separate recording of "No Use Pretending" and "You're All I've Wanted" from "Forbidden Melody" and two older waltzes, "The Road to Paradise" and "Will You Remember," from "Maytime" which is being produced in Hollywood. Tommy Dorsey's "For Sentimental Reasons" tied with "Another Perfect Night Is Ending" completes the popular list.

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EUROPEAN RELEASES

Orchestral

Four new recordings of master-works nave been issued for November: **Beethoven's Third Symphony (Eroica); Brahms Third Symphony; Sibelius First Symphony; and Schumann's Quintet is E flat major.**

The "Eroica" is by the Vienna Philharmonic Orchestra under Felix Weingartner, finely played and conducted. Columbia. Six disks.

The Brahms third symphony is also from Vienna, but conducted by Bruno Walter, and is definitely a big improvement on the existing recordings. H. M. V.—Four disks.

The Sibelius first symphony, composed in 1899, is as popular as any of his later ones, asd is probably the best known, but it never seems to lose its freshness. It is played by Eugene Ormandy and the Minneapolis Symphony Orchestra. H. M. V. Five disks.

The Decca Company is keeping up its reputation for recording high-class music with three of **Handel's Concerti Grossi, Op. 6.** The score used by the Boyd Neel String Orchestra with harpsichord is that known as Peters Edition and is the original form in which Handel wrote them. Both playing and recording are excellent. Decca. Six disks.

Bizet: Prelude, Adagietto, and Minuet from "L'Arlesienne Suite," London Symphony Orchestra under Sir Thomas Beecham. This is charming, beautifully played, and well worth having. Columbia. Two disks.

Chamber Music

Artur Schabel, pianist, and the Pro Arte Quartet are quite excellent in **Schumann's Piano Quintet in E flat major.** This work is regarded as the greatest of the compositions for a quartet and piano, a combination which both Mozart and Beethoven left alone. Both playing and recording are all for which one could wish. H. M. V. Four disks.

Instrumental

Nathan Milstein, violinist, and M. Mittman, pianist, play the **Sonata in D major (Vivaldi-Respighi).** This shows off the wonderful quality of Mr. Milstein's playing much better than the rather dry "Chaconne" issued in October. Columbia record.

Vocal

The Decca company has the marketing in England of the German Telefunken disks, made during the 1936 Bayreuth Festival. Franz Volker's splendid tenor voice is perfectly recorded. The disks are mainly excerpts from **"Lohengrin,"** with others from **"Die Walkure"** and **"Siegfried."**

Kirsten Flagstad, soprano, sings two songs, **"O, Lovely Night," and "Lullaby."** This lovely voice is at last heard at its best on the disks. The evidend difficulty experienced in recording this singer has been overcome. H. M. V. Ten-inch record.

JEFFERSON CITY, MO.
CAPITAL NEWS

NOV 28 1936

Long Lost Symphony Gets First Hearing

BOSTON, Nov. 27— (UP) —A symphonic masterpiece which vanished mysteriously more than a century ago will be given its first performance in America by the Boston Symphony orchestra next Friday, it was announced today.

The work is "Symphony in D Major" by Muzio Clementi, Italian composer who died in England in 1832 at the age of 80.

PROVIDENCE, R. I.
BULLETIN

NOV 25 1936

Boston Symphony Orchestra, with Richard Burgin Conducting and Albert Spalding as Soloist, Pleases Large Audience.—Symphony by Kallinikov Has First Hearing Here

By G. Y. Loveridge

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NEW YORKER
NEW YORK, N. Y.

NOV 28 1936

MUSICAL EVENTS

Orchestras, Transient and Resident—Newcomers

THE dressiest audience that Carnegie Hall harbors is the turnout for the Boston Symphony Thursday-evening meetings. It's not only a sartorially effective assembly but also an enthusiastic one. Mr. Koussevitzky receives heavy ovations—and he earns them.

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PROVIDENCE, R. I.
JOURNAL

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BOSTON, MASS.
TRANSCRIPT

NOV 27 1936

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Observed in the gala throng, parading about the lobbies during the entre-actes: Mr. and Mrs. I. Tucker Burr, the latter regal in lame, with Mr. and Mrs. James Amory Sullivan, Mrs. Sullivan in good-looking black and Mr. Sullivan, at the conclusion of the ballets, wearing a very continental evening cloak. . . . Mrs. Augustus Neal Rantoul, a white wrap over her pale blue gown, with her daughter, Miss Charlotte Maud Rantoul, all in white. . . . Dr. and Mrs. Randolph K. Byers, the latter in black velvet. . . . Mrs. Jasper Whiting, emerging from her center box in black with red flowers cascading from her shoulder. . . . Mr. and Mrs. Serge Koussevitzky. . . . Dr. Bayard T. Crane, superintendent of the sanatorium, and Mrs. Crane, whose gown was of gold lame. Dr. and Mrs. Michael E. Murray (Louisa McM. Hopkins). . . . Mr. and Mrs. Joseph C. Rennard, the latter in black velvet, with Mr. and Mrs. Francis A. Harding, Mrs. Harding wearing brilliant scarlet, and her mother, Mrs. Harold Wilson Read.

Still others: Mr. and Mrs. George Bingham of Cambridge, with Mrs. Bingham in luscious blue velvet, and Mr. and Mrs. Richard C. Storey, Mrs. Storey in black. . . . Mrs. George R. Agassiz. . . . Miss Joan Sagendorph, in town from Sarah Lawrence College for Miss Betty Sagendorph's debut Thanksgiving eve, beseiged by young men as she wandered about in a black gown with a tricky red cape scarf. . . . Mrs. S. White Houghton, walking up from Row 1 with an embroidered silver net veil over her face. . . . Mrs. Allan Forbes, whose husband is a member of the board of the sanatorium. . . . Mrs. Paul Drummond Rust, Jr., in a box with her mother and several other guests. . . . Miss Ellen Bottomley in blue and silver net. . . Mr. and Mrs. Harry K. Cross.

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WORCESTER, MASS.
TELEGRAM

ALFRED L. AIKEN TO BE PROMOTED

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Special to the Telegram

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In 1918 Mr. Aiken moved to Boston and became president of the National Shawmut Bank, a position which he held until 1923. He has been a vice-president of the New York Life Insurance Co. since 1925.

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BOSTON, MASS.
Christian Science Monitor
95.

NOV 25 1936

Oriental Scenes Depicted, Old Vienna Recalled on Disks

Review of Recordings

Pacific cruises, South Sea Islands cruises and other travel activities now seasonally popular come to our mind as we think of two of the exotic items which RCA has released this month. The first, "Bali," of Henry Eicheim, is built around that East Indian island familiar to world voyagers, and the second, "Etenraku," suggests unmistakably the "Flowery Kingdom," Japan. Both are by Leopold Stokowski and the Philadelphia Orchestra.

The two pieces are authentic, in that they depict India and the Far East in genuinely idiomatic music, and so differ from the pseudo-Oriental confections of Ketelbey.

"Bali" is one of three pieces for large orchestra and gamelang, or Javanese orchestra. The other two pieces are entitled "Java" and "Angkor" "Bali" is dedicated to Leopold Stokowski and "Angkor" has been dedicated to Serge Koussevitzky. The music of "Bali" is a series of variations, formed on Balinese music and employing Balinese percussion.

The percussion, which adds an "other world" note to the music, consists of the bonang, 12 small metal tubs; the saron, 7 heavy bronze metal bars on a resonating box; the demong, 7 bronze bars, under each one a resonator tuned to the same note; the gender, 13 metal bars strung over bamboo resonators; a wooden xylophone (marimba); and five tuned gongs. The music creates a very fascinating picture and is comparatively easy listening.

"Etenraku" is based on an eighth century ceremonial prelude, and was orchestrated by Viscount Kunoye, a Japanese peer. This is another exotic and fascinating work on account of the excellent orchestration. At times the harmony is quite acrid because of the actual dissonances and the extremely high pitch of the strings. But again it brings out the excellent qualities of the Philadelphia string section, "Etenraku" is on the fourth side of the two disks carrying the "Bali" item, and a record collector who wants two unusual items should certainly invest in them and afterwards may find himself hunting up travel folders with relish.

Henry Eicheim: Bali, and Etenraku (8th century ceremonial prelude), played by Leopold Stokowski and the Philadelphia Orchestra. Two 12-inch records.

Again, collectors may consider themselves fortunate in a new album of Schubert's Symphony No. 8 in B minor or "Unfinished," by the Boston Symphony Orchestra under Serge Koussevitzky.

The "Unfinished" symphony was not left so, according to some popular belief, by Schubert's passing. Rather he set it aside because he may have despaired of continuing in that vein. It was begun in 1822 and the composer is supposed to have abandoned it sometime before 1825.

Under the peerless interpretation of Dr. Koussevitzky the first movement, which has been borrowed often by popular composers, is once again heard in its poignant songfulness. The second movement is more symphonic, and it reveals Schubert's peculiar gift of melody. The familiar "Rosamunde"-ballet music, with its suggestion of the "Moment Musicale" fills the sixth side of the album.

Recorded under the new high-fidelity system, plus the sympathetic reading given by Dr. Koussevitzky, this symphony must certainly go down as a "must" in standard repertoire collections.

Orchestral

Schubert: Symphony No. 8 in B Minor (Unfinished), played by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. Three Victor 12-inch records in album.

Herbert: Dagger Dance, from Natoma, and Tchaikovsky: Sleeping Beauty Ballet-Waltz, played by the Boston Pops Orchestra, Arthur Fiedler, conductor. Victor 12-inch record. Good interpretations of the markedly rhythmic Indian dance from Victor Herbert's only opera and one of the lovely Tchaikovsky ballet waltzes.

Chamber Music

Bela Bartok: Quartet No. 2 in A Minor, played by the Budapest String Quartet. Four Victor records in album. Couple modernity with the Hungarian idiom as this quartet does and it proves a bit of difficult listening for the inexperienced listener. It sounds like hosts of musical ideas following each other without any previous preparation. Only in the third movement does it lapse into conventionality, and then into a moody note. The Budapest quartet handles this music very well and their extraordinary ensemble spirit is well shown.

Instrumental

Chopin: Mazurka in C Sharp Minor, Op. 50, No. 3, and Etude in C Sharp Minor, Op. 10, No. 4; Etude in G Flat Major, Op. 10, No. 5, played by Vladimir Horowitz, pianist. Victor 12-inch record. Chopin seems to have undergone a revival at least in the popular mind, for we have heard it on several occasions on the air. The mazurka is a typical Polish dance and the etudes will undoubtedly be more familiar.

Operetta

Romberg: Forbidden Melody, by Victor Orchestra and mixed chorus, Victor 12-inch record. Some of the music from Romberg's new operetta now on Broadway. Tunes like "No Use Pretending" and "You're All I've Wanted" will remain. This is good typical Rombergiana and should be snapped up by operetta fans.

Popular

In the "Swing" division this month are Benny Goodman's "Peter Piper" and "Organ Grinder's Swing," the latter spoiled by too much "stuff" and not enough melody; also Benny Goodman's "Alexander's Ragtime Band," moderate swing, and "Riffin' at the Ritz"; lastly there is Tommy Dorsey's "A High Hat, a Piccolo and a Cane," a fast mover, coupled with "Close to Me," a waltz.

Romberg figures again in a separate recording of "No Use Pretending" and "You're All I've Wanted" from "Forbidden Melody" and two older waltzes, "The Road to Paradise" and "Will You Remember," from "Maytime" which is being produced in Hollywood. Tommy Dorsey's "For Sentimental Reasons" tied with "Another Perfect Night Is Ending" completes the popular list.

* * *

EUROPEAN RELEASES

Orchestral

Four new recordings of master-works have been issued for November: **Beethoven's Third Symphony (Eroica); Brahms Third Symphony; Sibelius First Symphony; and Schumann's Quintet is E flat major.**

The "Eroica" is by the Vienna Philharmonic Orchestra under Felix Weingartner, finely played and conducted. Columbia. Six disks.

The Brahms third symphony is also from Vienna, but conducted by Bruno Walter, and is definitely a big improvement on the existing recordings. H. M. V.—Four disks.

The Sibelius first symphony, composed in 1899, is as popular as any of his later ones, and is probably the best known, but it never seems to lose its freshness. It is played by Eugene Ormandy and the Minneapolis Symphony Orchestra. H. M. V. Five disks.

The Decca Company is keeping up its reputation for recording high-class music with three of **Handel's Concerti Grossi, Op. 6.** The score used by the Boyd Neel String Orchestra with harpsichord is that known as Peters Edition and is the original form in which Handel wrote them. Both playing and recording are excellent. Decca. Six disks.

Bizet: Prelude, Adagietto, and Minuet from "L'Arlésienne Suite," London Symphony Orchestra under Sir Thomas Beecham. This is charming, beautifully played, and well worth having. Columbia. Two disks.

Chamber Music

Artur Schabel, pianist, and the Pro Arte Quartet are quite excellent in **Schumann's Piano Quintet in E flat major.** This work is regarded as the greatest of the compositions for a quartet and piano, a combination which both Mozart and Beethoven left alone. Both playing and recording are all for which one could wish. H. M. V. Four disks.

Instrumental

Nathan Milstein, violinist, and M. Mittman, pianist, play the **Sonata in D major (Vivaldi-Respighi).** This shows off the wonderful quality of Mr. Milstein's playing much better than the rather dry "Chaconne" issued in October. Columbia record.

Vocal

The Decca company has the marketing in England of the German Telefunken disks, made during the 1936 Bayreuth Festival. Franz Volker's splendid tenor voice is perfectly recorded. The disks are mainly excerpts from "Lohengrin," with others from "Die Walkure" and "Siegfried."

Kirsten Flagstad, soprano, sings two songs, "O, Lovely Night," and "Lullaby." This lovely voice is at last heard at its best on the disks. The evidend difficulty experienced in recording this singer has been overcome. H. M. V. Ten-inch record.

JEFFERSON CITY, MO.
CAPITAL NEWS

NOV 28 1936

Long Lost Symphony Gets First Hearing

BOSTON, Nov. 27— (UP) —A symphonic masterpiece which vanished mysteriously more than a century ago will be given its first performance in America by the Boston Symphony orchestra next Friday, it was announced today.

The work is "Symphony in D Major" by Muzio Clementi, Italian composer who died in England in 1832 at the age of 80.

PROVIDENCE, R. I.
BULLETIN

NOV 25 1936

Boston Symphony Orchestra, with Richard Burgin Conducting and Albert Spalding as Soloist, Pleases Large Audience.—Symphony by Kallinikov Has First Hearing Here

By G. Y. Loveridge

A different figure on the podium, an eminent violinist and an unfamiliar symphonic work spiced the concert by the Boston Symphony Orchestra last night in the Metropolitan Theatre. The large audience gave vigorous approval.

Richard Burgin, concert master and assistant conductor, led the orchestra, instead of Dr. Serge Koussevitzky. The soloist was Albert Spalding, famed American.

The rather brief program sailed along briskly, with Mozart and Kallinikoff to catch the fancy and Bach for ballast.

Mr. Burgin, who has conducted here at least once before, we believe, showed himself a capable leader. He has a pleasant, unassuming air, and is energetic to the point of violence. Where Dr. Koussevitzky is suave, Mr. Burgin is happily ugnacious. It was an interesting contrast.

* * *

Mr. Burgin opened the program with a hearty reading of the Bach toccata and fugue in C major for organ, orchestrated by Leo Weiner. The first section had clouded moments, although in general it was put forth clearly and forcibly. In the adagio, woodwind voices, with harp and other strings, produced an exquisite effect of lofty contemplation. There was, now and again, an angularity in the broad outline of this section, but the pervading sense of exaltation and majestic calm was well sustained.

It was in the fugue, we thought, that Mr. Burgin was most effective. Although a fugue may be felt to make an appeal more mathematical than emotional, this one has life and gusto. The subject ends with a snap like a line of skaters "cracking the whip," and the whole fugue bounds and tumbles. Mr. Burgin attacked it forcefully, bringing splendid sonority from the strings and brilliance from the brass. It was impossible to find here the Bach of popular misconception, cold, pedantic, hardly human. Everything danced and stamped.

The audience recalled Mr. Burgin several times. At his insistence, the whole orchestra took a bow.

* * *

Mr. Spalding performed a Mozart concerto in D major, K. 218. He is a man of graceful carriage, with smooth black hair parted somewhat left of centre. He stood reflectively while the orchestra reduced to 18th century court orchestra size, voiced the long introduction. He took a white handkerchief from his breast pocket and unobtrusively rubbed the frog of the bow and the neck of the Stradivarius, giving one the uneasy feeling that he wouldn't come in on time.

But of course he did, and the audience was quickly treated to an exhibition of virtuosity such as has not been heard or seen hereabouts for a long time. He played clearly and restrainedly, producing a tone of great beauty. Throughout he was the serious and masterly musician. The concerto abounds with chances for display—difficult bowing, harmonics, rapid passages, double-stops embellished with trills—and Mr. Spalding made the most of them. But nowhere did he exaggerate. The cadenza in the allegro was performed with such brilliance that the audience broke in at the end of the movement to applaud, and in this they were joined by the orchestra.

The songful andante cantabile showed the full beauty of tone of which the fine instrument was capable, and the rondo brought the concerto to a gay, delightful close.

Mr. Spalding was summoned to the stage half a dozen times by insistent applause. When some members of the orchestra arose for intermission somewhat too soon, they were promptly applauded back into their seats again, while Mr. Spalding was summoned forth for renewed approval.

* * *

After intermission, the Kalinnikoff Symphony No. 1 in G minor was heard through the customary haze of tobacco smoke.

The symphony was written by a man who was a fellow-student with Dr. Koussevitzky in Moscow almost 40 years ago. Although he died young, of tuberculosis, the symphony exhibits no premonitory despondency. It is melodious, and also frequently monotonous. There are curious echoes in it, of Saint-Saens and Wagner and others, so that every now and then one has the impression he has heard it before.

The movements are: Allegro moderato, andante commodamente; scherzo, allegro non troppoe troppo, and finale, allegro moderato, allegro risoluto. The finale was played with all the spirit Mr. Burgin could give it. That was a good deal, and it made a rousing finish for a stimulating evening.

NEW YORKER
NEW YORK, N. Y.

NOV 28 1936

MUSICAL EVENTS

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Nov **TELEGRAM** 29/36.

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96.

SCRANTON, PA.
REPUBLICAN

NOV 24 1936

Music and Musicians

By D. E. Jon

Beacham is not only the most eminent of British musicians in the interpretive field; he is an artistic figure of unique vitality, fascination, courage, power and genius. There is no one in the least like him. His wit and his sarcasm can be devastating, but he has done more to stimulate and enrich the musical life of England than any other musician of his time. Sir Thomas is so completely without self-consciousness that he does not hesitate to express with his body what he feels about the music he is conducting.

He pays little attention to the conductor's traditional technique. An observer wrote of his compelling gestures that "they threaten and comfort by turns; they exercise, command, entreat; they conjure beauty and mysteriousness from the strings and wood-wind, and Jovian blasts from trombones and percussion by means of the most brilliant gymnastic and pugilistic display of arms and fists to be seen today outside the prize-ring." It is clear that Beacham does not care in the least if his behavior strikes the audience as funny or grotesque; he is not thinking of the audience; they can jolly well like it or not so far as he is concerned.

Conductor

John Barbirolli, a young Englishman of Franco-Italian parentage, is now conductor of the Philharmonic in New York. As a young man of 30, and despite the influence and prestige of Sir Henry Wood, Beacham, Landon Ronald, Adrian Boult and Hamilton Harty, old and seasoned conductors, he made musical London sit up and take notice. The effects he obtains are the result of complete understanding between orchestra and conductor. He does not waste time expounding questionable tenets, but sticks to the business in hand; his requests to the players are made in that simple technical language they understand. As an exstring player (he was, like Toscanini, an excellent cellist), he knows what phrasing can do for a musical work, and he insists that phrasing should conform to his conception, going over the same passage again and again until the desired effect is obtained. This, too, is what the hard-bitten professional player understands, and rehearsals with Barbirolli have always the effect of making the men determined to do their best for him.

Stokowski, fiery leader of the Philadelphia Orchestra, stands sensationally prominent before the orchestral public, is a great disciplinarian, and really cruel in rehearsals. He was born not only with the will and passion to conduct an orchestra but with the element of the personally picturesque and the inherent capacity to lead men, and to impress himself as a figure upon audiences, which means so much in any public career, and especially in that of a conductor.

His approach to an audience is famous and very effective; it cannot be said that it is merely a stage trick—it is indicative of Stokowski's nature—the sudden emergence of the blonde one from the wings, his quick advance to the platform, his masterful precipitation of the music. There is really something of electricity and genius, something of flaming youth when he steps on the rostrum with something in his face and the set of the body which indicates what he is going to do. Stokowski, showmanship and all, with his erratic ways, his sudden speeches about this and that, his experiments with lights, instruments, and heaven knows what other strange combinations, is a man and conductor of genius, made up of forces and temperament, born to step out before men and women too, and stir and sway them.

Same in Rank

Comparing Stokowski with Toscanini is wasted time. They differ in temperament certainly, but that is not a difference in rank. Toscanini may be said to be the kinder of the two, Stokowski the juster. Better to thank God that we are living in so generous an age—one that gives us two great conductors.

There is another conductor in America whose approach to an audience is decorum, dignity, polite self-possession and deference combined. He is Serge Koussevitzky, conductor of the Boston Symphony. Before coming to Boston in 1924 he had swept the musical and fashionable audiences of the great European cities before him. And since he came, the Boston Symphony began to climb with increasing rapidity out of the decline which it had fallen into since the debacle of Carl Muck and the various events attendant upon the catastrophe of the war. Koussevitzky proved no simple or easy master in rehearsals, and there were groans and rebellious and slanderous attacks from front and rear. The man from Russia smiled amiably, but there was somewhere an iron hand beneath a fashionable and soft-surfaced glove.

(To be concluded.)

WILMINGTON, DEL.
NEWS

NOV 27 1936

ORCHESTRAS PLAY TO GREAT CROWDS

Substitution Of 'Unknown' Directors Fails To Reduce Metropolitan Audiences

Business Proves Better And Subscription Sales Are Better Than Last Year

NEW YORK (AP)—New York hears its young-old Philharmonic-Symphony Society throughout the winter. It also hears ten concerts each per winter from Serge Koussevitzky's Boston Symphony, and from Leopold Stokowski's Philadelphia Orchestra.

Two of these three orchestras have undergone major operations this fall. Many patrons and many observers and most managers stroked their beards in the spring, and came out with the idea that these major operations would most likely reduce audiences this winter. They were wrong.

Philadelphia's noble band "lost" Stokowski. That is, Stokowski became so enamored of the movies and their mass possibilities that he asked his directors to elect a permanent conductor for three years, leavinb him free to conduct as little as he chose.

Playing to Packed Houses

They picked Eugene Ormandy. Hitherto, the Philadelphia has played to packed houses in New York. This winter it is doing the same. And last Tuesday, when Stokowski came to town with an all-Russian program which included Sergei Rachmaninoff's brand new Third Symphony, the last minute people just didn't get into Carnegie Hall.

The Philharmonic is, however, even more astonished. Last spring Arturo Toscanini departed these shores forever, saying among other things, it is declared, that the Philharmonic is the greatest orchestra ever assembled. The Philharmonic directors at once set their sails to fit what they thought would be a period of calm—they cut down the season six weeks, and expected reduced business.

Business Is Better

But they didn't get reduced business; business is better. Subscription sales are actually ahead of last winter. John Barbirolli, the young Italian-French-English conductor, is not only doing well at the box office, he is doing well on the podium.

Partly this is musical ability, partly the public's curiosity, and (oddly enough) partly tact. No musician ever stood in hotter shoes than Barbirolli a week and three days ago when he began the first piece he ever conducted on American soil—Berlioz's "Roman Carnival" overture. Many thoughtless persons, even a reviewer or so, had spoken of him as an "unknown" chosen to "replace" Toscanini.

Makes Hit With Musicians

Barbirolli extracted himself from his hot spot neatly by frankly admitting wonder at being chosen, by disclaiming any intention of "replacing" anybody, by declaring that he was a young man trying to make a living. He had won the men of the orchestra. Now he seems to be winning the public.

Koussevitzky brings his Bostonese to town for the first time this season next Thursday. He always plays to packed houses, and he never yet has engineered a publicity stunt to pack them. By now he is accustomed to being pointed out as the supreme American example of what a superlative orchestra can accomplish when left to one conductor through a period of years.

Cont.

Symphony Concert Series

By WILLIAM T. CHASE, JR.

Fresh from an extremely successful visit to New York and vicinity last week, the Boston Symphony Orchestra yesterday afternoon played the seventh program of the regular series in Symphony Hall with Richard Burgin, the concertmaster, conducting. Dr. Serge Koussevitzky was enjoying his customary brief vacation at this time. In his absence Mr. Burgin selected an interesting program opening with Bach's Toccata in C major for organ as orchestrated by Leo Weiner, continuing with Hindemith's symphony, "Mathis der Maler" ("Matthias the Painter") and closing with Kalinnikov's Symphony No. 1 in G minor.

Offhand this arrangement of pieces appeared to have been chosen at random. Actually, as was evident at the close of the afternoon, they were admirably suited the one to the other, contrasting and yet not swearing at each other. This was particularly so in the case of the Hindemith and the Kalinnikov. The Bach naturally made an effective opening and at the same time, in somewhat indirect fashion, established a mood suitable to the modern piece that followed it. For Paul Hindemith's polyphony drew heavily on the counterpoint of Bach, and this fact was thus cleverly emphasized by the program maker yesterday.

Cont.

The "Mathis der Maler" Symphony was first performed here in December of 1934 under the leadership of Mr. Burgin. It consisted of three excerpts from the opera of the same name written by Hindemith on the life of Matthias Gruenewald, painter of the 16th century. Another hearing of the work tended to increase our opinion of it. The clarity and conciseness of the development and the mastery of musical expression were notable evidences of Hindemith's growth as a composer. Especially fine was the third movement depicting "The Temptation of Saint Anthony." There Hindemith's imagination swept over a great range of tones, heightening now and again a crescendo passage by a dramatic silence.

Portions of the "Angelic Concert" and "Entombment" movements were of the same fine calibre, yet there were times when an overabundance of polyphony tended to interfere with the musical thought. However, the clarinet was delightfully used in the second movement, and other measures were of great beauty. Nevertheless the audience received the "Mathis de Maler" with seeming indifference, reserving a full measure of applause for the Kalinnikov Symphony.

This first Symphony in G minor of Basil Kalinnikov was played by the orchestra in 1921 and then given by the Peoples Symphony in February of 1935. It proved a rather lengthy work of considerable charm. Unquestionably easy to listen to, so to speak, the Symphony immediately caught the fancy of those present. Throughout the afternoon Mr. Burgin conducted extremely well, demonstrating a thorough knowledge of the scores before him, and maintaining excellent orchestral proportions. The concert will be repeated tonight.

'JOB' PRESENTED BY PHILHARMONIC

N. Y. Times

Dance Pantomime by Vaughan Williams Is Novelty at Carnegie Hall.

Nov. 27/36

WEBER WORK ALSO GIVEN

Robert Casadesus Is Soloist for 'Concert-Piece' and Excels in His Interpretation.

By OLIN DOWNES

The novelty of the concert given by John Barbirolli and the New York Philharmonic-Symphony last night in Carnegie Hall was the orchestral suite arranged from the music that Vaughan Williams composed for a dance pantomime in nine scenes, "Job," the scenario—after pictures by William Blake—by Geoffrey Keyens and Gwendolen Raverat. This work was performed with dancers at the Lewisohn Stadium last August. The performers were Ruth St. Denis, Ted Shawn and the Denishawn Dancers. It was Mr. Shawn's choreography. Last night was the first concert performance of the music in America.

This is music for the dance. As such, certain pages sound superfluous and somewhat conventionalized in the concert hall. Under these conditions the suite could well be shortened. But it contains magnificent pages, pages in which the composer utilizes archaic tonalities and pastoral rhythms in a way which must be singularly appropriate to the biblical spectacle. The finest pages, those which haunt the memory and carry a true impression of Blakian simplicity and grandeur, are the introduction, especially in its concluding pages, and the music for Job's reconciliation with his lot, and the adoration of the Lord God.

Here are pages of an eloquence and simplicity which are not hackneyed. At the same time this is decorative music, not symphonic commentary or romantic introspection. It is music of symbolical figures and designs. There is masterly orchestration.

Work of Master Technician

It need not be claimed that this music approaches the "Pastoral" Symphony by the same composer in depth of feeling and beauty. It is an entirely different thing, different in intention, method, design. It is the work of a master technician and artist. Yet having heard noble and moving measures, the listener was reminded of the greater Williams, the tone poet and worshiper of nature, and desired the more to hear other works by him.

The soloist at this concert was the pianist, Robert Casadesus, who played twice, and whose performance, in particular, of the Weber "Concert-Piece" was a thing to be remembered. Today there are few pianists capable of adequately interpreting this piece. The technic is somewhat old-fashioned, but very difficult. More difficult is the naïve and chivalric vein of the music.

Imagine, in the year 1936, the tale! A chatelaine, a knight off on the Crusades, forsooth! The lady's fears and longings, the return of the knight from the Holy Land, where she fancied him long dead. And now the alarums of trumpets, the joyous procession, the acclaim by the populace of the triumphant lord. Only the composer of "Freischuetz" would be capable of writing such a gallant and dashing piece for piano and orchestra on the basis of such a fantasy.

Mr. Casadesus, with the intuition and comprehension of the master interpreter, as well as the skill of the consummate virtuoso, played Weber's music with the elegance, the song, the velocity, the swank that so eminently fitted the music's style. He had everything needed to recreate this delightful old piece—first, the imaginative and stylistic response; secondly, very fleet fingers, wrists of steel, and what a glissando! He was, by turns, lyrical, showy and dramatic in bravura playing. And he had within himself the youthfulness and freshness of spirit that kindled the music into flame.

Franck Work Is Played

Mr. Casadesus's second performance was of the Cesar Franck "variations symphoniques," a performance at once lucid and brilliant. The music stems from Liszt and also Schumann, and of course its harmonic essence is Franck's chromaticism. The wonder is that one does not tire, in his treatment of his theme, of this chromaticism which may so easily become overrich and pall on the ear.

Mr. Casadesus, rightfully, played the music to a different scale and in a different manner than that of Weber. He gave the "Variations" more than a creditable performance, and would have been recognized enthusiastically for this performance alone. But it is easier to play them as he did than to give his memorable performance of Weber's music.

The other orchestral compositions of the evening were Elgar's transcription, for huge orchestra and organ, of a Handel overture in D minor, and the "Meistersinger" prelude. Elgar's transcription is overstuffed and over-orchestrated, so that Handel's piece, originally of modest proportions, appears distorted, swollen and in poor taste.

Mr. Barbirolli, interpreting the Meistersinger prelude, gave one of the best performances that thus far he has offered in this city. The score, of course, is familiar to everybody, to every conductor and every orchestra. That does not diminish the fact of the fine proportion, the admirably chosen tempi and the stirring enthusiasm of a young musician on firm ground and in love with his task.

It should also be said that the orchestral part of Weber's piece was in all respects admirable, and that, in general, some of Mr. Barbirolli's most successful moments have come with his accompaniments of soloists.

Mexico May Expropriate Bull Ring in the Capital

By The Associated Press

MEXICO, D. F., Nov. 2[illegible].—There were reliable reports tonight that the first application of the new Wealth Distribution Law would be government expropriation of the city's bull ring.

The reports were advanced after workers petitioned Congress to let them operate the amusement center under the Expropriation Law.

Legislation recently directed formation of a public beneficence society to share in profits of the bull ring and subsequent litigation over this measure has delayed start of the bull-fight season. Prospects now are that the season won't be opened before January.

The Wealth Expropriation Act was passed last week by the Mexican Legislature. Providing for government expropriation of property for the good of the State, it became law with publication yesterday in the official gazette.

NEW YORK MIRROR

NOV 29 1936

Mr. Giovanni Martinelli sang the title role in "Otello" Friday night and earned the vociferous acclaim of an exacting audience . . . A "lost" symphony by Muzio Clementi, traced down by Alfredo Casella, will be given a first American hearing by the Boston Symphony Orchestra in Boston next Friday night.

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HOLYOKE, MASS.
Transcript Telegram

NOV 27 1936

"Lost" Masterpiece To Be Presented By Boston Symphony

BOSTON, Nov. 27—A symphonic masterpiece which vanished mysteriously more than a century ago will be given its first performance in America by the Boston Symphony orchestra next Friday, it was announced today,

Behind the belated discovery of the long-lost orchestral score lies the story of a remarkable feat of sleuthing by a world-famous musician, Alfredo Casella, the Italian composer who formerly was conductor of the Boston Symphony "Pop" concerts.

The work is "Symphony in D Major," by Muzio Clementi, Italian composer, who died in England in 1832 at the age of 80.

At Clementi's death the musical world was astonished to learn that despite his fame as creator of 20 symphonies, contemporaneously performed and highly praised, not one was found among his effects.

In 1817 a German periodical had reported him at work on six symphonies which he intended as his greatest musical legacy. Exactly a century later, an English musicologist, Dr. William Cummings, died, leaving a large sheaf of Clementi orchestral manuscripts.

Carl Engel, chief of the music division of the Library of Congress, acquired the entire lot for his department.

The Clementi manuscripts comprised 932 pages shuffled together in such disorder that nobody seemed to find time to assemble and appraise them.

But in 1924 a French scholar went to Washington, inspected the manuscripts, and wrote an article hinting at their potential value.

It was this article which fired Casella's curiosity, though a decade elapsed before he found an opportunity to study the manuscripts.

First, he discovered four symphonies, complete except for defective first movements. Three of them he pieced together from the hodgepodge of papers. Baffled as to the oppening movement of a "Symphony in D Major," he finally recalled that the British museum possesses Clementi manuscripts, acquired in 1881 and catalogued as "sketches."

Was it possible, Casella reasoned, that they were mislabeled?

Armed with photostatic copies of the Washington manuscripts, he hastened to London where he found that one of the supposed sketches was the first movement of the "Symphony in D Major"—far from a sketch—complete in every respect."

It is this reconstituted work which will be performed here next Friday.

"This symphony has great charm and shows masterly instrumentation," Serge Koussevitzky, Boston Symphony conductor, reported after studying its pages.

BUFFALO, N. Y.
NEWS

NOV 28 1936

AT the end of April, 1937, the Boston Symphony orchestra will bring to a close the 56th season of its illustrious history, and the 13th under the conductorship of its Russian leader, Dr. Serge Koussevitzky.

The Boston Symphony orchestra, under the conductorship of Dr. Koussevitzky, will play in Elmwood Music hall, Tuesday evening, Dec. 8, the concert being the fourth in the series sponsored by Mrs. Zorah B. Berry.

NEW YORK, N. Y.
TIMES

NOV 29 1936

Paul Althouse, Metropolitan tenor, will return here next week for rehearsals at the Metropolitan Opera House. During the past month the tenor has been soloist with the Boston Symphony in a performance of "Das Lied von der Erde," and has appeared with the Cleveland Orchestra in "Tannhaeuser," and with the St. Louis Orchestra in Berlioz's "Damnation of Faust."

PROVIDENCE, R. I.
JOURNAL

NOV 28 1936

Boston Symphony Will Present Long-Lost Italian Masterpiece

"Symphony in D Major" by Muzio Clementi, Which Vanished Century Ago, Was Traced by Alfredo Casella.—To Be Played Next Friday

Boston, Nov. 27.—(UP)—A long-lost Italian symphonic masterpiece will be given its first performance in America by the Boston Symphony Orchestra next Friday, it was announced today.

The orchestral score—"Symphony in D-major" by Muzio Clementi, Italian composer who died in England in 1832 at the age of 80—vanished mysteriously more than a century ago.

Behind its belated discovery lies the story of a remarkable sleuthing feat by a world-famed musician, Alfredo Casella, the Italian composer who formerly was conductor of the Boston Symphony "pops" concerts.

At Clementi's death the musical world was astonished to learn that despite his fame as creator of 20 symphonies, contemporaneously performed and highly praised, not one was found among his effects.

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CINCINNATI, O.
POST

Symphony Lost for Century To Get Premiere in America

Work of Muzio Clementi, Which Disappeared With His Death in 1832, Will Be Given Its First Performance in U. S. by Boston Orchestra Next Friday

By the United Press.

BOSTON, Nov. 28.—A symphonic masterpiece which vanished mysteriously more than a century ago will be given its first performance in America by the Boston Symphony Orchestra next Friday, it was announced.

The work is "Symphony in D Major," by Muzio Clementi. Italian composer, who died in England in 1832 at the age of 80.

At Clementi's death the musical world was astonished to learn that despite his fame as creator of 20 symphonies, contemporaneously performed and highly praised, not one was found among his effects. Exactly a century later, an English musicologist, Dr. William Cummings, died, leaving a large sheaf of Clementi orchestral manuscripts.

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DENVER, COLO.
Rocky Mountain News

NOV 29 1936

Symphony Revived After 100 Years

Boston Orchestra Will Play Work by Clementi

BOSTON, Nov. 28.—(AP)—A symphony that has lain in dusty oblivion for a century will receive its first American performance next Friday afternoon when the Boston orchestra, under Dr. Serge Koussevitzky, plays the symphony in D major by the Americanized Italian, Muzio Clementi.

Musicologists credit Alfredo Casella, Italian composer-pianist-scholar, and former conductor of the Boston Pops orchestra, with astonishing detective work in weaving together disordered pages of manuscript, which now fill a 100-year gap in musical history.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven and Haydn and who as an established pianist gave an audition in 1824 to Franz Liszt, then 13 years old, was composing six symphonies that were to be his bid for symphonic fame.

Mellowed newspaper clippings later attested to the popularity between 1786 and 1824, of these and his other 14 symphonies. Yet when he died in 1832, bequeathing all his manuscripts to his widow, none but sonata scores could be found.

DANVILLE, VA.
REGISTER

NOV 29 1936

WILL REVIVE OLD SYMPHONY

Boston Orchestra to Play Clementi's Symphony in D Major Next Friday

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Yet when he died in 1832, bequeathing all his manuscripts, to his widow, none but Sonata scores could be found.

Two manuscripts came into the possession of the British museum in 1871. Unconnected, they merely intensified the search for the others. In 1917, Dr. William H. Cummings, a London music scholar, died, and in in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder.

A public auction in London soon resulted in their purchase by Carl Engel, chief of the music division for the Library of Congress of the United States.

In 1924, a magazine article concerning the Washington scores picqued the curiosity of Casella who ten years later crossed the ocean to begin serious study of the scores. Putting them together was similar to reassembling several jig-saw puzzles at once. Nevertheless, hard work yielded four symphonies last year, although in each the first movement was incomplete.

Recalling the two manuscripts held in the British museum, Casella went to London, armed with photostatic copies of the Washington library scores. Careful work restored all four, and two were performed and published last year.

The first, third and fourth required some slight filling in by Casella, but the second, which will be performed Friday, was complete, and received its first performance under Casella in Rome last January.

BECKLEY, W. VA.
RALEIGH-REGISTER

NOV 29 1936

Support for Recitals

For the same reason we wanted everyone to hear the recital at the Presbyterian church Friday night, we hope everyone who is not attending another church today will go to the musical service at the Methodist Temple.

To those who do not like or enjoy music, this is not addressed. We see no reason for asking them to support something which they do not appreciate; at least, it is futile to ask it.

But those who do like music should give these programs the support of their attendance. With the ever mounting importance of the radio and the movies, the art of music is in danger of suffering the same fate that overtook baseball. The prominence given to the big leagues by the newspapers—and later by the radio—made that branch of baseball so well known and appreciated by sports fans throughout the country that the big leagues have grown wealthy; but at the same time the support of college and high school teams fell off to such extent that this branch of athletics has been abandoned by many schools. Consequently, the big leagues have more and more difficulty each year finding player recruits.

Everyone knows now the finest music may be heard at regular periods throughout the week on radio. The Philadelphia symphony, the New York Philharmonic, the Boston symphony, Pittsburgh symphony, the Chicago, Cleveland and Minneapolis symphonies—not to mention the creditable orchestras built by the broadcasting companies, themselves—give us regularly now music programs which are the equal of any the world has ever known.

But is this to be allowed to kill the interest in our musicians at home? We hope not. We overheard someone Friday night comparing one rendition to the playing of the same composition by the Philadelphia symphony. Whether the criticism was favable or unfavorable is beside the point. It was not the Philadelphia symphony playing; it was a group of our own people who, at the request of some friends, rehearsed a program of fine music and presented it merely for the enjoyment of their friends. And they did it extremely well.

The audience was larger than we had expected it would be, but it should have been larger. We hope that everyone who was there will tell all their friends how good it really was; and that they will encourage the musicians to perform again.

MONTGOMERY, ALA.
ADVERTISER

NOV 29 1936

Bostonians To Hear Symphony 100 Years Old

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Dr. Koussevitzky first learned of the scores from Casella, and after studying them minutely the last few weeks, described the music as possessing "great charm and brilliance."

NEW HAVEN, CONN.
REGISTER

NOV 29 1936

BOSTON'S SUPERLATIVE SYMPHONY

Can one stand upon a peak and yet serve the people who dwell on the plain? It is not easy for any institution to achieve eminence. It is harder, still, after climbing the pinnacle, to retain hold upon a broad public—to be admired not in a passive way only but also with active appreciation, giving thousands of men and women enjoyment of a living kind, heartfelt not lip-spoken

The Boston Symphony Orchestra fulfills these two roles so rarely combined Throughout America, as in Europe, its excellence has become known Its repute has invaluable power to sustain the name of this city as a center of merit At the same time the orchestra, wherever it goes, gives vital and inspiring delight.

Fresh reports have just come of the pleasure which this Boston group offered at the first of its new season's concerts held last week in New York The critics rose to an enthusiasm alsmost electric. "Unsurpassed," said one. Another declared that after the opening B-flat unison of the Haydn symphony which began the program, the orchestra "had only to exhibit the tone of those lengendary strings in the singing phrase that followed it, to make us aware that one of the greatest companies of musicians in the world was playing again for our delight. . . . Mr. Koussevitzky and his players were at their irresistible best."

So the band which was the first great symphony orchestra ever established in America holds its place at the top, whether on occasional visits to New York or in regular concerts to the number of 60 in Boston and eight in the city of Cambridge, besides others at distant points.—From the Boston Transcript.

DALLAS, TEX.
NEWS

NOV 29 1936

From Century's Oblivion Comes Aged Symphony

Music Detective Puts Together Pieces of Clementi Manuscript

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Mellowed newspaper clippings later attested to the popularity, between 1786 and 1824, of these and his other fourteen symphonies.

Yet when he died in 1832, bequeathing all his manuscripts to his widow, none but sonata scores could be found.

Clementi was a practical man of affairs, and his large estate was in good order. But his symphonies never had been printed and they dropped from public knowledge for the next forty years.

Two manuscripts came into the possession of the British museum in 1871, but, unconnected, they merely intensified the fruitless search for the others.

Finds Manuscripts.

Then in 1917 Dr. William H. Cummings, a London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder.

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FORT WORTH, TEXAS
Morning Star-Telegram

NOV 29 1936

Old Symphony To Be Played At Last

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Cont.

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Symphonies Popular.

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Curiosity Piqued.

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NEW YORK, N. Y.
EVENING POST

NOV 28 1936

Radio Today

By AARON STEIN

The National Broadcasting Company has announced plans for taking an active interest in the radio listening habits of South and Central Americans. It seems that some more enterprising Europeans have been talking to South America for years, and NBC thinks that it was high time they were listening to us.

John F. Royal, NBC vice-president in charge of programs, has left for a 17,000-mile trip through Mexico, Central and South America to arrange for extensive exchanges of broadcasts between the two continents.

Bid for Attention

"We definitely are entering the competition for listeners in Latin America," Royal declared before he left. "Germany, England and other European countries have been building programs for South America for several years. The United States, to which our neighbors to the south naturally look for a mutual exchange of entertainment and ideas, has stood by and let Europe capture the attention of South American listeners. Now the National Broadcasting Company is going out to take its rightful place on American dials below the Rio Grande."

To this statement NBC adds in a rather less truculent tone the information that no propaganda in any language will be broadcast and that all the programs sent to Latin America will be typical of American ideals.

Specific Material

Among the suggested material which NBC might broadcast in the direction of the southern hemisphere are the Metropolitan Opera, the Boston Symphony Orchestra, championship prizefights, football games and educational features. We have a suspicion that our Latin neighbors might prefer Amos 'n' Andy.

Generally, however, we seem unable to catch the spirit of the thing. We cannot work up any real feeling of the vast importance of capturing all that attention away from England and Germany, even for the Boston Symphony and football games. Does NBC have the idea that we ought to be the biggest noise in this part of the world?

Domestic Radio

There comes to us an encouraging report that indicates that we are not alone in the belief that the radio audience has grown up to the point where it can absorb all four movements of a symphony, offered consecutively, without suffering any irreparable damage. A few weeks ago we had occasion to praise Alfred Wallenstein for doing on one of his WOR broadcasts all of the Brahms First Symphony instead of a single movement.

Since then we have learned that this broadcast brought Mr. Wallenstein more than a hundred letters devoted to expressing pleasure at the opportunity to hear a whole symphony. One letter writer identified himself as a bricklayer. It seems time, therefore, that we had more such performances for our sake and for the sake of the bricklayers.

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105 BALTIMORE, MD.
MORNING SUN 29/31

The Week's Music In New York

The "New" Second Symphony Of Schubert And Some French And American Novelties

By JOHN ALAN HAUGHTON

NEW YORK.

ONCE more it is orchestras that have occupied our musical attention, with the regular Philharmonic Symphony appearances, the special concert of the same organization for the benefit of the pension fund, and visits from both the Bostonians and the Philadelphians. There was also some new music, and a new-old novelty in Schubert's Second Symphony, which, as far as can be discovered, has never before been played in this country.

THE "NEW" SCHUBERT WORK

To begin with, the Schubert work. It was composed in 1815 when Schubert was only 18, the same year as "The Erlking," and although it was published in the middle 'eighties, was still a novelty here. The tonality is B Flat Major. It is short, in four movements, with the first and second movements, the latter an *andante*, the most interesting.

Schubert's fondness for tunes, especially those of a folk character, is evident, but the *minuetto* is rather heavy, elephants cavorting with flopping ears rather than marquises bowing with outspread fan. As a whole, the work seems uncorrelated, here and there, and material, often good, not developed to the best advantage. It has, though, a freshness and a charm that many more sophisticated orchestral works conspicuously lack.

Mr. Barbirolli also played the Prelude to "Tristan und Isolde" much too slowly, and the "Liebestod" with too much delving into subsidiary parts. It was an ungrateful reading as a whole. Hulda Lashanska was again the soloist, but we will not speak of that.

The pension-fund concert began with the "Enigma" Variations of Elgar which some people like. Bach's Concerto for four pianos, really a transcription of Vivaldi's work for four violins, was played by Mischa Levitzky, Frank Sheridan, Beveridge Webster and Eugene List. Brahm's Second Symphony was the major work, only fairly well given, then Mozart's lovely "Kleine Nachtmusik" sounding gloriously with the Philharmonic's seventy string players. The "Meistersinger" Overture was the closing work.

"YOUNG FRANCE" IN MUSIC

Mr. Koussevitzky gave us the first local performance of a work by one of the new group of French composers calling themselves "La Jeune France." Its members, so far no more than names on this side of the Atlantic, are Olivier Messiaen, the composer in question; Daniel Lesure, Yves Baudrier and Andre Jolivet. The "Group des Six," Honegger, Auric, Milhaud, Poulenc *et al.*, have apparently become old hat.

Messiaen is a native of Avignon with memories of the Papacy in his blood probably, for the work played is entitled "Les Offrandes Oubliees," which being interpreted is "Forgotten Oblations." It is supposed "to express with the utmost possibility of emotion and sincerity the truths of the Catholic faith."

The three sections are "The Cross," "Sin" and "The Eucharist." The first section was reflective, with much of the old chant supplied with modern harmonies; the second was a headlong bit, the sinner, probably, rushing violently down a steep place into the sea. The third section is directed by the composer to be played, *"avec une grande pitie et un grand amour,"* which is a large order in itself.

The impression as a whole was of good though not highly ponderable music composed with definite sincerity. We await what the rest of the group may bring forth.

YOUNG AMERICA, TOO

Mr. Stokowski brought out two new works, "Arizona" a tone poem by Victor Young, and "Two American Frescoes for Large Orchestra" by Bernard Rogers. Mr. Young, who has been a violinist and also written "song hits," leaned rather heavily on Wagner, but then, practically every post-Wagnerian composer has done that. There were prospectors' camps and things more or less remotely connected, musically, with that sort of thing. The work was well received.

OAKLAND, CAL.
TRIBUNE 98.5.

NOV 29 1936

Virginia Morgan To Play at Mills

VIRGINIA MORGAN, harpist, known throughout Europe and the United States as a soloist and also as a member of the Morgan Trio, will present a recital in the Mills College Hall for Chamber Music Wednesday evening.

Born in Providence, Rhode Island, Miss Morgan began the study of the harp at the age of nine. For a time she studied 'cello with the famous 'cellist, Josef Adamowski, while continuing her harp studies with Alfred Holy, of the Boston Symphony Orchestra. Then she went to Europe, and enrolled in the National Conservatory of Paris, under Tournier.

With her sisters, Marguerite, pianist, and Frances, violinist, Miss Morgan toured Europe in concert, as the Morgan Trio. At the same time she was gaining renown as a harp soloist.

As a member of the trio she has given "command" performances at Kensington Place for Princess Beatrice, three times on the Riviera for the Duke of Connaught, for Princess Louise, Duchess of Argyle. She has played concerts for Mussolini, for the Kings of Denmark and Sweden, and for President Doumergue of France, as well as at the White House in the United States.

Miss Morgan's program on Wednesday at Mills will include works of Bach, Sammartini, Respighi, Marot, Renic, Torgerson, Albeniz, Tournier, Rousseau, Debussy and Grandjany.

* * *

DURING the fortnight beginning December 3, the Mills College choir will present six programs before various groups in Metropolitan Oakland, according to announcement made by Luther Brusie Marchant, director of the choir.

Two programs are planned for December 3. The first will be given at noon before a group of women of the First Congregational Church in Oakland. During the afternoon the choir will appear at the pre-Christmas meeting of the Mills Club.

On Sunday, December 13, the choir will take part in the annual campus Christmas play, which this year will be presented in Lisser Hall at 7:30 o'clock in the evening, under the direction of Miss L. Louise Stephens, assistant professor of speech and dramatic art.

A heavy schedule, which will test the mettle of the choir as real troopers, is planned for December 14, when three programs will be presented. At noon the choir will present a program at the luncheon meeting of the Hayward Rotary Club. Returning to the campus they will give a repeated performance of the Christmas play. In the evening the choir will take part in the annual College Christmas Sing, which is held at the base of the large living tree on the campus in front of the Student Union.

LOWELL, MASS.
SUNDAY TELEGRAM

BOSTON SYMPHONY CONCERTS

The Boston Symphony orchestra will give the second concert of the Monday evening series in Symphony Hall tomorrow evening. The Second Pianoforte Concerto of Leo Sowerby, the composer of Chicago, will then have its first performance. The soloist will be Joseph Brinkman, a musician who also has studied in Chicago and is at present connected with the Music School of Ann Arbor. Serge Koussevitzky will open the programme with Mozart's Symphony in C major No. 34, K. 338, and the Symphony of César Franck in D minor.

At the Eighth regular pair of concerts on Friday afternoon and Saturday evening, December 4 and 5. Koussevitzky will live the first performances in America of a Symphony in D by Muzio Clementi, which after having been lost for nearly one hundred years was acquired in a London auction sale by the Congressional Library of Washington. It was revised by Alfredo Casella, and performed under his direction at Rome at the beginning of the present year. Clementi was a contemporary of Beethoven whose symphonies were much applauded and highly praised in their time. The newly discovered symphonies are considered to reveal a genius hitherto no more than suspected in their composer. The second portion of the programme will consist of three Wagnerian numbers: the Siegfried Idyll, the Overture to "Tannhauser," and excerpts from the third set of "The Mastersingers of Nuremberg." These include the Introduction, the Dance of the Apprentices, and the Assemblage of the Mastersingers. As an opening number, Koussevitzky will present the Sixth Concerto Grosso of Handel for string orchestra.

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PROVIDENCE, R. I.
JOURNAL

NOV 29 1936

Four Opera Performances Billed Here Coming Week

New England Company's Singers Coming for One Appearance, San Carlo Company for Three Presentations Following.

OPERA and then more opera has a dominant position in the musical affairs of the week. The New England Grand Opera Company makes its third annual appearance here Tuesday night in the Metropolitan Theatre and the San Carlo Opera Company comes Friday for three evening performances at the same theatre.

Of special interest is the concert for young people Saturday afternoon in the Metropolitan presented under the auspices of the Parents' League of Providence, assisted by the Rhode Island Congress of Parents and Teachers. The program will be given by Martha Baird, pianist, and the Providence Symphony Orchestra, Dr. Wassili Leps, conductor.

In Pawtucket the Civic Music Association will offer Arthur Fiedler and the Boston Sinfonietta, consisting of 50 players from the Boston Symphony Orchestra, as its second concert of the season Thursday night in the senior high school. The program will include the Overture to Rossini's "Barber of Seville," Brahms's First Symphony and a group of modern numbers.

As previously announced, Mascagni's "Cavalleria Rusticana" and Leoncavallo's "I Pagliacci" will be the double bill with which the New England Grand Opera Company will inaugurate its third season in the Metropolitan Theatre Tuesday night at 8:15 o'clock. Under the direction of Danilo Sciotti, the following singers will appear in the Mascagni one-act opera: Mlle. Mathilde Bastulli, Mlle. Ann Manfredi, Mlle. Harriet Eden, Sig. Giuseppe Barsotti and Sig. Ciro de Ritis. Those in "I Pagliacci" will be Mlle. Alba Camillucci, Sig. Giuseppe Radaelli, Sig. Ciro de Ritis, Sig. Constante Sorvino and Sig. Luigi Delle Molle. The New England Grand Opera Choral Society will provide the choruses for both operas and the Providence Orchestra the accompaniment. Anthony Stivanello is stage director and Lillian Migliori, assistant conductor.

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Hizi Koyke "Butterfly"

Hizi Koyke, the noted Japanese soprano, will have the title role in "Madame Butterfly," the second of the three operas to be staged by the San Carlo Opera Company at the Metropolitan Theatre Friday, Saturday and Sunday evenings. Miss Koyke has also appeared in Providence in recital and as Yum Yum in the Aborn production of "The Mikado."

The San Carlo engagement will open with "Aida" and conclude with "Il Trovatore." In addition to the singers the company carries a ballet headed by Lydia Arlova and Lucien Prideaux. Carlo Peroni is the musical director and Luigi Raybaut, stage director.

Cast for the opening night production, Friday, of "Aida" are Bianca Saroya as Aida; Estelle Lenci, Amneris; Aroldo Lindi, Rhadames; Mostyn Thomas, Amonasro; Harold Kravitt, Ramfis; Natale Cervi, King of Egypt; Francesco Curci, Messenger; Charlotte Bruno, Priestess.

With Miss Koyke, as Cho Cho San in "Butterfly" on Saturday night, will be Florence Wylde as Suzki; Dimitri Onofrei, Pinkerton; Charlotte Bruno, Kate Pinkerton; Mario Valle, Sharpless; Francesco Curci, Goro; Natale Cervi, Yamadori and the Bonzo; Fausto Bozza, the Commissary.

The cast for "Il Trovatore," Sunday evening, is as follows: Leonora, Bianca Saroya; Azucena, Estelle Lenci; Inez, Charlotte Bruno; Manrico, Pasquale Ferrara; Count Di Luna, Mostyn Thomas; Fernando, Harold Kravitt; Ruiz, Francesco Curci; a Gipsy, Fausto Bozza.

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Young People's Concert

The following program is announced for the young people's concert by the Providence Symphony Orchestra, Dr. Wassili Leps, conductor, and Martha Baird, piano soloist, in the Metropolitan Theatre Saturday afternoon at 3:15 o'clock.

Prelude to the opera, "Hansel and Gretel" .... Humperdinck
"Carnival of the Animals" (excerpts) .... Saint-Saens
Air on the G-string, arr. for orchestra by Wassili Leps .... Bach
Pizzicato, from the Fourth Symphony .... Tschaikowski
Concerto in A-minor for Piano and Orchestra .... Grieg
"Entrance of the Boyars" .... Halvorsen

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Clavier Ensemble Pair

Members of the Clavier Ensemble announce the first of a pair of two-pianoforte concerts Monday evening, Dec. 7, in the Institute of Music, 357 Westminster street. Those who will take part are Marjorie Morgan, Stella Bishop, Dorothy Thornton, Doris Whale Johnson, Gertrude McIver and Ethel Richardson.

Glee Club Soloist

Margaret Halstead, Metropolitan Opera soprano, who wil be the soloist at the University Glee Club's first concert of the season Dec. 11, made her Metropolitan debut Nov. 26, 1932, as Venus in "Tannhauser." Two years earlier she had made her recital debut in New York but almost immediately returned to Europe for further study and experience.

Over there she had the customary struggles and disappointments in making her way in England, Italy and Germany. But with the help and advice of musical leaders she began to get "the breaks" in both opera and recital. Among her outstanding appearances outside the Metropolitan are those with the Vienna Symphony Orchestra, Berlin Philharmonic Orchestra, Berlin Staatsoper, Salzburg Orchestra, New York Orchestra, Chicago Symphony, Philadelphia Orchestra, Chattanooga May Festival, St. Louis Sangerfest, White House (President Hoover), Mrs. Roosevelt's All-American Concert and recitals in major cities.

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Don Cossack Records

The Don Cossacks, who are returning to Providence for a concert in the Metropolitan Theatre two weeks from tonight, are this year on their seventh American tour, having been introduced to this country during the season of 1930-31.

This Russian male chorus, numbering 36 and led by the comparatively small-sized Serge Jaroff, was organized in 1923 and has since then given over 3000 concerts, said to be an all-time record. The 3000th performance came last November in Carnegie Hall, New York, at which they were presented an autographed Imperial Russian flag which belonged to the late Czar, the presentation being made by Grand Duchess Marie.

These singers of today were once officers in the White Army under General Wrangel. They hailed originally from that part of southwestern Russia known as the Steppes and from the particular province through which the river Don flows to the Sea of Asov. Other Cossacks inhabited other regions from which they took their name.

Now such distinctions of locale are no more and the men themselves are exiles, travelling with "En Voyage" written on their League of Nations passports. Since they emerged from their prison camp as a singing troupe they have been continually on the go all over the world. Some indication of their activities is the 102 concerts booked for their current American tour.

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Memory Day Recitalist

Fernando Germani, professor of organ at the Royal Conservatory of Music and organist of the Augusteo Orchestra in Rome, is announced to give the annual Memory Day recital for Edgar John Lownes in Sayles Hall, Brown University, Thursday afternoon, Jan. 21. Mr. Germani has been concertizing in Europe during recent seasons and has not been heard in this country since 1932.

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Recital by John Orr

John Orr, boy pianist, will be heard in his second public recital at the Y. M. C. A. auditorium, Pawtucket, Tuesday evening, Dec. 8, at 8:15 o'clock. He is a member of the Chaminade Junior Club.

IN OPERA

Giuseppe Radaelli, tenor, will sing the role of "Canio" in "I Pagliacci" at the Metropolitan Theatre Tuesday night.

WILMINGTON, N. C.
STAR NEWS

NOV 29 1936

CLEMENTI SYMPHONY, LOST FOR A CENTURY, WILL BE RENDERED

BOSTON, Nov. 28.—(AP)—A symphony that has lain in dusty oblivion for a century will receive its first American performance Friday afternoon when the Boston orchestra, under Dr. Serge Koussevitzky, plays the Symphony in D Major by the anglicized Italian, Muzio Clementi.

Musicologists credit Alfredo Casella, Italian composer-pianist-scholar, and former conductor of the Boston Pop orchestra, with astonishing detective work in weaving together disordered pages of manuscript, which now fill a 100-year gap in musical history.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven, Haydn and toher masters, and who as an established pianist, gave an audition in 1824 to Franz Lizt, then 13 years old, was composing six symphonies that were to be his bid for symphonic fame.

Mellowed newspaper clippings later attested to the popularity between 1786 and 1824, of these and his other fourteen symphonies.

Yet when he died in 1832, bequeathing all his manuscripts to his widow, none but sonata scores could be found.

Two manuscripts came into the possession of the British museum in 1871. Unconnected, they merely intensified the search for the others. In 1917, Dr. William H. Cummings, a London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder.

A public auction in London soon resulted in their purchase by Carl Engel, chief of the music division for the Library of Congress of the United States.

In 1924, a magazine article concerning the Washington scores picqued the curiosity of Casella who ten years later crossed the ocean to begin serious study of the scores. Putting them together was similar to reassembling several jig-saw puzzles at once. Nevertheless, hard work yielded four symphonies last year, although in each the first movement was incomplete.

Recalling the two manuscripts held in the British museum, Casella went to London, armed with photostatic copies of the Washington library scores. Careful work restored all four, and two were performed and published last year.

The first, third and fourth required some slight filling in by Casella, but the second, which will be performed Friday, was complete, and received its first performance under Casella in Rome last January.

Dr. Koussevitzky first learned of the scores from Casella, and after studying them minutely the last few weeks, described the music as possessing "great charm and brilliance."

BIRMINGHAM, ALA.
NEWS Nov 29/36

A symphony that has lain in dusty oblivion for 100 years will receive its first American performance Friday afternoon when the Boston Orchestra under Dr. Serge Koussevitsky plays the symphony in D Major by the Italian, Muzio Clementi. Musicologists credit Alfredo Casella, Italian composer, pianist, scolar, and former conductor of the Boston Pop Orchestra, with astonishing detective work in weaving together disordered pages of manuscript, which now fill a century gap in musical history.

NEW YORK, N. Y.
AMERICAN

NOV 29 1936

A Few Words

About the Works of Two Neglected Symphonists

Bruckner and Mahler

Important Issues Are Again Brought Forward by Chord and Discord

By WINTHROP SARGEANT

Chord and Discord, the little magazine gotten out by the Bruckner Society of America, is off the press again. I could wish that it contained more concrete information and less metaphysics than it does. But that is the way with the Bruckner Society. It is a decidedly one-track (or, if you like, two-track) association. And its fervor sometimes burns at very mystical temperatures.

And what is the Bruckner Society of America? The Bruckner Society of America is an organization devoted to furthering the performance and appreciation of works by Anton Bruckner and Gustav Mahler. Bruckner, if you don't already know, was a very important Austrian composer who was born before Beethoven died, and died when Richard Strauss was already an established figure. He wrote nine symphonies (some of which are rather long), a little chamber music and quite a number of ecclesiastical works. Gustav Mahler was a very important Bohemian (or, as we say nowadays, Czecho-Slovakian) composer who was born a generation later than Bruckner, and died in 1911 after spending a term conducting at our own Metropolitan Opera House. Mahler wrote nine and a half symphonies, some of which are also rather long, and a large number of other orchestral and vocal works.

Have Little In Common

What do the works of these two composers have in common? Very little. About as much, say, as those of Schubert and Sibelius have in common. And why should these important works need furthering at the hands of a society specially created for the purpose? That, dear reader, is a mystery without solution. But they undoubtedly do.

The fact is that of all composers, these two seem to have had the unique property of inspiring either fanatical devotion or an almost equally fanatical distaste. The "Streit Ueber Wagner" has long been laid to rest. One can now enjoy "Tristan" without feeling that one is upholding a cause. One does not feel self-righteous or "revolutionary" today even when one listens to Stravinsky or Schoenberg. But poor old Bruckner and Mahler, whose contemporaries have become established classics, and who never espoused any school or aesthetic system whatever, are still subjects for violent controversy. When someone asks you whether you like Brahms, you usually answer courteously that you do indeed. But when someone inquires, "Do you really like Mahler?" your temperature begins to rise and you clench your fists. You ransack your memory for arguments to justify your position, assuming meanwhile an attitude of defiance. It doesn't matter whether you are for or against. The symptoms are the same.

Both Receive Public Response

Yet, when you come right down to the matter of public response, both composers commonly receive their measure of it. I have yet to witness a Mahler performance that was not well attended. The people who religiously rise and leave the hall in the middle of every Bruckner symphony, are an insignificant minority, and one usually feels that they are acting on principle rather than on any spontaneous impulse. All the recent performances of either composer that I have heard have been at least reasonable successes from the standpoints of boxoffice and applause. Yet the superstition remains deeply rooted that Bruckner and Mahler must be fed to the public, if at all, in very small doses. And the large body of concertgoers has had so little chance to hear them that it retains only a hazy impression of either master.

The suggestion has been made in some quarters that a complete Bruckner cycle be held. Why not indeed? Have our symphonic audience's tastes become so stereotyped that such a prospect would lack adventure for it? I have a hunch that a complete Mahler cycle, or Mahler festival, would create even more public interest than a Bruckner series. Of the two Mahler is in many ways the more colorful and spectacular. Even for those who are hopelessly anti-Bruckner and anti-Mahler a complete hearing of their works would have one advantage. It would silence once and for all that annoyingly pertinent argument of the Bruckner-and-Mahler-ite, that you can't claim to dislike music you haven't heard.

Good Material For Festivals

Complete cycles of works by such lavish orchestrators would, no doubt, involve considerable expense. The outlay in orchestral, choral and solo resources for Mahler, in particular, would have to be considerable. Still, there ought to be enough enthusiasts scattered about the country to make such a thing feasible. And an event of the sort would be bound to draw response from many quarters. Come to think of it, the people who run such annual events as the Berkshire Festival might do well to consider such a venture. A cycle of this sort would be more appropriate as festival material than a group of miscellaneous symphony programs. It would, in fact, draw world attention to the center that sponsored it.

These, however, are speculations. The present season does not look like a particularly good one for the two neglected symphonists. In spite of a decided improvement in the Philharmonic's program under the baton of John Barbirolli, Bruckner and Mahler have not yet been announced as part of his schedule. Artur Rodzinski, who has done some Mahler conducting, may possibly surprise us with a Mahler performance. But the Cleveland conductor has not revealed any plans of the sort as yet. Serge Koussevitzky and Eugene Ormandy seem to be sole holders of the fort this season, if present announcements are indicative. The former, with the Boston Symphony, plans performances of Mahler's Fifth and "Das Lied von der Erde" and of Bruckner's Eighth. Ormandy has scheduled Bruckner's Seventh, Mahler's "Lieder eines Fahrenden Gesellen" and the Adagietto from the same composer's Fifth Symphony.

ROCHESTER, N. Y.
SUNDAY AMERICAN

Rochester Will Hear The Boston Symphony

The Boston Symphony Orchestra under Serge Koussevitsky comes to the Eastman Theater on Monday evening, December 7, for the second consecutive season.

Although the program has not definitely been settled, it is expected that Koussevitsky will yield to several requests, and include the Haydn Symphony No. 102. The work has not been done here in many years.

This is the fifty-sixth year of the Boston orchestra, which is rated as one of the finest in the world, and the twelfth year under the reign of Koussevitsky.

The box office reports that but a few scattered orchestra, mezzanine and loge seats are available for this performance.

100.

NEW YORK, N. Y.
TIMES

NOV 29 1936

THE AVANT-GARDE

New Works Commissioned by League of Composers to Be Played

By OLIN DOWNES

RECENTLY a representative of this department encountered a member of that very active and productive organization for the propagation of modern music, the League of Composers. A new work by a young American, Robert McBride, a work commissioned by the League, will be performed on Dec. 7 in Town Hall at the concert for the benefit of Bennington College scholarship fund.

The music reviewer remarked that he no longer experienced so many rich and provocative sensations at the League concerts as these events used to afford him in the past. More than once he sat through a program of an unmitigated tonal asperity which caused him to swear he'd never come again to listen to such stuff. But he came again, and yet again, and every now and then he was rewarded by a sense of illumination and even, on occasion, by a conviction of new and important music in the making.

Also, said the reviewer, he missed the exotic and wild-eyed type of atonalist who formerly constituted the picturesque majority of the League's audiences. Where now are the magnificent hissers of Haydn? Where are the rival factions, some of whom stamped and bravoed, while others whistled and catcalled, and the conductor, helpless on the platform, kept entreating, "Won't you be quiet enough to hear it again?"

It seemed that these brave companies of yesteryear were gone, extinguished by the era of tameness and sobriety. Not only this, our best people, of late, have shown an alarming tendency to support the League, despite the pressure of that element which the conservatives would doubtless describe as the lunatic fringe. Has the League, our League, gone respectable?

* * *

The rejoinder to these remarks was disarming and significant. The League emissary said: "You are wrong, so far as what we do is concerned. We continue to produce as much modern music, proportionate to the number of our concerts, as we ever did. Have you forgotten your own expostulations after 'Lady Macbeth of Mzensk?' Have you forgotten Nabokoff's 'Faust' compositions, Stravinsky's 'Mavra,' 'Chant Dissident' and 'Pieces' for string quartet? Hindemith's 'Serenaden'? Bartok's Fourth quartet?

"Dear sir, what has changed is not us, but you and the public! We don't have to break ground as we used to. The ultra-modern of yesterday is the accepted master of today. We have accustomed the public ear and taste in New York to the expressions of contemporaneous composers. That is all.

"The attitude of our audience is no longer either hostile or derivative. It is receptive. Music that provoked or alarmed a decade ago is now, thanks in considerable part to our concerts, generally accepted. Ask yourself what the position is in the repertory of such compositions as the Bloch piano quintet, the Stravinsky 'Histoire de Soldat,' de Falla's puppet show, 'El Retablo de Maese Pedro,' or Hindemith's Kammermusik, Op. 24. These have become classics."

* * *

In this explanation there is an element of logic, whether or not it represents the complete analysis of the situation. We are not sure that the radicals of yesterday have not simply become outmoded. We are not even sure as to whether the days of atonalism are unnumbered. But certainly the League has inoculated us in a way to mitigate the terrors and epidemics of contemporaneous schools of composition. It has removed superstitions and materially informed and enlightened its audiences.

It has done this at first with faint support, later with increased public and private approbation, and with many an adventure along the way. In the same year, which was the first year of its existence, 1923 the League gave the New York première of Schoenberg's "Pierrot lunaire," and experimented with jazz.

There was a jazz conference at the Anderson Galleries, when Professor Edwin Burlingame Hill of Harvard University and Gilbert Seldes lectured, and Vincent Lopez was persuaded to bring members of his band to illustrate, while the elevator boys began to tap-dance in the halls!

* * *

A certain composer came with instruments that made quarter and eighth tones. He was treated so well, and found the League so hospitable to ideas which had not flourished in other places, that between the first rehearsal and the concert he perfected a scale of 16th tones, the performance of which proved the hit of the evening! The concert was considered a worth-while experiment because, while no important music was discovered, it proved the existence of expressive means which a later musician of genius might well find useful. The attitude of the League toward new music has been that of inquiry, and of a desire to let the public know what the "avant-garde" of music was doing and thinking.

The League felt that it had taken a step toward solidifying its position when Malapiero, in 1925, made a special arrangement of his "Setti Canzone" for small stage and chamber orchestra. Several American composers, returning here from study in Europe, had first hearings at the hands of the League, as Aaron Copland's first public hearing in 1924, and first New York hearings of Roger Sessions and Roy Harris. Temperamental musicians have put in their oar from time to time, in ways which threatened to interfere with the concerts. There have been union troubles arising from unexpected sources. Thus an irate percussionist, who didn't like the music, threw down the curious instrument the composer had given him to play. It was therefore necessary to hire an extra man to play the parts. A conductor of international fame had to take off his coat and move four pianos into the proper positions for the fulfillment of his acoustical schemes.

* * *

But there is another division of the League's activities which has generally been overlooked—namely, the very substantial aid it has repeatedly given, in practical ways, to creative musicians. The League fund which made possible Mr. McBride's score has a twofold purpose. The first is "to provide commissions to American composers who are paid by the League to write works which will be produced by other organizations of this country and Europe." The second is a purpose more general in its nature and one of self-evident value to native music. It is to give direct aid to composers in need of financial assistance, to find positions in which they can be self-supporting while continuing their creative activities, and in other ways to foster their efforts. This is a large order and the fund available for it is relatively small. But the facts indicate the position of the League in the musical affairs of the community: that it is not only an organization to give highly necessary performances of new music; it is also one which aims, in realistic as well as artistic ways, to foster the musical life of the community. This applies especially to Americans. In fact, of the 493 works by living composers which the League has presented in the sixteen years of its existence, by composers of nineteen nationalities, one hundred and fifty-five works by seventy-seven Americans have been performed.

* * *

The object of the commission plan, first undertaken in 1933, is to bring living American composers before as wide a public as possible. A number of the works which have appeared in response to this stimulus have received repeated performances. Roy Harris's "Song of Occupations" after Whitman, commissioned in 1934, was sung by the Westminster Choir in many cities of America and in forty cities of Russia and Europe. The string quartet by Nicholas Berezowsky, commissioned by the League and recommended by the American chapter of the International Society for Contemporaneous Music, has been accepted by that organization. It will be performed in Paris next Summer.

Twenty-one American composers were commissioned to produce new music since this plan was put into effect, and the nineteen organizations agreeing to produce their music include the Boston Symphony Orchestra, under Koussevitzky; the Chicago Orchestra, under Stock; the Cleveland Orchestra, under Rodzinski; the Cincinnati Orchestra, with Eugene Goossens; the St. Louis Orchestra, with Vladimir Golschmann; the orchestra of the National Broadcasting Company, directed by Frank Black; also the Harvard and the Princeton Glee Clubs, the Adesdi and A Cappella Choruses and the Westminster Choir; the Pro Arte, Stradivarius, Gordon and Manhattan String Quartets and Mr. Lange's Philharmonic-Symphony Chamber Orchestra.

* * *

The League has felt occasion in certain instances to apply the name "forgotten man" to the composer. Once it quadrupled the fee offered by the publisher as the composer's royalty, in recognition of the art of a modern master who was in need. It has supplied funds for the copying of music, a thing badly needed, and the lack of which sent poor Charles Tomlinson Griffes to an untimely grave. For the many practical purposes involved this fund needs enlarging and replenishing. The League has made every endeavor through the receipts of special performances to augment it.

* * *

It is good to observe that the left wing of modern music receives through this organization the representation it should have in a musical democracy, and that the organization which has proved its value and its vitality has increased rather than diminished the scope of its achievements.

TOLEDO, O.
TIMES

NOV 29 1936

Free Concert At 3 Today

Maurice Pederson Will Present Organ Recital

This afternoon's free concert in the Toledo Museum of Art peristyle will be an organ recital by Maurice Douglas Pederson.

The one-hour program, to begin promptly at 3, will include the following selections:

"First Symphony" Charles M. Widor
"Marche Pontificale"
"Adagio"
"Toccata in F Major" .... Johannes Sebastian Bach
"Sketch in C Minor" .... Robert Schumann
"Song of the Basket Weaver" .... Alexandre Russell
"Carillon de Westminster" .... Louis Vierne
"Sonatina," from "God's Time Is Best" .... Bach-Grace
"Prelude" .... Louis-Nicholas Clerambault
"Toccata" on "Thou Art the Rock" .... Henry Mulet

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ROCHESTER, N. Y.
Democrat Chronicle

Capacity Crowd for Boston Symphony

DUE to schedule limitations, the forthcoming concert by the Boston Symphony Orchestra will be given Monday evening, Dec. 7, rather than Friday, as is customary with the Eastman Theater series concerts. Serge Koussevitzky will conduct.

Appearances of the orchestra so far this season have been a succession of triumphs that have transcended those of previous years. Hartford, Worcester, New York and other cities have welcomed Koussevitzky and his men with cordiality and the remainder of the season bids fair to play to sold-out houses, according to reports from Symphony Hall in Boston.

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week, [illegible] shout from four candy-striped megaphones held by the cheerleaders the team marched into a formation that spelled "Cheer for BF," the let-

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Symphony Conductor

DR. SERGE KOUSSEVITZKY is the famous conductor of the Boston Symphony orchestra, which will return to the Toledo Museum of Art peristyle Dec. 11 for a concert complimentary to members of the museum.

DETROIT, MICH.
TIMES

NOV [illegible] 1936

KOUSSEVITZKY CARRIED ORCHESTRA INTO WILDS

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, which comes to Masonic Temple December 9, was born in 1874 in the small, central Russian province of Tver. There was no musical life about him, except from small visiting theatrical companies.

When his father opposed a career so remote from the experience of their own community, he ran away, and presented himself at the Philharmonic School in Moscow. The school was full—the year begun, but the authorities at once sensed the unusual qualities of the penniless young applicant, and made a place for him. There was only one possible scholarship open to him—for a student of the double-bass, and he accordingly took on this strange instrument.

In a short time he astonished every one by coaxing a lovely cello-like tone and delicate melody from his huge, cumbrous instrument, with its fist-wide bow. He was a tireless worker and ultimately became known all over Europe as a virtuoso of the double-bass.

Then, coming to the end of its possibilities, Koussevitzky aspired to that richest of instruments, the hundred-fold orchestra. He made his first trials in Berlin, and then, having independent means, he assembled his own orchestra in Moscow and gave memorable series of concerts there and in St. Petersburg. Later he chartered a steamer to take his orchestra the length of the Volga, taking to the musically starved people of innumerable provincial towns their "first symphony concert."

After the revolution, Koussevitzky conducted for awhile under government subsidy, but fleeing restriction, established his famous "Concerts Koussevitzky," with his own orchestra in Paris.

Here, and by guest performances in London and other cities, he made a reputation which resulted in his invitation to the Boston Symphony Orchestra in 1924.

BUFFALO, N. Y.
COURIER EXPRESS

Praise for Boston Symphony

Of a recent performance of the Boston Symphony Orchestra, Olin Downes wrote in the New York Times: "If the opening measures of Anton Bruckner's E Major symphony, played by Dr. Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall, had served only to emphasize the rich and luminous tone-quality of the strings, the performance would have been worth the journey. But this was not the only page of the symphony, or the only orchestral effect, to ravish the ears. The whole composition was given tonal glory by the orchestra, which has no peer today for homogeneity and balance of tone, and distinction and finish of style. It is not only precision and technical proficiency which tell the story of what Dr. Koussevitzky has done in developing this orchestra; these things in themselves would not suffice for artistic results. The technical standards and the resonance, substance and shimmer of the tone crown the effect and make it possible for the conductor to achieve the delicate shades of sonority and the fine proportions of the climaxes."

The fourth concert in the present series sponsored by Mrs. Zorah B. Berry will take place in Elmwood Music Hall, Tuesday evening, December 8th, at which time Dr. Serge Koussevitzky will direct the Boston Orchestra in a program of symphonic music. Tickets for this concert may be obtained at Mrs. Berry's office, 32 Court Street.

RENO, NEV.
STATE JOURNAL

NOV 29 1936

'Cellist to Appear in Reno

Gregor Piatigorski, one of the world's most noted 'cellists, will present a concert in Reno December 8 under the sponsorship of the Nevada Community Concert association. Piatigorski, 33 years old, has appeared in most of the large cities in the United States playing as a guest artist with many noted philharmonic orchestras. This will be his first appearance in Reno.

Noted 'Cellist Will Appear in Reno December 8

By MRS. WALTER F. CLARK

Gregor Piatigorsky, believed by many competent judges to be the greatest living 'cellist before the public, will give a concert before the members and guests of the Nevada community concert association Tuesday evening, December 8, at 8:15 in the civic auditorium of the Washoe county library building. This concert is part of his seventh American tour. It has been his habit since 1929 to divide his season between Europe and the United States. He has played as soloist with the Los Angeles and San Francisco orchestras, with the St. Louis, the Detroit, Cincinnati, Cleveland, Toronto, Pittsburgh and Philadelphia orchestras, four times with the Chicago symphony, four times with the New York Philharmonic, five times with the Boston symphony, whose leader, K[redacted]sky, publicly declares Piatigorsky is the "greatest living 'cellist of our day."

This artist was born 33 years ago in southern Russia, the Ukraine. At fifteen he had moved up to be the first 'cellist with the Imperial Opera orchestra of Moscow, studying the while with a pupil of Davidoff. The revolution threatened to put a period to his advance.

By a stroke of luck, he gained an opportunity to substitute as a 'cellist in the Warsaw orchestra. The greatness of quality was instantly recognized and he was offered a contract for an American tour. He did not feel that he was ready but wanted to study in Germany. An American advanced the funds to carry him to Leipzig. He requested lessons from the eminent Klengel. "My dear boy," said Klengel, "there is little anyone can teach you. From now on you must play."

In succeeding years he has become known and endeared through his art and his generous, wholesome nature to audiences throughout Europe and America, to conductors, composers and critics. Two beautiful 'celli have been presented him by admirers. All who love the best in music feel gratitude and admiration for him.

BUFFALO, N. Y.
Nov. **TIMES** 29/36.

Koussevitzky Is Pioneer In Musical Movements, To Lead Orchestra Here

Boston Symphony Plays in Buffalo Week From Tuesday; Margaret Reed Dooley Soloist in Mount Mercy Auditorium Tonight

By MARY M. HOWARD
Times Music Critic

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which will play in Elmwood Music Hall Tuesday night, Dec. 8, has been a pioneer in musical movements since he was young.

He was one of the few musicians to become a skilled soloist on the double bass and he was one of the very first to spread the gospel of orchestral music among those who had little or no opportunity to hear such music.

In his native Russia he organized a small orchestra and, securing a boat, he toured the rivers of his land, stopping at small towns where symphonic music was never heard. It was missionary work to which he devoted his great talent whole heartedly.

By degrees, the Koussevitzky concerts in Russia, in France, in England, brought him increasing fame.

Thirteen years ago Koussevitzky came to America to lead the Boston Symphony Orchestra, which, under his guidance, has become a criterion for the world of orchestral music.

PHILADELPHIA, PA.
RECORD

Ancient Symphony To Get Premiere

BOSTON, Nov. 28 (AP).—A symphony that has lain in dusty oblivion for a century will receive its first American performance next Friday afternoon. It is the symphony in D major by the Americanized Italian, Muzio Clementi, which the Boston Orchestra will play.

Musicologists credit Alfredo Casella, Italian composer-pianist-scholar, and former conductor of the Boston Pops Orchestra, with astonishing detective work in weaving together disordered pages of manuscript, which now fill a 100-year gap in musical history.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven and Haydn and who as an established pianist gave an audition in 1824 to Franz Lizt, then 13 years old, was composing six symphonies that were to be his bid for symphonic fame.

Mellowed newspaper clippings later attested to the popularity, between 1786 and 1824, of these and his other 14 symphonies.

Yet, when he died in 1832, bequeathing all his manuscripts to his widow, none but sonata scores could be found.

Clementi was a practical man of affairs, and his large estate was in good order. But his symphonies never had been printed, and they dropped from public knowledge for the next 40 years.

ROCHESTER, N. Y.
Democrat Chronicle

NOV 29 1936

A Veteran Scai

Koussevitski's Service to Musi The Smaller American Music Paintings in Rochester Homes

By STEWAR

ONE notes with special pleasure that the Boston Symphony will soon come to play again in the Eastman Theater. Serge Koussevitski comes to conduct. Statement of opinion about the man at his business of conducting is made as a matter of routine by those who make a living at writing comment for newspapers and magazines. But much less frequently is appraisal written and printed of this man as a servant in the cause of music.

He has great courage of conviction and his judgment in the main has been supported by that of an intelligent public. He determines a piece of music as either worth hearing or not; if it is worth hearing to his mind, he gives it a hearing and he suffers new composers and their works gladly. He has been influential in winning a place for more than one composer in the roster of the accepted. He has stood stoutly in Paris for music that only after a battle was given popular, even critical endorsement. To some extent he has done this in Boston.

It seems reasonable to believe that Doctor Koussevitski has honestly at heart the spreading abroad knowledge of good music, the widening of opportunity for those of today who are earnestly trying to write such music, the creation of a constantly growing company of listeners who, because they hear widely and in variety, are better able to achieve what may be deservedly called taste in music.

COLUMBUS, O.
Nov. **DISPATCH** 29/36

Boston Orchestra To Play Clementi Work

BOSTON, NOV. 28.—(AP).—A symphony which has lain in dusty oblivion for a century will receive its first American performance when the Boston orchestra, under Dr. Serge Koussevetzky, plays the Symphony in D Major by the Americanized Italian, Muzio Clementi.

Musicologists credit Alfredo Casella, Italian composer-pianist-scholar, and former conductor of the Boston Pops orchestra with astonishing detective work in weaving together disordered pages of manuscript, which now fill a 100-year gap in musical history.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven and Haydn and who as an established pianist gave an audition in 1824 to Franz Lizt, then 13 years old, was composing six symphonies that were to be his bid for symphonic fame.

Mellowed newspaper clippings later attested to the popularity, between 1786 and 1824, of these and his other 14 symphonies.

Yet when he died in 1832, bequeathing all his manuscripts to his widow, none but sonata scores could be found.

* * *

CLEMENTI was a practical man of affairs, and his large estate was in good order. But his symphonies never had been printed, and they dropped from public knowledge for the next 40 years.

Two manuscripts came into possession of the British museum in 1871, but, unconnected, they merely intensified the fruitless search for the others.

Then in 1917, Dr. William H. Cummings, a London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder.

A public auction in London soon resulted in their purchase by Carl Engel, chief of the music division for the library of congress of the United States.

In 1924, a magazine article concerning the Washington scores piqued the curiosity of Casella who had been intensely interested in earning recognition for Clementi as a great symphonist. Ten years passed before Casella finally crossed the ocean to begin serious study of the scores.

* * *

PUTTING them together was similar to reassembling several jig-saw puzzles at once. Nevertheless, hard work yielded four symphonies last year, although in each the first movement was incomplete.

Recalling the two manuscripts held in the British museum, Casella went to London, armed with photostatic copies of the Washington library scores. Careful work restored all four, and two were performed and published last year.

Dr. Koussevitzky first learned of the scores from Casella, and after studying them minutely the last few weeks, described the music as possessing "great charm and brilliance."

WORCESTER, MASS.
TELEGRAM

HUB TO HEAR 'LOST' MUSIC

29/36

Clementi Symphony Will Be Presented Friday By Orchestra

SCORE 'PATCHED UP'

Assembled After Being In Separate Pieces For 100 Years

BOSTON, Nov. 27 (AP)—A symphony that has lain in dusty oblivion for a century will receive its first American performance Friday afternoon when the Boston Orchestra, under Dr. Serge Koussevitzky, plays the Symphony in D Major by the Anglicized Italian, Muzio Clementi.

Musicologists credit Alfred Casella, Italian composer-pianist-scholar, and former conductor of the Boston Pops Orchestra, with astonishing detective work in weaving together disordered pages of manuscript, which now fill a 100-year gap in musical history.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven, Haydn, and other masters, and who as an established pianist gave an audition in 1824 to Franz Liszt, then 13 years old, was composing six symphonies that were to be his bid for symphonic fame.

Mellowed newspaper clippings later attested to the popularity, between 1786 and 1824, of these and his other 14 symphonies.

Yet when he died in 1832, bequeathing all his manuscripts to his widow, none but Sonata scores could be found.

Clementi was a practical man of affairs, and his large estate was in good order. But his symphonies never had been printed, and they dropped from public knowledge for the next 40 years.

Manuscripts Found

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Then in 1917, Dr. William H. Cummings, a London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder.

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In 1924, a magazine article concerning the Washington scores picqued the curiosity of Casella, who had been intensely interested in earning recognition for Clementi as a great symphonist and thereby gainnig for Italy eminence in that field as well as in opera. Ten years passed before Casella finally crossed the ocean to begin serious study of the scores.

Putting them together was similar to reassembling several jig-saw puzzles at once. Nevertheless, hard work yielded four symphonies last year, although in each the first movement was incomplete.

Recalling the two manuscripts held in the British Museum, Casella went to London, armed with photostatic copies of the Washingon Library scores. Careful work restored all four, and two were performed and published last year.

The first, third and fourth required some slight filling in by Casella, but the second, which will be performed Friday, was complete and received its first performance under Casella in Rome last January.

Dr. Koussevitzky first learned of the scores from Casella and after studying them minutely the last few weeks, described the music as possessing "great charm and brilliance."

WASHINGTON, D. C.
POST

NOV 29 1936

Boston Orchestra Ready to Introduce Clementi Opus Found in Library Here

Reconstructed Patiently From Notes of Master Treasured Here.

'Symphony in D Major' Tribute to Sleuthing Work of Casella.

More than a century after its composition, a Clementi symphony, whose original score reposes in the Library of Congress archives is to be played in this country for the first time.

The Boston Symphony Orchestra will feature "Symphony in D Major," by Muzio Clementi, on its program next Friday in the Hub, culminating many months of painstaking research by Alfredo Casella, the pianist-conductor whose sleuth-like investigations at the Library of Congress and the British Museum made the event possible.

Clementi died in England in 1832 at the age of 80 after having composed some 20 symphonies which were especially popular in England, Germany and France between 1813 and 1826. His admirers were amazed to learn that none of the manuscripts was found among his personal effects.

With the passing of time, Clementi and his works were practically forgotten. Even when, in 1871, the British Museum came into possession of a few of the Italian's compositions no one attached any great importance to the acquisition.

In 1917, Dr. William H. Cummings, English musicologist, died and the music world was surprised to learn that his collection included a valuable lot of incomplete Clementi manuscripts, sketches and notes. Soon afterward they were purchased by the Library of Congress.

Papers Scrambled.

Their 900-odd pages shuffled together in disorder, with identification marks lacking, the manuscripts defied attempts to collate them and salvage at least one complete symphony.

Then in 1924 a Frenchman, Georges de Saint-Foix, came to the library to study the confused remnants of Clementi's life's work and was so impressed that he wrote an article on the subject for the Revue de Musicologie. His paper was a challenge to Alfredo Casella, music scholar, pianist, composer and conductor.

Still another decade passed, however, before the Italian had an opportunity to exercise his ability as a symphony sleuth in bringing order out of the Clementi scores.

Searching through the American-owned manuscripts, he found portions of four separate symphonies. Two of them, he decided, could be reconstructed. It was only a short time until he had put one score together, save that the introduction and opening of the initial allegro was missing.

ALDREDO CASELLA.

Remembering that the British Museum had some Clementi manuscripts, Casella made photostatic copies of his Washington material and left for London. Offhand it might have seemed a futile quest, since the manuscripts in the museum had been identified as "sketches," rather than parts of symphonies.

But Casella wished to make sure.

First Portion Found.

It was a wise move. He found that the British Museum had the very thing he needed to complete the "Symphony in D Major"—the first part of the first movement.

Restoring the "Symphony in C Major" (this is known as Clementi's Second Symphony, while the one in D Major is the First) was a more difficult task. By indefatigable checking and rechecking, plus some "plugging" of his own, Casella completed the work to the satisfaction of the most fastidious authorities.

Last December the C major symphony was played in Turin, the first time it had been presented in the native land of the composer. The following month Rome heard Clementi's D major symphony for the first time.

Of the latter masterpiece, to be interpreted next Friday by the Boston symphony, Conductor Serve Koussevitzky says:

"This symphony has great charm and shows masterly instrumentation."

Casella is scheduled to appear here February 14 as guest artist with the National Symphony and it is not improbable that the orchestra will include one of the two completed symphonies on that program.

DETROIT, MICH.
FREE PRESS

Nov. 29/36

Appears Dec. 9

SERGE KOUSSEVITZKY

This autumn the Boston Symphony Orchestra began its fifty-sixth season with its conductor, Serge Koussevitzky, celebrating his own thirteenth year in America.

The orchestra of 108 musicians under Koussevitzky's direction will appear in the Masonic Auditorium at 8:30 p. m., Wednesday, Dec. 9.

BROOKLYN, N. Y.
TIMES UNION

NOV 29 1936

Between Leger Lines

By HAROLD A. STRICKLAND

Are Composers Lazy or Incapable of Creating Themes That Will Remain?—Conductors Now Becoming "Arrangers."

NOW that our visiting symphonists has paid their initial respects of the season to local audiences, it might be well to pause and, temporarily, regard what the instrumental fare offered us has indicated.

For some time it has been the practise of the Philadelphians to offer Mr. Stokowski's own conceptions of what Johann Sebastian Bach, and a few others, intended and we have had them through arrangements by this conductor.

Mr. Koussevitzki has failed to follow in the footsteps of his confrere but some of the Philharmonic-Symphony Society's directorate have not been so hesitant. Mr. Barbirolli, who has shown daring in more than one respect, however, rushed in where others had feared to step and presented himself as an arranger of some Purcell excerpts.

But Mr. Koussevitzki has given us arrangements by persons other than the original composer and the practise has taken on such large proportions that one wonders whether composers have suddenly become sterile.

THE fullness of such a conclusion is brought home by the fact that Mr. Barbirolli only last week listed as his "novelty" a work by Franz Schubert which, somehow, escaped the notice of our numerous baton-wavers. The response was so great that he is incorporating it on his programs for this week.

Schubert is primarily a singer of songs, a lyrist and his tunes have become timeless. There is no better evidence of this than the fact that this Second Symphony is being demanded again, despite its age, while there appears to be absolutely no demand for more than one hearing for all the modern music that has been offered within the last decade or so.

It is not my desire to attempt to decry the so-called modern music; its value may not be apparent to us at the moment just as many favorites of today were not hailed as masterpieces when they were born. The fact stands out, however, that what has remained from earliest times of composers has all borne one characteristic, namely, it is lyrical and tuneful.

CLEVER orchestration, skilful contrapuntal scoring and instrumental manipulation all have important places in composition; but the creation of themes that appeal, is, in the last analysis, what makes a composer remain through the centuries.

And our present-day composers either are unable or unwilling to set down beautiful themes or else they are incapable of feelings above the normal attributes of every-day existence.

Perhaps the speed of the age is such that the composers lack time to conceive such ideas, or maybe they are just lazy. What we are given however, is a plethora of arrangements and little of ultimate satisfaction.

This fact was never so evident as a cursory survey of recent programs will bring out.

IN my survey of the forthcoming Metropolitan season in Leger Lines last week, last-minute excisions had to be made, and therefore some of it is offered for consideration today.

It is apparent in General Manager Johnson's plans that native artists, who warrant it, are to receive premiere consideration, as was pointed out in the matter of the tenor contingent. Continuing into the other wings we find that of the even dozen baritones, five are Americans and among these are Messrs. John Charles Thomas, Lawrence Tibbett, Richard Bonelli, Louis D'Angelo and the newcomer, Wilfred Engelman.

With Mr. Pinza still regarded as the principal among the ten bassos, there are three natives in this contingent including Chase Baromeo, for years the principal in the Chicago Opera, and the two newcomers, Messrs. Cordon and Guerney.

With "The Henchman," "Emperor Jonas," "Merry Mount" and "Ibbetson" dropped from repertoire, Mr. Hageman's "Caponsacchi" is the lone native opus included for the season. But, the novelties proposed include "Bartered Bride" and "The Clandestine Marriage," in English, while "Gianni Schicchi" will also probably be translated.

AMERICAN opera may lag in the Johnsonian plans, but opera in English is surely receiving considerable impetus under the new director.

Other plans of the director include the retention, for another season, of the miscalled American Ballet, the Russian choreographic group of Mr. Balanchine, and the revised orchestra. Mr. Johnson took steps along these lines last season. He is evidently impressed with the fact that the "revision" was not of sufficient proportions, for a "considerable number of new members has been added with the object of improving this important feature" of the ensemble.

And so he presents what is really his own company for the first time. Last year's was, to a large extent, his inheritance. Now we are to see Johnson at work. Judging by the progress made last year, however, even greater things are in store for this season.

BOSTON, MASS.
TRANSCRIPT

NOV 30 1936

Notes and Comn

The third annual meeting of the Association of Friends of the Boston Symphony Orchestra will be held in Symphony Hall next Thursday afternoon. Jerome D. Greene, director of the recent Tercentenary Celebration at Harvard, will be the speaker. Dr. Koussevitzky and members of the Orchestra vill present a short musical program. In the upper foyer of the hall there will be an exhibition of seventeenth and eighteenth century paintings from the collection of Alvan T. Fuller.

The National Symphony Orchestra's tour, which was to begin immediately after its concert in Washington yesterday afternoon, takes it as near to Boston as Northampton this evening and Manchester, N. H., tomorrow night. But Boston, which first heard the orchestra under Hans Kindler last year, will not hear it this season evidently.

Dr. Thompson Stone, conductor of the Handel and Haydn Society, which will give its annual performance of Handel's "Messiah" on Sunday evening, Dec. 20, in Symphony Hall, spent the past summer, it appears, in Halle, Germany, where the composer was born.

BROOKLYN, N. Y.
EAGLE

NOV 29 1936

Contemporary Comment

DEBUTANTE BREAKS RECORD! At the Debutante Ball this week a very attractive young woman who received at the ball led a certain young man, and a handsome one at that, to break a record, of which he was very, very proud. This attractive fellow was pleased with his record of having attended the Debutante Ball for 12 years and having been a member of the floor committee for ten. This is a record, but the fact that he had danced with every debutante for ten years is even more important. B. E., anxious to keep his record, set out Wednesday night to dance with all the members of the receiving line and did very well until he tried to cut in on M. P. At that crucial moment M. P. would not dance with him, and even refused to dance with him all evening. So now one of the most eligible of bachelors has had his pride shattered.

THE AUDIENCE AT the Boston Symphony Concert last week was entertained with a sudden and unusual interruption. After the intermission everyone was seated quietly waiting in suspense for the conductor to give the signal to start. He stood poised and ready to commence, holding the attention of the tense orchestra and interested audience, when from the rear of the opera house of the Academy of Music was heard a loud voice saying "You like music?" The conductor waited, the voice stopped and once again the baton was raised. The questioner again raised her voice apparently completely oblivious of the anxious conductor. This little episode happened four times, before the subscriber realized that the program was about to begin. M. R. M.

NEW YORK, N. Y.
TIMES

NOV 29 1936

PARIS MUSIC SEASON

PARIS.

THE Paris concert calendar for the coming season, although foreshadowing a probable decrease in the number of concerts by individual soloists, gives promise, none the less, of many varied and interesting programs. Announcement is already made of a very considerable number of new works to be presented this year, and one is gratified to observe that the present concern in France as to the outcome of political and economic problems has placed no serious check upon the activities of musicians. All of the established symphonic associations have opened their series of weekly concerts. The Orchestre Symphonique de Paris, the Concerts Lamoureux, the Concerts Pasdeloup and the Concerts Colonne will continue under the same organization as last year. The Concerts Siohan and the Concerts Poulet will, however, amalgamate under the title of le Fédération Symphonique and play under the alternate direction of their respective leaders. The Orchestre Féminin de Paris will continue its interesting concerts of music for string orchestra under the able leadership of Mme. Jane Evrard. At the "Cercle Interallié" will be given a series of monthly concerts conducted by Mlle. Nadia Boulanger. The Concerts Privés d'Alfred Cortot will shortly reopen its series of orchestral concerts, to be given at the Ecole Normale de Musique, and will be conducted personally by Mr. Cortot.

* * *

An interesting feature of musical life in Paris is the existence of numerous chamber music associations. Some of these devote their energies to the presentation of great works like the St. Mathew Passion of Bach and the magnificent Requiem of Fauré, which will figure on the November programs of the Société J. S. Bach, under the direction of M. G. Bret. Other groups, such as the "Société des Violes et Clavecins" and the "Société Française de Musicologie," expend their efforts upon the production of lesser-known works from a more remote past, while still others concern themselves entirely with the presentation of new works by living composers. Significant among groups of this latter sort is the Société Nationale de Musique, which sponsors monthly programs exclusively composed of new works, and which, since its foundation by Saint-Saëns in 1871, has given some 600 concerts. Among recent organizations which provide a further outlet for the activity of contemporaneous composers one might cite "La Jeune France," whose orchestral concert of last Spring, conducted by Roger Desormières, occasioned such controversial comment and which will continue its existence this season. Four young composers make up this group: Messrs. Lesur, Baudrier, Jolivet and Messiaen, whose composition "Offrandes oubliées" will by now have been performed in America by Dr. Koussevitzky and the Boston Symphony Orchestra. "La Spirale" will continue its noteworthy activity in organizing concerts devoted for the most part to works of foreign composers. The aim of this Society is to inaugurate a more widespread international exchange of new music; for instance, in return for the performance in Switzerland of a concert of modern French works, the "Spirale" organizes a concert of music by modern Swiss composers, and so on. Last Spring they performed a concert devoted to American music. The recent tragic death of P. O. Ferroud will deprive the "Triton" of one of its most influential and active members, and the society will compose the first program of its season from works by M. Ferroud.

Announcement is made by Mlle. Nadia Boulanger of a concert in January to be devoted to works of her composer-pupils. On the program will figure the names of Jean Françaix, Aaron Copland, Marcelle de Manziarly. Messrs. Bekerley and Bernard Schulé.

Production will be given in the Spring of the new oratorio by Georges Migot, "Sermon sur la Montagne" for soli, chorus, string orchestra and organ. It is a work of large dimensions and rich polyphonic treatment. The score shows a close kinship with the masters of the fourteenth and fifteenth centuries, and its clarity of expression and depth of feeling give promise of a musical event of exceptional significance. The oratorio will be given by the Chorale of the Oratoire du Louvre and again in March in the impressive setting of the Chapelle des Invalides.

* * *

Another important chorale work will be given its first hearing this season under the direction of its composer, Ernest Bloch, with the collaboration of the Orchestre des Concerts Colonne, the Chorale Amicitia and the Chorale Mizmorde. The work will be performed during a religious ceremony at the synagogue in the Rue de la Victoire.

Among other new works recently completed and announced for performance this season is a vocal score by Olivier Messiaen consisting of psalmodies and vocalises in the nature of plain song, alternating with subtle rhythms reminiscent of the Bali dancers. The "Nativité du Seigneur" by the same composer (nine "meditations" for organ), which occasioned very favorable comment at its first performance last year, will be heard here again this Winter. Jean Françaix will play in Berlin a first audition of his piano concerto and in London the first hearing will soon be given of his Sérénade written for the Princesse Edmond de Polignac. André Jolivet has written "Cinq Incantations" for flute solo and "Trois chants des hommes" for baritone and orchestra, destined for performance at an early concert of the "Jeune France." Mr. Albert Roussel has completed a concerto for 'cello and orchestra to be performed at the Concertgebouw in Amsterdam, with Mr. Loevensohn as soloist.

A timely initiative is announced by one of the Paris impresarii in the form of tickets at considerably reduced rates for a series of concerts by well-known virtuosi, thus hoping to parry the unfortunate circumstance that for the last year or two the number of public appearances by these artists has been, on the whole, steadily decreasing.

E. C. FOSTER.

HOUSTON, TEX.
CHRONICLE

NOV 29 1936

SYMPHONY BY CLEMENTI DUE FOR REVIVAL

Boston Orchestra to Play Symphony in D Major Which Has Been in Oblivion 100 Years.

By Associated Press.

Boston, Nov. 28.—A symphony that has lain in dusty oblivion for a century will receive its first American performance next Friday afternoon when the Boston Orchestra, under Dr. Serge Koussevitzky, plays the symphony in D major by the Americanized Italian, Muzio Clementi.

Musicologists credit Alfredo Casella, Italian composer-pianist-scholar, and former conductor of the Boston Pops Orchestra, with astonishing detective work in weaving together disordered pages of the manuscript, which now fill a 100-year gap in musical history.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven and Haydn and who as an established pianist gave an audition in 1824 to Franz Lizt, then 13 years old, was composing six symphonies that were to be his bid for symphonic fame.

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Clippings Tell Story.

Mellowed newspaper clippings later attested to the popularity, between 1786 and 1824, of these and his other 14 symphonies.

Yet when he died in 1832, bequeathing all his manuscripts to his widow, none but sonata scores could be found.

Clementi was a practical man of affairs, and his large estate was in good order. But his symphonies never had been printed, and they dropped from public knowledge for the next 40 years.

Two manuscripts came into the possession of the British Museum in 1871, but, unconnected, they merely intensified the fruitless search for the others.

Then in 1917, Dr. William H. Cummings, a London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder.

A public auction in London soon resulted in their purchase by Carl Engel, chief of the music division for the library of congress of the United States.

In 1924, a magazine article concerning the Washington scores piqued the curiosity of Casella, who had been intensely interested in earning recognition for Clementi as a great symphonist. Ten years passed before Casella finally crossed the ocean to begin serious study of the scores.

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Put Scores Together.

Putting them together was similar to reassembling several jigsaw puzzles at once. Nevertheless, hard work yielded four symphonies last year, although in each the first movement was incomplete.

Recalling the two manuscripts held in the British museum, Casella went to London, armed with photostatic copies of the Washington library scores. Careful work restored all four, and two were performed and published last year.

The first, third and fourth required some slight filling in by Casella, but the second, which will be performed Friday, was complete, and received its first performance under Casella in Rome last January.

Doctor Koussevitzky first learned of the scores from Casella, and after studying them minutely the last few weeks, described the music as possessing "great charm and brilliance."

WATERBURY, CONN.
REPUBLICAN

NOV 29 1936

MUSIC

Boston Orchestra Will Give Reclaimed Symphony

Boston, Nov. 27.—(AP)—A symphony that has lain in dusty oblivion for a century will receive its first American performance Friday afternoon when the Boston orchestra, under Dr. Serge Koussevitzky, plays the symphony in D major by the angelicized Italian, Muzio Clementi.

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Started Century Ago.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven, Haydn and other masters, and who as an established pianist gave an audition in 1824 to Franz Lizt; then 13 years old, was composing six symphonies that were to be his bid for symphonic fame.

Mellowed newspaper clippings later attested to the popularity between 1786 and 1824, of these and his other 14 symphonies.

Yet when he died in 1832, bequeathing all his manuscripts to his widow, none but sonata scores could be found.

Compositions Disappeared.

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America Got Manuscripts.

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In 1924, a magazine article concerning the Washington scores picqued the curiosity of Casella, who had been intensely interested in earning recognition for Clementi as a great symphonist and thereby gaining for Italy eminence in that field as well as in opera. Ten years passed before Casella finally crossed the ocean to begin serious study of the scores.

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London Filled Gaps.

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CLEVELAND, O.
PLAIN DEALER

NOV 29 1936

Right Off the Recordf

BY STEWART MATTER.

BOCCHERINI—Quartet in A major, opus 33, No. 6; the Kreiner String Quartet (Shulman, Robbins, Kreiner and Shulman). The Friends of Recorded Music Society, discs No. 1 and 2.

The first pressings of the newly formed society, "The Friends of Recorded Music," which I announced two weeks ago in this column, have just reached me and the keen anticipation I felt in awaiting the discs was completely rewarded by the joy in finding lovely music beautifully played and well recorded.

As I said previously, the purpose of this society is to record works which for sundry reasons the commercial companies would not be likely to record, and at the same time to use only American talent in all of its releases. The Boccherini number has never been done before, and it is a most welcome work; perhaps he was not to be ranked among the very great composers of all time, but their are some things he wrote that must be ranked among the gems of music. The quartet at hand is certainly one of his finest works, thoroughly enjoyable.

Few music lovers need an introduction to the Kreiner Quartet for they have earned an enviable reputation through their concert and radio performances. They play the Boccherini in a remarkably fine manner. The recording was made by the Universal Recording Co.; it is perhaps not so perfect as the high fidelity recording of the two principal American companies, but I find no fault.

SCHUBERT—Symphony No. 8, in B minor (The Unfinished); the Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor Musical Masterpiece 319.

Only too often do we hear this great masterpiece played with an extra amount of lush and sentiment. At these times we suffer a nausea which only too often we blame on poor Schubert, only to return to our senses when we hear it played as it is here. Koussevitzky somehow seems to instill new life into the work, recognizing the dramatic qualities of the music when they should be dramatic, and so gracefully outlining the lyric beauties when Schubert asks for it. I can wager you will find a new thrill in Koussevitzky's reading.

The recording is of the best, and, unlike several high fidelity sets which came out recently, the forte and pianissimo passages are not so terribly exaggerated, and in this manner you get a more realistic concert hall effect if you have a machine other than the very newest type.

The final side is taken up with the Ballet Music No. 2 from "Rosamunde." This is not done with quite the grace we should like, but it is beautiful music. This is about the Nth recording of the Rosamunde, so we would have been happy for some of the vast Schubert literature which has as yet been untouched. But for the symphony, only the highest praise.

MILHAUD. — L'Orestie d'Eschyle-Les Choephores: Incidental Music (a) Vociferation funebre, (b) Libation, (c) Exhortation et Conclusion, (d) Les Eumenides, Processional. The Cecilia Chorus of Antwerp, direction of L. de Vocht; soloists: Croiza, van Hertbruggen, and van Steenbergen. Columbia set X64.

The poet Paul Claudel has been especially interested in the early Greek tragedies, and particularly so those of Aeschylus, whom he considers most important in the development of Greek drama. It is from the second of the trilogy known as "Oresteia" that Milhaud selected the material translated by Claudel. The entire trilogy is just another of the many forms treating of the famous story of Aegemmnon, the murderous Clytemnestra, Elektra and Orestes. Milhaud has been noted for his leaning toward violent, bloody, horrid subjects for his settings, and it is easy to be seen that this story would appeal to him in its entirety.

NEW YORK, N. Y.
HERALD-TRIBUNE
NOV 29 1936

Symphony Lost Century To Be Played Friday

Work of Muzio Clementi Gets First U. S. Presentation by Boston Orchestra

Casella Closes Music Gap

Ex-Conductor's 'Detective' Work Finds Lost Scores

By The Associated Press

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Symphonies Were Printed

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Like Jig-Saw Puzzles

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ROCHESTER, N. Y.
Democrat Chronicle
NOV 29 1936

New Leaders Win Music Lovers

By JOHN SELBY

New York —(AP)— New York hears its young-old Philharmonic Symphony Society throughout the winter. It also hears 10 concerts each per winter from Serge Koussevitzky's Boston Symphony, and from Leopold Stokowski's Philadelphia Orchestra.

Two of these three orchestras have undergone major operations this fall. Many patrons and many observers and most managers stroked their beards in the spring, and came out with the idea that these major operations would most likely reduce audiences this winter. They were wrong.

Enamored by Movies

Philadelphia's noble band "lost" Stokowski. That is, Stokowski became so enamored of the movies and their mass possibilities that he asked his directors to elect a permanent conductor for three years, leaving him free to conduct as little as he chose.

They picked Eugene Ormandy. Hitherto, the Philadelphia has played to packed houses in New York. This winter it is doing the same. And last Tuesday, when Stokowski came to town with an all-Russian program which included Sergei Rachmaninoff's brand new third symphony, the last minute people just didn't get into Carnegie Hall.

The philharmonic is, however, even more astonished. Last spring Arturo Toscanini departed these shores forever, saying among other things, it is declared, that the Philharmonic is the greatest orchestra ever assembled. The philharmonic directors at once set their sails to fit what they thought would be a period of calm—they cut down the season six weeks, and expected reduced business.

Gets Off Hot Spot

But they didn't get reduced business; business is better. Subscription sales are actually ahead of last winter. John Barbirolli, the young Italian-French-English conductor, is not only doing well at the box office, he is doing well on the podium.

Partly this is musical ability, partly the public's curiosity, and (oddly enough) partly tact. No musician ever stood in hotter shoes than Barbirolli a week and three days ago when he began the first piece he ever conducted on American soil—Berlioz's "Roman Carnival" Overture. Many thoughtless persons, even a reviewer or so, had spoken of him as an "unknown" chosen to "replace" Toscanini.

Barbirolli extricated himself from his hot spot neatly by frankly admitting wonder at being chosen, by disclaiming any intention of "replacing" anybody, by declaring that he was a young man trying to make a living. He had won the men of the orchestra. Now he seems to be winning the public.

Boston Symphony Impressive Here In Haydn's Music

N.Y. Am. Nov. 28

By WINTHROP SARGEANT.

A large audience turned out last night at Carnegie Hall for the opening of the Boston Symphony's fifty-first New York season. At the conductor's stand was the familiar figure of Serge Koussevitzky. Last of the major orchestras to make a local bow this Winter, the Bosotn organization exhibited its usual freshness and pliancy.

A well-chosen program began with Haydn's Symphony in B Flat, No. 102, and continued with Debussy's "La Mer."

It has been quite a week, not only for Haydn symphonies, but for those particular late Haydn symphonies that belong to the so-called "Salomon group." At the Philharmonic concerts of Wednesday evening and yesterday afternoon John Barbirolli conducted what is usually known as the first of the series which Haydn wrote for the London impresario between 1791 and 1795. Last night's Haydn was No. 9 of the same vintage.

It is a characteristically melodious, subtle and (for its time) even a daring work. The art of writing for stringed instruments as Haydn and his pupil Mozart knew it has remained a lost one since their time. The lucidity of phrasing that they inherited from the early Italians was something that got buried in the brilliancy and ponderousness of the romantic composers. The ninth of the "Salomon" symphonies is one particularly rich in effective string writing. And in the string sections of the Boston symphony Mr. Koussevitzky had an unsurpassed instrument for the delineation of its phrases. The clarity and style with which the first violins infused the final movement were of a sort uncommon in the ordinary run of symphony concerts.

Debussy's three-part, impressionistic tone poem, "La Mer," has been familiar to us in a number of interpretations. Mr. Koussevitzky's reading of it last night was cautious and objective rather than inspired. But the delicate balances of tone color and dynamics were so admirably held in hand that some allowance could be made for a lack of vigor in the climactic passages. Altogether, if not a brilliant performance, it was a revealing and solidly-knit one. The audience greeted it warmly.

The concert was brought to a close with the thrice-familiar and durable C Minor Symphony of Beethoven. The performance had the refinement and finish that usually accompany this work at the hands of the Bostonians.

Treasure Hunt, Musicological Style: Digging Into Music's Past

Trans. Nov. 28/36

Alfredo Casella Describes His Reconstruction of a Symphony to Be Heard This Week

Few post-mortem vicissitudes are as tragic as those of Clementi, the man who is identified today—by the current opinion of the world—as the author of the "Gradus ad Parnassum"; that is, as a sort of second Czerny, despite the fact that he was one of the leading composers of his era, and of a certainty the only symphonist with whom it was possible for Italy to contend against the great Germans in the whole course of the last century.

The most complete oblivion has fallen little by little upon the works of Clementi—oblivion particularly to be regretted in his own country, which, decidedly to the contrary, should have honored him as the sole Italian musician never to have yielded to the seductions of the lyric drama, in order to dedicate all his powers to nought save absolute music, or, more specifically, to its two noblest and loftiest forms, the symphony and the sonata. If, then, the most complete silence prevails over such a lofty, such an important, output, it is but just to add that in the last quarter of a century a small number of musicians and musicologists have begun to concern themselves with the symphonies of the Roman master.

For they knew that Clementi, first in his youth, and then in the period, 1813-1826, wrote twenty symphonies, which appeared on many an English, German and French program of those years. It was known, also, that the critics of that era had evidenced exceptional admiration for those symphonies, admiration which was justified by their firm construction, by masterly instrumentation, boldness of effects, novelty of form, the melodic purity of the adagi, and so forth. It even happened that while certain ones among these critics appeared to be frightened by the audacities of this art, others did not hesitate to prefer these symphonies to those of Haydn, of Mozart, and even of Beethoven. All in all, it was easy to understand—after all this documentary evidence—that Clementi not only had been a prolific and apt symphonist, but he had been able to arouse the most eager interest in England, Germany and France.

* * *

It was, then, all the more inexplicable and mysterious that all these symphonies totally disappeared on the death of their author (Clementi, born in Rome in 1752, died at Evesham, England, March 10, 1832). It was, indeed, a total disappearance, for, outside of the two juvenile symphonies in B Flat and D Major, issued by Longmann and Broderip in London in 1788, the other great symphonies remained unpublished, and the executor of the estate responsible for taking care of Clementi's papers found no orchestral manuscript among them.

However, the British Museum happened to acquire, in 1781 (1881?—translator's note), several important Clementi autographs, among them an admirable symphonic allegro in D Major, preceded by a sombre and stately introduction in the minor, a piece of music which alone would have sufficed to give a high idea of the symphonic art of Clementi. Unfortunately, this fragment seems to have been examined so superficially, that it appears in the catalogue of the British Museum as being a "sketch" (sic). Besides, there was not a sufficiently penetrating enlightenment to clear away the shadows which seemed to have enveloped forever the symphonic work of the Roman master; and the superb beauty of the piece owned by the British Museum appeared to be especially created to make more acute the regret for a loss so serious for the history of music in general, and for that of the Italian symphony in particular.

* * *

Now it so happened that in 1917, an aged English musicologist (Dr. William Cummings), upon his death left a considerable collection of manuscripts and autographs, which were sold some weeks later in London, through the firm of Sotheby. The catalogue of the sale announced the presence—among other riches—of an important lot of manuscripts of Muzio Clementi, among them the autographs of four symphonies. It has been impossible up to the present time to learn how these manuscripts became the property of Dr. Cummings, seeing that trace of them had been lost with Clementi's death. Fate willed that Dr. Carl Engel—then chief of the division of music of the Library of Congress in Washington—should guess at once the importance of these papers, and that he should decide on their acquisition for the great American national library.

The character and art of Clementi always have maintained my deepest interest. For years I longed for the moment when I might lay my hands on these mysterious symphonies. It was, then, with joy that—in October, 1934—I took advantage of a new sojourn in the United States, to betake myself to Washington where I passed an entire week in studying the symphonies, so long hidden and at last found.

The Clementi manuscripts owned by the Library of Congress comprise 154 sets of leaves, of eight pages each, and in addition a hundred pages of sketches, revisions and musical documents of all kinds. It required but a glance at these manuscripts to convince one that this impeccable and marvelous handwriting had been executed by the same hand as that of the British Museum autographs, a guarantee of their authenticity.

The symphonic manuscripts, properly speaking, comprise four symphonies: a first in G Major, a second in D Major, the Great National Symphony (which, according to contemporary chronicles, would be the master's next-to-the-last, and would have been composed in 1824), and, finally, a last symphony, again in D Major. None of them is absolutely complete, for—curious fact—a more or less important fragment is missing from each of the first movements. Nevertheless, the excited but close study to which I abandoned myself soon led me to the conviction that it was perfectly possible to reconstruct what was missing from the manuscripts, and that at least two of these symphonies plainly merited performance.

* * *

With the Second Symphony (that in D Major), I did not encounter the same difficulties (as with the First, which the author has been discussing—Ed.), for Washington possesses the manuscript complete with the exception of the beginning of the first allegro and its introduction, which are lacking. It should be noted that if the various musicologists who have concerned themselves with this Symphony had been endowed with greater perspicacity, they easily would have guessed—even after the appearance of the simple thematic catalogue arranged by Saint-Foix at the end of the article published in the Turin Review—that the pages missing from that symphony were none other than the introduction and fragment of an allegro catalogued in the British Museum under the numbers 29 and 321.

This hypothesis I had the pleasure of seeing brilliantly confirmed in the verification in which I engaged personally at the museum last May. The manuscript of this symphony, therefore, is complete to the smallest detail, and ready to be played without difficulty.

ALFREDO CASELLA

(Translated by Laning Humphrey from the French in La Revue Musicale; abridged and edited by the music editor of the Transcript.)

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Month of December

1936

HOLYOKE, MASS.
Transcript Telegram

157 DEC 1 - 1936

Either prosperity has finally rounded its corner or music appreciation has taken a sharp upturn. John M. Greene Hall at Smith College was completely sold out last night at the concert given by the National Symphony Orchestra under the direction of Dr. Hans Kindler. Smith concerts are always well attended, but there seemed to be an unusually large number of Holyoke and South Hadley faces in the audience. Dr. Kindler and his men were entirely unknown to them, except by reputation, for the orchestra had never been in this vicinity before. And the impressions they carried away were varied. One heard talk of "too brilliant tone", "unusual vigor", "in the same class with the country's leading orchestras" and, conversely, "fine, but not to be rated with the Boston, New York or Philadelphia orchestras". However that may be and whatever group is right, the concert was enjoyable beyond a doubt and interesting in its presentation of a new personality to this part of the world, Dr. Kindler. He is a fine-looking man with an artistic thatch of iron-grey hair and a sensitive face. He leads with powerful strokes of his arms and baton, belying the timid, tip-toeing manner in which he enters a stage. He uses no score whatever, emulating the greatest of all conductors, Arturo Toscanini, late of the New York Philharmonic. His gestures are more flamboyant than the conducting habits of Boston's Serge Koussevitzky, for instance, but every leader has his own methods and Dr. Kindler probably feels he must show strength to his new born orchestra. It is only about five years old and its members are unusually youthful-looking. For that reason, any criticisms must be tempered with the reservations made for things newborn, and all honor should be paid to Dr. Kindler and his men.

HARTFORD, CONN.
COURANT

DEC 1 - 1936

Add Prophets Without Honor: Katharine Cornell has had to cancel her engagement for "Wingless Victory" in her home town, Buffalo. The cast includes a six-years-old child, and a permit was refused to make possible the child's appearance. New York, unlike Buffalo, makes an exception in the case of child actors in carrying out its state laws concerning the employment of children.

A symphony which had lain in oblivion for more than a century, received its first American performance under Dr. Koussevitzky and the Boston orchestra Friday afternoon. It was the D Major work of Muzio Clementi. In 1817 a German periodical reported that Clementi was at work on six symphonies. Other clippings attested their popularity between 1786 and 1824. But when Clementi died, no symphony manuscripts were found, and those played had never been printed. In 1917 a London music scholar died and left a chestful of Clementi manuscripts, some bought later by Carl Engel of the Library of Congress. Alfredo Casella heard of them and put them together like so many jigsaw puzzles, after exhausting study and work. The result was six complete symphonies.

HARRISBURG, PA.
NEWS

DEC 1 - 1936

JAN SMETERLIN PRAISES WORK OF ORCHESTRA

The Harrisburg Symphony Orchestra, which will give its second concert of the season this evening at 8.15 o'clock at the Forum, will present as guest artist, Jan Smeterlin, Polish pianist of world renown. The program will feature compositions by Chopin, fellow countryman of the artist.

Interviewed during rehearsal with the orchestra last evening, he proved to be a very agreeable and adaptable person, entirely lacking the difficult temperament of so many artists. He was pleased with the work of the orchestra, and was voluble in his praise of Conductor George King Raudenbush. Likewise he was delighted with the auditorium, approving in particular the shape and the seating arrangement.

Smeterlin opened his American tour five weeks ago when he played with the Boston Orchestra. He came here from a tour in England, and immediately prior to that, he played to European audiences in Java, Sumatra and other points in the tropics.

"There," he explained, "one has to be adaptable. The temperature averaged 95 degrees constantly, and compared with your delightful climate here, that's colossal heat."

He laughed good naturedly as he told of mosquitos dropping from the chandeliers in the auditoriums, onto the piano keys. "That's playing under strenuous circumstances," he said.

Two years ago Smeterlin gave a concert at Wilson College in Chambersburg, following which he spent two hours in Harrisburg.

Resides in London

His home is in London, but he is there only three or four months each year, due to his heavy schedules. His wife is an English woman, and they have no children, but they do have a lot of fun with Peter, their wire-haired terrier.

"Peter plays the piano, too," he said jokingly, "but the pity of it is that he plays all modernistic music."

He is fond of all sorts of sports, particularly tennis, swimming and skating. After the concert this evening he will take a train to Newark, from where he will leave by plane for Ottawa, Can.

Although he could not eliminate Chopin from his repertoire, he will not single out the composer as being his favorite. He likes to play all music, modern as well as the old classics.

Discusses Program

Mr. Raudenbush discussed the program at the meeting and tea of the Symphony Society held yesterday afternoon at the home of Mrs. Frank M. Masters. Nearly a hundred members were present.

The music which will be played tonight, he said, has been selected from a purely musical standpoint. The program is arranged to express both unity and variety. The unity lies in the fact that all the compositions to be played are of a gay nature, and not especially heavy. The variety arises from the selection of numbers dating from the fifteenth century to the modern day. Works of thirteen composers, representing about seven nationalities, will be included in this festival of music.

The conductor gave detailed accounts of the lives of the composers, and analyzed the compositions in an interesting manner.

Regarding Smeterlin, he said that the artist expresses in his playing the true gaiety, charm and loveliness, as well as the fleeting moments of sadness that are characteristic of the composer Chopin.

Mrs. Harvey F. Smith and Mrs. Carl W. Davis poured tea after the program talk. Mrs. Arthur H. Hull, president, reported the addition of 118 new members to the society.

BOSTON, MASS.
TRANSCRIPT

DEC 1 1936

Symphony Concert

Joseph Brinkman Soloist in First Performance of Leo Sowerby's Second Piano Concerto

With none of the flourish that usually precedes the presentation of a contemporary American's new composition at a symphony concert, and with, indeed, an excessively modest notice in advance, Leo Sowerby's Second Piano Concerto in E major was given its first performance by Joseph Brinkman and the Boston Symphony Orchestra under Dr. Serge Koussevitzky at Symphony Hall last evening. "Excessively modest," because Mr. Sowerby is an honored and important name among American composers.

The concerto that we heard last night is not an important composition; that was immediately evident. But it is a pleasant one for which the composer need make no apologies in any company except that vanguard of the sophisticates who have forgotten the pleasures of reminiscence. For Sowerby's music is nothing if not reminiscent and nostalgic. It is even reminiscent in the less favorable sense: after the composer has given the bassoon its head with a tune that was our old friend "Pretty Baby" if it was anything, he called on the clarinet and accompanying instruments to give us their "impressions" of Respighi's "Pines of Rome."

Yet there seemed, somehow, nothing dishonest about the whole procedure. Sowerby writes here from the heart (which is still unfashionable) and he writes tunes that can be whistled (which is almost more unfashionable). But he manages to present a fairly individual face on the music. In the slow section—

The concerto is in a single movement, subdivided into a fast section, a slow and another fast. The piano is treated principally as an instrument of song. It must have been treated more brilliantly by the composer, though, than it sounded last night, for Mr. Brinkman, who turned out to be a most musical pianist, seemed also to be an excessively delicate one. The fault may have been in Mr. Sowerby's orchestration, or in the accompaniment under Dr. Koussevitzky, but I do not think either was the case. The orchestral portion seemed, in fact, to be reproduced with admirable conviction as well as clarity by the musicians under Dr. Koussevitzky's lead.

Returning after a week's vacation, the conductor resumed where he had left off. That is to say, it was an evening of superb orchestral playing. The opening number was the Mozart Symphony in C major (K. 338) and the closing one was Cesar Franck's Symphony—both of which had been heard at earlier week-end concerts of the orchestra this season. The playing of the strings in the slow movement was caressingly and captivatingly beautiful. The phrases were finely polished, the Mozartean sentiment was aristocratically reproduced. Never has the orchestra under Dr. Koussevitzky played Mozart more happily. The last movement was a little too fast, and, more important, a little too nervous; but here, too, it was possible to admire the unanimity and precision and lightness of the instruments.

The presentation of the first movement of the Symphony by Franck indicated no essential change from that given earlier in the season. Either Franck is hopelessly out of date and an over-rated composer to boot, or Dr. Koussevitzky's approach to the Symphony does not do it justice.

M. S.

TOLEDO, O.
BLADE 1/36

Orchestra Members' Portraits Published

Charcoal portraits of each member of the Boston Symphony orchestra, 109 in all, have been made by Gerome Brush, noted New England artist, and published in book form.

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The Boston ensemble will be heard in the peristyle the evening of Dec. 11, the event being the annual concert complimentary to members of the Toledo Museum of Art.

TACOMA, WASH.
TIMES

1 - 1936

NEW YORK CITY —BY GEORGE ROSS

NEW YORK—Fifteen minutes after your favorite radio stars have said "Au Revoir" for the evening, the odds are two to one they are up at Harry Harrison's office getting the lowdown on themselves. Harry is the boy who's made a big business out of telling the ether's topnotchers where they hit that wrong note, or how to get the most of a particularly good gag.

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TRIBUNE

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BOSTON, MASS.
TRAVELER

DEC 1 - 1936

AMUSEMENTS

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The Sowerby concerto was performed from manuscript and, according to the program notes, was first sketched by the composer in the spring of 1932. Last evening in Symphony Hall its initial presentation anywhere proved to be interesting enough and yet lacking in many of the elements that go to make a work important. Its exhuberance was marred by the monotony of the rhythms. In the course of his musical development Mr. Sowerby is said to have explored many "modern musical methods" including jazz and that particular factor apparently influenced him considerably in the writing of his second concerto. To be perfectly truthful, however, it was not the only element represented, for he seemed to have picked up fragments from all over the place.

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All the 14 principals are amateurs and there is a crowd of "extras" including doctors and nurses, social workers, children and their elders in settlement houses or hospitals.

Lowell Thomas is the commentator.

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Five separate films will be ready for release immediately after the preview and the pictures doubtless will be seen in many of the cities and towns in Greater Boston whose institutions participate in the Community Fund.

PROVIDENCE, R. I.
NEWS-TRIBUNE

DEC 2 193

BOSTON GROUP WILL PLAY IN PAWTUCKET

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HOLYOKE, MASS.
Transcript Telegram

107 DEC 1 - 1936

Either prosperity has finally rounded its corner or music appreciation has taken a sharp upturn. John M. Greene Hall at Smith College was completely sold out last night at the concert given by the National Symphony Orchestra under the direction of Dr. Hans Kindler. Smith concerts are always well attended, but there seemed to be an unusually large number of Holyoke and South Hadley faces in the audience. Dr. Kindler and his men were entirely unknown to them, except by reputation, for the orchestra had never been in this vicinity before. And the impressions they carried away were varied. One heard talk of "too brilliant tone", "unusual vigor", "in the same class with the country's leading orchestras" and, conversely, "fine, but not to be rated with the Boston, New York or Philadelphia orchestras". However that may be and whatever group is right, the concert was enjoyable beyond a doubt and interesting in its presentation of a new personality to this part of the world, Dr. Kindler. He is a fine-looking man with an artistic thatch of iron-grey hair and a sensitive face. He leads with powerful strokes of his arms and baton, belying the timid, tip-toeing manner in which he enters a stage. He uses no score whatever, emulating the greatest of all conductors, Arturo Toscanini, late of the New York Philharmonic. His gestures are more flamboyant than the conducting habits of Boston's Serge Koussevitzky, for instance, but every leader has his own methods and Dr. Kindler probably feels he must show strength to his new born orchestra. It is only about five years old and its members are unusually youthful-looking. For that reason, any criticisms must be tempered with the reservations made for things new-born, and all honor should be paid to Dr. Kindler and his men.

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HARTFORD, CONN.
COURANT

DEC 1 - 1936

Add Prophets Without Honor: Katharine Cornell has had to cancel her engagement for "Wingless Victory" in her home town, Buffalo. The cast includes a six-years-old child, and a permit was refused to make possible the child's appearance. New York, unlike Buffalo, makes an exception in the case of child actors in carrying out its state laws concerning the employment of children.

A symphony which had lain in oblivion for more than a century, received its first American performance under Dr. Koussevitzky and the Boston orchestra Friday afternoon. It was the D Major work of Muzio Clementi. In 1817 a German periodical reported that Clementi was at work on six symphonies. Other clippings attested their popularity between 1786 and 1824. But when Clementi died, no symphony manuscripts were found, and those played had never been printed. In 1917 a London music scholar died and left a chestful of Clementi manuscripts, some bought later by Carl Engel of the Library of Congress. Alfredo Casella heard of them and put them together like so many jigsaw puzzles, after exhausting study and work. The result was six complete symphonies.

TOLEDO, O.
BLADE Dec 1/36

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HARRISBURG, PA.
NEWS

DEC 1 - 1936

JAN SMETERLIN PRAISES WORK OF ORCHESTRA

The Harrisburg Symphony Orchestra, which will give its second concert of the season this evening at 8.15 o'clock at the Forum, will present as guest artist, Jan Smeterlin, Polish pianist of world renown. The program will feature compositions by Chopin, fellow countryman of the artist.

Interviewed during rehearsal with the orchestra last evening, he proved to be a very agreeable and adaptable person, entirely lacking the difficult temperament of so many artists. He was pleased with the work of the orchestra, and was voluble in his praise of Conductor George King Raudenbush. Likewise he was delighted with the auditorium, approving in particular the shape and the seating arrangement.

Smeterlin opened his American tour five weeks ago when he played with the Boston Orchestra. he came here from a tour in England, and immediately prior to that, he played to European audiences in Java, Sumatra and other points in the tropics.

"There," he explained, "one has to be adaptable. The temperature averaged 95 degrees constantly, and compared with your delightful climate here, that's colossal heat."

He laughed good naturedly as he told of mosquitos dropping from the chandeliers in the auditoriums, onto the piano keys. "That's playing under strenuous circumstances," he said.

Two years ago Smeterlin gave a concert at Wilson College in Chambersburg, following which he spent two hours in Harrisburg.

Resides in London

His home is in London, but he is there only three or four months each year, due to his heavy schedules. His wife is an English woman, and they have no children, but they do have a lot of fun with Peter, their wire-haired terrier.

"Peter plays the piano, too," he said jokingly, "but the pity of it is that he plays all modernistic music."

He is fond of all sorts of sports, particularly tennis, swimming and skating. After the concert this evening he will take a train to Newark, from where he will leave by plane for Ottawa, Can.

Although he could not eliminate Chopin from his repertoire, he will not single out the composer as being his favorite. He likes to play all music, modern as well as the old classics.

Discusses Program

Mr. Raudenbush discussed the program at the meeting and tea of the Symphony Society held yesterday afternoon at the home of Mrs. Frank M. Masters. Nearly a hundred members were present.

The music which will be played tonight, he said, has been selected from a purely musical standpoint. The program is arranged to express both unity and variety. The unity lies in the fact that all the compositions to be played are of a gay nature, and not especially heavy. The variety arises from the selection of numbers dating from the fifteenth century to the modern day. Works of thirteen composers, representing about seven nationalities, will be included in this festival of music.

The conductor gave detailed accounts of the lives of the composers, and analyzed the compositions in an interesting manner.

Regarding Smeterlin, he said that the artist expresses in his playing the true gaiety, charm and loveliness, as well as the fleeting moments of sadness that are characteristic of the composer Chopin.

Mrs. Harvey F. Smith and Mrs. Carl W. Davis poured tea after the program talk. Mrs. Arthur H. Hull, president, reported the addition of 118 new members to the society.

NEW ORLEANS, LA.
ITEM

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BOSTON, MASS.
TRANSCRIPT

DEC 1 1936

Symphony Concert

Joseph Brinkman Soloist in First Performance of Leo Sowerby's Second Piano Concerto

With none of the flourish that usually precedes the presentation of a contemporary American's new composition at a symphony concert, and with, indeed, an excessively modest notice in advance, Leo Sowerby's Second Piano Concerto in E major was given its first performance by Joseph Brinkman and the Boston Symphony Orchestra under Dr. Serge Koussevitzky at Symphony Hall last evening. "Excessively modest," because Mr. Sowerby is an honored and important name among American composers.

The concerto that we heard last night is not an important composition; that was immediately evident. But it is a pleasant one for which the composer need make no apologies in any company except that vanguard of the sophisticates who have forgotten the pleasures of reminiscence. For Sowerby's music is nothing if not reminiscent and nostalgic. It is even reminiscent in the less favorable sense: after the composer has given the bassoon its head with a tune that was our old friend "Pretty Baby" if it was anything, he called on the clarinet and accompanying instruments to give us their "impressions" of Respighi's "Pines of Rome."

Yet there seemed, somehow, nothing dishonest about the whole procedure. Sowerby writes here from the heart (which is still unfashionable) and he writes tunes that can be whistled (which is almost more unfashionable). But he manages to present a fairly individual face on the music. In the slow section—after the Respighian beginnings—you begin to be sure that you are listening to Rachmaninov; but then the composer catches up with you and convinces you that nobody but an American could have written this music.

The concerto is in a single movement, subdivided into a fast section, a slow and another fast. The piano is treated principally as an instrument of song. It must have been treated more brilliantly by the composer, though, than it sounded last night, for Mr. Brinkman, who turned out to be a most musical pianist, seemed also to be an excessively delicate one. The fault may have been in Mr. Sowerby's orchestration, or in the accompaniment under Dr. Koussevitzky, but I do not think either was the case. The orchestral portion seemed, in fact, to be reproduced with admirable conviction as well as clarity by the musicians under Dr. Koussevitzky's lead.

Returning after a week's vacation, the conductor resumed where he had left off. That is to say, it was an evening of superb orchestral playing. The opening number was the Mozart Symphony in C major (K. 338) and the closing one was Cesar Franck's Symphony—both of which had been heard at earlier week-end concerts of the orchestra this season. The playing of the strings in the slow movement was caressingly and captivatingly beautiful. The phrases were finely polished, the Mozartean sentiment was aristocratically reproduced. Never has the orchestra under Dr. Koussevitzky played Mozart more happily. The last movement was a little too fast, and, more important, a little too nervous; but here, too, it was possible to admire the unanimity and precision and lightness of the instruments.

The presentation of the first movement of the Symphony by Franck indicated no essential change from that given earlier in the season. Either Franck is hopelessly out of date and an over-rated composer to boot, or Dr. Koussevitzky's approach to the Symphony does not do it justice.

M. S.

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NEWS-TRIBUNE

DEC 2 1936

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UTICA, N. Y.
OBSERVER DISPATCH

DEC 1 - 1936

Symphony Lost 100 Years, to Be Played

Boston—(AP)—A symphony that has lain in dusty oblivion for a century will receive its first American performance Friday afternoon when the Boston Orchestra, under Dr. Serge Koussevitzky, plays the "Symphony in D Major" by the Italian, Muzio Clementi.

Musicologists credit Alfredo Casella, Italian composer-pianist-scholar, and former conductor of the Boston Pops Orchestra, with astonishing detective work in weaving together disordered pages of manuscript, which now fill a 100-year gap in musical history.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven, Haydn and other masters, and who as an established pianist gave an audition in 1824 to Franz Lizt, then 13 years old, was composing six syphonies that were to be his bid for symphonic fame.

Left Large Estate

Mellowed newspaper clippings later attested to the popularity, between 1786 and 1824, of these and his other 14 symphonies.

Yet when he died in 1832, bequeathing all his manuscripts, to his widow, none but sonata scores could be found.

Clementi was a practical man of affairs, and his large estate was in good order. But his symphonies never had been printed and they dropped from public knowledge for the next 40 years.

Two manuscripts came into the possession of the British Museum in 1871, but, unconnected, they merely intensified the fruitless search for the others.

Then in 1917, Dr. William H. Cummings, a London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder.

A public auction in London soon resulted in their purchase by Carl Engel, chief of the music division for the Library of Congress of the United States.

Casella Completes Puzzle

In 1924, a magazine article concerning the Washington scores picqued the curiosity of Casella, who had been intensely interested in earning recognition for Clementi as a great symphonist and thereby gaining for Italy eminence in that field as well as in opera. Ten years passed before Caselia finally crossed the ocean to begin serious study of the scores.

Putting them together was similar to reassembling several jigsaw puzzles at once. Nevertheless, hard work yielded four symphonies last year, although in each the first movement was incomplete.

Recalling the two manuscripts held in the British Museum, Casella went to London, armed with photostatic copies of the Washington library scores. Careful work restored all four, and two were performed and published last year.

The first, third and fourth required some slight filling in by Casella, but the second, which will be performed Friday, was complete, and received its first performance under Casella in Rome last January.

Doctor Koussevitzky first learned of the scores from Casella, and after studying them minutely the last few weeks, described the music as possessing "great charm and brilliance."

BOSTON, MASS.
TRAVELER

DEC 1 - 1936

Friends of the Symphony

Two years young and two thousand strong, the association of Friends of the Boston Symphony Orchestra is on a revolutionary mission.

Its purpose is to strengthen by broadening the financial base of the Boston Symphony Orchestra. Heretofore, a limited number of patrons kept the books balanced. Now we find that the Symphony's "friends," in growing numbers, are insistent upon shouldering some of the responsibility.

This is as it should be. The orchestra is of Boston and every person with a live interest in extending its successes is eligible as a "friend."

It isn't a question of "how much," for the size of the membership fee is left to the discretion of the individual. Few will forego the privilege and honor of being enrolled among the Friends of the Symphony.

OMAHA, NEB.
EVENING BEE NEWS

DEC 1 - 1936

The World

By MARTIN W. BUSH

Jean P. Duffield, pianist, who has been an important pillar in Omaha's music structure for many a year, is presenting two of his artist students in concert at Duchesne college Tuesday night. So consistently fine has been all with which he has identified himself musically, both by word and deed, and so ably equipped have been pianists who have borne the stamp of his teaching, that musical excellence of the concert is assured.

The young pianists are to be Lillian Gill Switzer and Richard Niver. They join forces as duo-pianists in Maier's transcription of Bach's Sicilienne, Mozart's D major sonata and Lecuona's Malaguena. Mr. Niver offers as solos, Caprice by Paganini-Schumann, Chopin's F sharp Nocturne and C sharp minor Scherzo and Mrs. Switzer will play a group consisting of Saint-Saens' Allegro Apassionata, four Inventions by Bach, Toch's Juggler, Friedmann's transcription of Gluck's Ballet of the Blessed Spirits and the last of Chopin's Etudes.

The event is set for 8:15 and is open to the public.

* * *

A particularly fine broadcast came recently from Cambridge, Mass., when the Boston Symphony orchestra played ~~under~~ direction of Richard Burgin, the orchestra's assistant conductor. Programs had announced that they would play Bach's C major organ Toccata, but to the joy of many they also played the ensuing Adagio and Fugue.

It had all been orchestrated by the Hungarian, Leo Weiner, and with gorgeous result. He has been faithful to every note of the original score excepting some pardonable doubling of parts and an alteration at the end of the Fugue. The interplay of orchestral instruments illuminated its lines with kaleidoscopic effect, the Toccata assuming proportions of a Gothic cathedral, the Adagio becoming a thing of heavenly beauty, the transition to the Fugue making pygmies of most contemporary seekers for beauty with disonance, and the Fugue became electric in its vitality and grandeur. And still there live those who refer to Bach as a mere musical mathematician!

Whoever Richard Burgin May be, be it recorded that it has been many a day since a personality has so dynamically projected itself over the radio. The orchestra was assuredly "on its toes" and with that magnificent reading, Mr. Burgin deserves place with the elect.

How interesting to observe seizure of Bach's organ music for orchestral transcription in recent years and what would the cantor of Leipzig say, could he now hear them?

With a hearing of that performance one would suppose that every organist in the country would scurry to his organ bench to at least try simulation of that reading. But, they will not.

PAGE TWENTY-EIGHT

Boston Symphony Will Produce Masterpiece 'Sleuthed' by Italian

(UP)—A symphonic materpiece which vanished mysteriously more than a century ago will be given its first performance in America by the Boston Symphony orchestra next Friday, it was announced today.

Behind the belated discovery of the long-lost orchestral score lies the story of a remarkable feat of sleuthing by a world-famous musician, Alfredo Casella, the Italian composer who formerly was conductor of the Boston Symphony "pop" concerts.

The work is "symphony in D major" by Muzia Clementi, Italian composer who died in England in 1832 at the age of 80.

At Clementi's death the musical world was astonished to learn that despite his fame as creator of 20 symphonies, contemporaneously performed and highly praised, not one was found among his effects.

In 1817 a German periodical had reported him at work on six symphonies which he intended as his greatest musical legacy. Exactly a century later, an English musicologist, Dr. William Cummings, died, leaving a large sheaf of Clementi orchestral manuscripts.

Carl Engel, chief of the music division of the Library of Congress, acquired the entire lot for his department.

The Clementi manuscripts comprised 932 pages shuffled together in such disorder that nobody seemed to find time to assemble and appraise them.

But in 1924 a French scholar went to Washington, inspected the manuscripts and wrote an article hinting at their potential value.

It was this article which fired Casella's curiosity, though a decade elapsed before he found an opportunity to study the manuscripts.

First, he discovered four symphonies, complete except for defective first movements. Three of them he pieced together from the hodgepodge of papers. Baffled as to the opening movement of a "Symphony in D Major," he finally recalled that the British Museum possessed two Clementi manuscripts, acquired in 1881 and catalogued as "sketches."

Was it possible, Casella reasoned, that they were mislabeled?

Armed with photostatic copies of the Washington manuscripts, he hastened to London, where he found that one of the supposed sketches was the first movement of the "Symphony in D Major"—far from a sketch—complete in every respect.

It is this reconstituted work which will be performed here next Friday.

"This symphony has great charm and shows msaterly instrumentation," Serge Koussevitzky, Boston Symphony's conductor, reported after studying its pages.

ALBUQUERQUE, N. M.
JOURNAL

1936

Symphony, Lost for Century, First Heard

BOSTON, Dec. 5 (AP)—Lost for a

WEST PALM BEACH, FLA.
POST

Symphony Found

BOSTON, Dec. 4—(AP)—Lost

PASADENA, CAL.
STAR-NEWS

DEC 3 - 1936

Recognized as Greatest 'Cellist

GREGOR PIATIGORSKY
Who Will Offer Third Concert in Pasadena at Playhouse Sunday

Gregor Piatigorsky, favorite exponent of the violoncello, returns to Pasadena for the third time in four years next Sunday evening.

Every city has its favorite stars of the concert stage and Piatigorsky, the sensational Russian 'cellist, surely can be classed as one of Pasadena's musical idols. His first concert here four years ago brought out a record audience for the Playhouse. His second, one year later, was equally crowded. His coming appearance Sunday evening, at 8:15 o'clock in the Playhouse is rapidly selling out. He gives the second Coleman Concert of the season and it was announced today that it may be necessary to offer seats on the stage.

In the last four years Piatigorsky has reached the musical heights. He is now conceded to be the greatest 'cellist of the age by music critics. Last year he was engaged to play a new concerto for violoncello and orchestra with the New York Philharmonic at one of the last concerts directed by the famous Italian conductor, Toscanini. This past winter he was presented with one of the finest 'cellos ever made through the admiration and friendship of the treasurer of the Boston Symphony Orchestra.

During a two weeks stay in Southern California on his present tour, Piatigorsky is giving five concerts and it is predicted all of them will be sold out. His recital here, however, is the only opportunity to hear him in a moderate sized theater where the full play of his art and personality can be enjoyed to the fullest.

PROVIDENCE, R. I.
BULLETIN

DEC 2 1936

Old French Music Played at Concert in Sharpe Home

By Gladys Van Egmond

Visions of life in the 17th and 18th centuries were stimulated among the audience that overflowed Mrs. Henry D. Sharpe's music room yesterday afternoon to hear music current in that age and played upon two ancient instruments—the harpsichord and viola da gamba.

Mrs Sharpe opened the gray-green auditorium of her Prospect street home for the chamber musicale for members of the Alliance Francaise and a few friends, about 50 in all.

Putnam C. Aldrich of Providence and Boston, and Alfred Zighera, a 'cellist with the Boston Symphony Orchestra, began the program together. Then Mr. Zighera gave a little lecture about the viola da gamba, its history and its relation to others in the viol group, and played some passages in example.

Lectures on Harpsichord

Mr. Aldrich, who is the son of Mr. John G. Aldrich of 223 Bowen street, performed the same service with the harpsichord, playing a rondeau and other music in solo. The two wound up the program with a long number, having given more than an hour to selections of Couperin le Grand, Rameau and other composers of the period.

Mrs. Robert J. Beede, president of the Alliance Francaise this year, presented the musicians and talked briefly at the end of the concert. The hostess also gave a few words of greeting. All speech was in French, including the miniature lectures by the musicians.

The wife of the harpsichordist, who resides here with her father-in-law and little daughter, Allegra, was present as chairman of the program committee for the Alliance. Mr. Zighera's wife also came, from Boston, as special guest.

The harpsichord is a beautifully-proportioned instrument. At first glance, it looks like a smaller edition of a grand piano, made on delicate lines and of fine wood. But there is a double keyboard and seven pedals, and the sound is entirely different.

Viola Antique

While Mr. Aldrich's harpsichord is a reproduction from the old, and imported from France. Mr. Zighera's viola was fashioned in 1691 in London, and he picked up the antique in Paris, he said.

With a truck and five men and considerable uneasiness, Mr. Aldrich moved the fragile harpsichord to Providence from his studio in Boston for yesterday's concert and for another appearance with Mr. Zighera before the Providence Art Club tomorrow evening at 8:30 o'clock. It will be members' night.

In the informal gathering of members afterward, Mrs. Beede was congratulated by the others for sponsoring an unusual afternoon in place of the scheduled conference.

Wine-red and pale pink carnations, in a pair of vases, decorated the fireplace, before which the musicians played in the music room. French chocolate was served to the guests at 5 o'clock in the dining room, and there the table held a silver bowl full of yellow tea roses as a centrepiece.

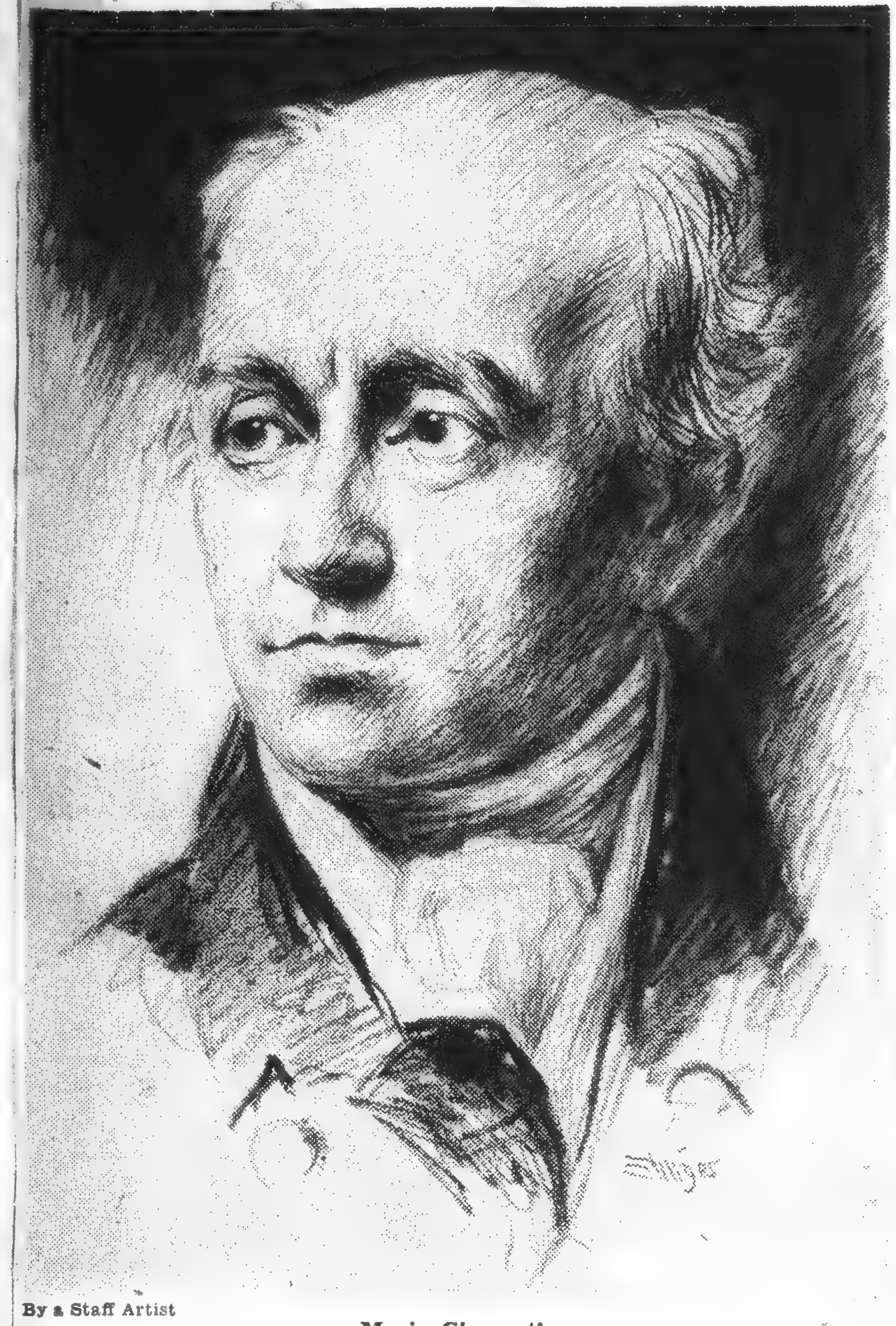
Mr. Aldrich is studying for his Ph. D. at Harvard University, writing music criticisms for a Boston newspaper and giving an occasional concert or lecture. He studied the harpsichord in Paris.

INFORMATION OBSCURED

MONITOR Dec. 9/36 Page Eleven

36 ** 184

Master



By a Staff Artist

Muzio Clementi

Boston Symphony Rehearses Long-Lost Clementi Work

There is an air of climactic excitement in Symphony Hall.

Behind the great reddish curtain which separates the dim auditorium from the brightly lit stage, Dr. Serge Koussevitzky lashed his players with a thousand strokes of the baton.

For a new symphonic work is being rehearsed for the first time. A new symphonic composer has been discovered.

Now crouching beside his music stand, now half sitting on the stool-like conductor's chair, now standing tense and with arms outspread, calling for redounding climaxes, Dr. Koussevitzky interrupts his players at frequent intervals.

Play It Beautifully

"Dolce, dolcissimo," he pleads. "It is beautiful music, gentlemen. Play it beautifully. . ."

And following a mellifluous string passage.

"Non, non. It is too cold. . . . Give me the warm Italian sunshine, gentlemen." As he speaks, the inflections of his voice caress the music like the warm sun of which he speaks.

The orchestra arrives at a delicate duet passage for flute and oboe. Another halt. The background is obscuring the melody.

"As soft and fine as possible," whispers the conductor, displaying in a graceful movement of the hands the very fineness he wishes. "It must sound . . . Everything must sound."

Later still, a rapid movement fleets through the violin section.

"No, no. You are late." Using his baton to bow an imaginary violin, he asks for quicker shorter movements.

So for Two Hours

This goes on for nearly two hours. The three great shafts of light on the other side of the red curtain have moved many feet, throwing glints of light across the backs of the empty seats. Like immobile sentinels they stand. One almost expects them to be roused somehow by the excitement of the music.

Finally the break comes. With a few parting instructions, the maestro retires to his dressing room.

There, he expresses in words the intensity and enthusiasm which he has been displaying for the "new" work by a composer who wrote his last symphony more than 100 years ago.

He is Muzio Clementi, an Italian of the latter eighteenth and early nineteenth centuries, whose 20 symphonies have been completely forgotten, while he is known today chiefly for his "Gradus ad Parnassum," a series of piano exercises.

Goes Into Repertoire

"You liked it?" asks Dr. Koussevitzky. "Yes, it is marvelous—and very difficult to perform, too," he remarks, and then, by way of explanation, "Well, you saw how we worked."

The distinguished conductor, who looked so tall on the stand, is rather a small man close to. But the stature of his enthusiasm, of his intensity, is undiminished. His eyes shine as he talks of the music.

"Clementi, yes, he was a master. . . . The symphony will certainly go into our repertoire and I shall try to discover some more of his works."

Dr. Koussevitzky explained further that between the eighteenth century and the post-war period there were no great Italian composers of absolute music.

Clementi an Exception

Clementi—ranked by contemporary critics with Mozart, Hayden, Beethoven—was the sole exception. But his works disappeared. Editors in those days were careless. And people became more interested in Clementi's piano exercises than in his symphonic works.

Asked whether the return to composers of an earlier period indicated a dearth of new contemporary material, Dr. Koussevitzky shrugged his shoulders.

"It is a poor time of creation," he said. "We are not in a period of creative activity. Everything lasting seems to have been done."

And then returning to Clementi, he remarked, "Yes, this man had great talents. And Casella, who arranged the work, is a master."

To be exact, Alfredo Casella is not only a master composer, but his detective exploits in rediscovering Clementi sound like something out of a first-class detective yarn.

CINCINNATI, O.
ENQUIRER

A.P. DEC 5 - 1936

LOST SYMPHONY HEARD

After Lapse Of More Than Century—Written By Clementi.

SYRACUSE, N. Y.
HERALD

DEC 2 - 1936

Fill 100-Year Gap in History With Symphony

Muzio Clementi's D Major Composition Will Be Played on Dec. 4 in Boston

By BERNARD FREEMAN

Boston, Dec. 2 (AP).—A symphony that has lain in dusty oblivion for a century will receive its first American performance Friday afternoon when the Boston orchestra, under Dr. Serge Koussevitzky, plays the Symphony in D Major by the Italian, Muzio Clementi.

Musicologists credit Alfredo Casella, Italian composer-pianist-scholar, and former conductor of the Boston Pops Orchestra, with astonishing detective work in weaving together disordered pages of manuscript, which now fill a 100-year gap in musical history.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven, Haydn and other masters, and who as an established pianist gave an audition in 1824 to Franz Liszt, then 13 years old, was composing six symphonies that were to be his bid for symphonic fame.

Mellowed newspaper clippings later attested to the popularity, between 1786 and 1824, of these and his other 14 symphonies.

Yet when he died in 1832, bequeathing all his manuscripts to his widow, none but sonata scores could be found.

Clementi was a practical man of affairs, and his large estate was in good order. But his symphonies never had been printed and they dropped from public knowledge for the next 40 years.

Two manuscripts came into the possession of the British Museum in 1871, but, unconnected, they merely intensified the fruitless search for the others.

Then in 1917, Dr. William H. Cummings, a London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder.

A public auction in London soon resulted in their purchase by Carl Engel, chief of the music division for the Library of Congress of the United States

In 1924, a magazine article concerning the Washington scores piqued the curiosity of Casella, who had been intensely interested in earning recognition for Clementi as a great symphonist and thereby gaining for Italy eminence in that field as well as in opera.

DES MOINES, IA.
REGISTER Dec. 1

LOST RETURNS

Symphony Hidden a Century Applauded in Boston.

BOSTON, MASS. (AP)—Lost for

Something of a Mystery

Clementi himself was a mystery. Hailed by critics of his day as a composer of symphonies, he left not one orchestral manuscript. In 1817, he was reported to be working on six master symphonies which were to be his crowning glory. These also disappeared.

Just 100 years later, a batch of Clementi manuscripts from the estate of Dr. William H. Cummings, the English musicologist, were sold to the Library of Congress in Washington. And in 1934, Casella went to Washington, found four symphonies with incomplete first movements. He went over 1000 pages of manuscripts, revisions and final drafts.

One of the symphonies (in D major) he found to be complete except for the beginning of the first allegro and its introduction. Eagerly he went through the manuscripts again, but failed to find anything.

Found in British Museum

At last it occurred to him that the British Museum had an introduction and fragment of an allegro acquired in 1871 and catalogued under the classification, "Sketch."

Taking photostats of the Washington manuscripts to the British Museum, he found that his hopeful expectation was fulfilled—that the British Museum manuscripts had been mislabeled and that they were the missing initial sections of the second symphony.

And this is the Symphony, which after 100 years' obscurity, will be given its first performance by an American orchestra on Friday afternoon and Saturday evening.

MARIETTA, OHIO
TIMES

DEC 2 - 193

Ma ettans to Hear Contralto

Katherine Meisle, famous American contralto, who opens the season of Marietta Community Concert Association in Marietta on Monday evening, December 7, is starred not only on the roster of the Metropolitan Opera Association for the third successive season but is also a recurrent feature of the opera seasons of other large cities of the country. Her concert next Monday evening will be given at the First Congregational Church.

Typical of her successes in both the concert field and on the dramatic stage is the fact that during November, 1935, her seventh season with the San Francisco Opera Company, she sang the entire Ring Cycle of Wagner and Amneris in "Aida" at the Memorial Opera House, then left to appear as Brangaene in the Chicago Symphony Orchestra's four concert performances of "Tristan and Isolde." A fortnight of recitals enroute to New York followed, leading up to her Metropolitan Opera appearances the first of which, a magnificent performance as Fricka in "Die Walkuere," took place on the second night of the season, December 18. Later in the Winter, during January, 1936, she repeated her Brangaene with the Cincinnati Symphony Orchestra.

Definitely established as "one of the world's great contraltos" Kathryn Meisle's voice is of that rare and fortunate quality known as a natural contralto. She is a thorough musician, one who can sing equally well such widely divergent types of music as Wagner and Bach, Brahms and Verdi. Besides, she has a charm of personality and sincerity of manner which make her an outstanding favorite on the recital platform.

Miss Meisle was born in Philadelphia and reared there. All of her musical training has been in this country. She made her professional debut with the Minneapolis Symphony Orchestra in October, 1921. Two years later the young girl was engaged by the Chicago Civic Opera to singing weighty contralto parts rarely entrusted to one of so little experience. But her debut role was Erda in "Siegfried" and as the earth goddess of ancient wisdom, covered with hoarfrost, she made an impression which an artist of twice her age might have envied.

This popular contralto has been called the "ideal festival star" and with reason. Foremost among such engagements have been appearances at the Ann Arbor Festival for three seasons, also at the Cincinnati, Worcester, North Shore (Evanston), Lindsborg, Spartanburg, Westchester, Springfield and Newark Festivals.

This distinguished artist has also been engaged time and again as soloist by the Philadelphia, San Francisco, Los Angeles, Detroit, Cleveland, Chicago, Cincinnati, Boston, St. Louis, Minneapolis, and New York Philharmonic-Symphony Orchestras. She has done the Bach St. Matthew Passion three times with the Philadelphia Orchestra under Ossip Gabrilowitsch; two successive seasons, 1935 and 1936, with the Chicago Symphony Orchestra under Frederick Stock; and twice with the Boston Symphony Orchestra under Serge Koussevitzky.

Miss Meisle is also a great favorite during the Summer at the Hollywood Bowl, at New York's Stadium Concerts and at Philadelphia's Robin Hood Dell. In New York, under the baton of Albert Coates, she has swung the Verdi Requiem four times.

A recent distinction was conferred on the singer by the National Federation of Music Clubs which voted her an Honorary Life Members in recognition of her "outstanding work and brilliant career as an American artist." Two years ago the University of Southern California honored her with the degree of Doctor of Music.

PROVIDENCE, R. I.
JOURNAL

DEC 2 1936

FRENCH GROUP IS GUEST OF MRS. HENRY D. SHARPE

Concert of 17th and 18th Century Music Presented.

Members of the Alliance Francaise were guests of Mrs. Henry D. Sharpe at her home on Prospect street yesterday afternoon at a concert of 17th and 18th century music played by Putnam Aldrich, harpsichord, and Alfred Zighera, viola da gamba.

Music by Couperin le Grand, Rameau and others was performed. The musicians discussed the music, the composers, and the instrumental families to which the harpsichord and the viola da gamba belong. All the explanations were in French.

Mr. Aldrich described the construction and action of the harpsichord and played two solos, besides the dance suites and other pieces in which he accompanied Mr. Zighera.

Mr. Zighera spoke of the viola da gamba in relation to the others of the viol group. It resembles the violoncello, but has seven strings, tuned in fourths, with an interval of a third in the middle. It is played like a 'cello.

Mr. Zighera is a 'cellist with the Boston Symphony Orchestra. Mr. Aldrich, besides his concert work, lectures on music and writes for newspapers.

WHEELING, W. VA.
NEWS

3 - 1936

BOSTON SYMPHONY ~~IN~~ TWO CONCERTS

Wheeling music lovers will appreciate the news that the Boston symphony orchestra will give a Sunday matinee concert in Pittsburgh on their forthcoming visit to that city. Conductor Koussevitzky will bring his orchestra of 110 virtuoso players to Syria Mosque for a Saturday evening concert on December 12, followed by a Sunday afternoon concert the next day at three o'clock.

The Saturday program follows—Symphony in C major No. 34 (K 338)—Mozart; Divertimento from "Le Baiser de la Fee"—Stravinsky; Symphony in D minor—Franck; Sunday afternoon follows— Concerto in D minor for orchestra and organ—Vivaldi; (edited by A. Siloti; Prelude to "Lohengrin"— Wagner; Scherzo in G minor from the Octet, op. 20—Mendelssohn; (arranged from orchestra by the composer); Daphnis and Chloe" suite No. 2—Ravel; Symphony No. 5 in C minor—Beethoven.

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PRESS

DEC 2 - 1936

Boston Symphony To Play In Choral Union Program

Ann Arbor, Mich., Dec. 2— The Boston Symphony Orchestra of approximately one hundred and ten players, will be heard for the thirteenth time in Hill Auditorium, December 10.

This distinguished organization was heard in this series several times during the nineties and on intermittent occasions in later years. Since 1931, however, it has been heard annually in Hill Auditorium. Dr. Koussevitsky has brought this orchestra with its distinguished record of past accomplishments to a high state of perfection. On the occasion of its coming appearance, Dr. Koussevitsky has invited Joseph Brinkman of the piano faculty, to appear as soloist, performing the Piano Concerto No. 2 in E major, of Leo Sowerby, in its second hearing, Mr. Brinkman having been previously invited by Dr. Koussevitsky to perform at its premiere in Boston at an earlier December date.

The program in its entirety which Dr. Koussevitsky has provided, is as follows:

Overture, "The Roman Carnival," Berlioz; Prelude to "Lohengrin," Wagner; Scherzo in G minor from the Octet; Op. 20, Mendelssohn (arranged for orchestra by the composer); Concerto for Pianoforte and Orchestra No. 2 in E major, Sowerby, Joseph Brinkman; and Symphony No. 5 in C minor, Op. 67, Beethoven.

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, which will be heard in the Choral Union Series, Hill Auditorium, Ann Arbor, Thursday, December 10.

ALBANY, N. Y.
NEWS

DEC 3 - 1936

Aeolians Give Unsurpassed Performance at Art Institute

Boston Symphony Orchestra Ensemble Shows Restraint in Albany Appearance; Soloists Win High Praise for Work

By RAY A. MOWERS

This season's first demonstration of the value of understatement in musical performance was heard last night at the Institute of History and Art. In spite of the unpleasant weather prevailing, a larger than usual audience turned out to hear the program presented by the Aeolians, four members of the Boston Symphony Orchestra, and no one present had reason to regret the effort required to reach the hall.

It would be an idle waste of time to choose for special mention any one or two of the programmed numbers presented by the ensemble, for each was performed with gem-like finish and a superior degree of perfection.

At the same time, these skilled instrumentalists exercised a sense of restraint which gave their hearers the satisfying impression that at no time were their physical strength or their professional resources being taxed. This is rare in such a unit.

It is seldom, too, that the harp is heard in Albany as a solo instrument in such competent hands as those of Miss Nellie Zimmer of the Aeolians. Her presentation of the Renie "Legende" last night was a thing of surpassing beauty as well as a vehicle calculated to stamp the artist as among the topmost mistresses of her imposing instrument.

Something similar could well be said of the surpassingly competent performance of Minot Beale, violinist, in his solo appearances with Miss Zimmer accompanying. His demonstration of tone in the familiar Wilhelmj arrangement of Schubert's "Ave Maria" was equalled by his exhibition of sparkling technical equipment in the Sarasate "Malaguena."

On second thought, there was one number played by the ensemble deserving of special attention—the "Barcarole" by MacMillan. It was a superb example of what may be done to make modernistic idioms digestible for classicists when in the hands of a group touched with something akin to genius.

NASHVILLE, TENN.
TENNESSEAN

Long Lost Symphony Is Warmly Welcomed

BOSTON, Dec. 4.—(AP)—Lost

ALBANY, N. Y.
NEWS

DEC 2 - 1936

Boston Symphony Quartet to Play

Four accomplished members of the Boston Symphony Orchestra are to appear in a chamber music program tonight at the Institute of History and Art.

Local instrumentalists will be interested in the program for many reasons but principally because of the scheduled solo appearances of Minot Beale, violinist, and Miss Nellis Zimmer, harpist, both members of the quartet. The other artists in the distinguished ensemble are Carl Stockbridge, cellist, and George Madsen, flutist.

Mr. Beale's violin solos are to include Adamowski's "Aid de Ballet," Wilhelmj's setting for Schubert's "Ave Maria" and "Malagueana" by Sarasate.

Bach's "Bouree" will begin the harp solo group followed by Liadow's "Music Box" and Tournier's "Etude de Concert."

The ensemble will open the program with Valentini's Sonata in G Major. The finale will be the Dance of the Comedians from Smetena' ' "The Bartered Bride.' Their other numbers embrace the intermezzo from Delibes' "Naila," "Canto Amoroso" by Sammartini, "Flight of the Bumble Bee" by Rimsky-Korsakov, "Melodie" by Gluck, two intermezzi from Bizet's "Carmen," "Barcarole" by MacMilan "Nocturne" by Soppler.

LEOMINSTER, MASS.
ENTERPRISE

DEC 5 - 1936

Symphony

BOSTON, Dec. 5 (AP)—Lost

Note on New Symphony by Werner Josten

Premiere to Be Given at the Week-End Concerts of Boston Orchestra

An important change of program for this week's Friday afternoon and Saturday evening symphony concerts replaces Cassela's edition of a Clementi Symphony with a considerably shorter work in the same form by Werner Josten, which will be conducted by its composer; and two shorter scores. One of these, the Scherzo from Mendelssohn's Octet, is familiar here in Mendelssohn's own orchestration which Koussevitzky will employ; the other, Debussy's arrangement for orchestra of two of Eric Satie's static and exquisite "Gymnopedies," needs only the reminder that the scholarly and witty Satie had the celebrated festival of ancient Sparta in mind, the Gymnopaedia, named for the dances of naked youths in honor of Apollo.

Mr. Josten's "Symphony in F," only recently completed, is being performed for the first time anywhere. The Boston orchestra has previously played other music of Mr. Josten, including his symphonic movement, "Jungle," and his Concerto Sacro.

Two germinating motives, heard throughout the three movements, form a fundamental theme of the whole symphony. The first of these, by far the more important, is composed of the ascending notes F, A-flat, B-flat, C; the second rises and falls through four more notes, E-flat, F, E-flat, C. The brief, energetic first movement is based almost wholly on the theme of the mottos which are constantly varied according to well established contrapuntal practices and precepts. The Andante is a rondo in B major at the end of which an extended transitional passage—allegro moderato—swells from pianissimo to fortissimo and introduces the Finale without pause. This third movement, mainly in F major, contributes the expected affirmation —both of man's struggle and man's motto theme. Writing in a consistently contemporary idiom, Professor Josten is formally reminiscent of Beethoven, harmonically of Stravinsky. Perhaps the two are not an odd pair.

Antonio Vivaldi's "Spring" Concerto which opens the program is the first of the little symphonic poems called "The Four Seasons" by their composer, who presumably supplied the sonnets that explain them. Lettered parts of the poems appear in the score at the beginning of the passages to which they apply. Here is program-music at an early and explicit stage—also at a highly poetic one. In it Vivaldi

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AUBURN, N. Y.
CITIZEN ADVERTISER

DEC 2 - 1936

* * *

SANS HORSES—Sometimes I turn to the music columns for a glance at the current Carnegie Hall parade, and lately what impresses me particularly are the virtues singled out by the critical clan for special commendation. In almost every case, when dealing with orchestral conductors, these seem to be things the leaders haven't got.

Thus, Serge Koussevitsky, of the Boston Symphony, has just been praised for conducting "without fireworks," and Fritz Reiner earned a local magazine's approval for conducting "without compromise." Having been praised for everything else, Jose Iturbi is now achieving recognition for conducting "without a piano."

To continue the left-handed enumeration, a leading morning paper has been patting Eugene Ormandy on the back for conducting "witthout a score." Leopold Stokowski is bowling people over because he leads without a baton. Otto Klemperer used to cause favorable comment because he conducted without a podium, and John Barbirolli, the new Philharmonic maestro, now makes everyone take notice because he conducts without his eye-glasses.

The leader has still to come along who can conduct without an orchestra.

* * *

PITTSFIELD, MASS
EAGLE

DEC 4 - 1936

Boston Symphony Friends Have Meeting

Great Increase Reported in Membership and Pledges Toward Deficit

The Friends of the Boston Symphony Orchestra met at Symphony Hall in Boston yesterday afternoon. Edward A. Taft, chairman, reported a substantial increase this year in the society's membership and the amount of money pledged for this season's deficit of the orchestra.

The membership on Dec. 1 was 1502 and contributions already pledged total $55,000 against $36,000 at this time a year ago.

Miss Robinson Smith Attends

There were speeches by Attorney Bentley W. Warren, president of the orchestra trustees, and Jerome D. Green, director of the Harvard Tercentenary celebration. Several members from New York attended including Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Inc. The orchestra played for the Festival last summer.

After referring to the fact that the Boston Symphony has passed through six years during which deficits mounted and gifts decreased, without lowering of artistic standards, Mr. Warren said the last three years have been particularly difficult.

Had it not been for munificent financial assistance from two persons in particular, Mr. and Mrs. Ernest B. Dane, he continued, it might not have been possible to come through these three seasons without impairment of the orchestra's standards.

Mr. Warren at this point announced what he called a "super-subsidy" from Mr. and Mrs. Dane —an offer to pay personally three years' back taxes on the Symphony Hall property. These taxes are said to be between $20,000 and $30,000.

Endowment Fund, $537,000

With this debt cleared, Mr. Warren said, it will be possible to apply the $72,000 legacy from the late Belle Hunt to the Boston Symphany's endowment fund. With this addition the endowment fund is brought to $537,000.

Mr. Warren, in considering the present brilliant status of the orchestra as an artistic institution, remarked that the Friends were not asked to support a moribund institution, but one which, in the opinion of some judges, holds leading place among the orchestras of America.

Mr. Taft was chosen to serve another year as chairman. A rising vote of thanks was given Mr. and Mrs. Dane, and a further resolution was passed thanking out-of-city contributors for their gifts. It was also resolved that each member be expected to secure another member during the season.

Mr. Taft announced that pledges made last season came to within $2100 of covering that season's deficit. The remaining amount, he added, was later subscribed and accounts were balanced.

Jerome D. Green spoke on the Boston Symphony's share in the academic celebration at Harvard University last September.

Dr. Serge Koussevitzky conducted a small orchestra of Symphony men in the Haydn Symphony in B-flat, No. 102.

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Dec. 5/36

NEW YORK, N. Y.
EVENING POST

SALAAMS

To **Critic William James Henderson**, who yesterday celebrated his eighty-first birthday;

To **Pianist Moriz Rosenthal**, who plays in the truly "grand manner";

To **Conductor Serge Koussevitzky**, who is responsible for the present exalted state of the Boston Symphony Orchestra;

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PORTLAND, ME.
NEWS

110

DEC 2 - 1936

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Vollard did on a grand scale what many so-called collectors here do on a small. The ranks of New York "society" are dotted with supposedly wealthy art lovers who make a noisy show of supporting American art. Actually they are dealers who trail along after starving artists until one of the brush wielders begins to make a name for himself. Then they slip in and purchases canvases for a few dollars, which they hold until the rising reputation of the painter enables them to resell at a considerable profit.

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LAWRENCE, MASS.
EAGLE

DEC 5 - 1936

SYMPHONY LOST 100 YEARS HEARD IN HUB

Clementi's Opus in D Major Played By Symphony Orchestra There

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"It will be played soon by everybody," he asserted enthusiastically. "I'm going to play it in New York on the next trip."

YPSILANTI, MICH.
PRESS

DEC 2 - 1936

Boston Symphony To Play In Choral Union Program

Ann Arbor, Mich., Dec. 2— The Boston Symphony Orchestra of approximately one hundred and ten players, will be heard for the thirteenth time in Hill Auditorium, December 10.

This distinguished organization was heard in this series several times during the nineties and on intermittent occasions in later years. Since 1931, however, it has been heard annually in Hill Auditorium. Dr. Koussevitsky has brought this orchestra with its distinguished record of past accomplishments to a high state of perfection. On the occasion of its coming appearance, Dr. Koussevitsky has invited Joseph Brinkman of the piano faculty, to appear as soloist, performing the Piano Concerto No. 2 in E major, of Leo Sowerby, in its second hearing, Mr. Brinkman having been previously invited by Dr. Koussevitsky to perform at its premiere in Boston at an earlier December date.

The program in its entirety which Dr. Koussevitsky has provided, is as follows:

Overture, "The Roman Carnival," Berlioz; Prelude to "Lohengrin," Wagner; Scherzo in G minor from the Octet; Op. 20, Mendelssohn (arranged for orchestra by the composer); Concerto for Pianoforte and Orchestra No. 2 in E major, Sowerby, Joseph Brinkman; and Symphony No. 5 in C minor, Op. 67, Beethoven.

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, which will be heard in the Choral Union Series, Hill Auditorium, Ann Arbor, Thursday, December 10.

NASHVILLE, TENN.
TENNESSEAN

Long Lost Symphony Is Warmly Welcomed

BOSTON, Dec. 4.—(AP)—Lost

ALBANY, N. Y.
NEWS

DEC 3 - 1936

Aeolians Give Unsurpassed Performance at Art Institute

Boston Symphony Orchestra Ensemble Shows Restraint in Albany Appearance; Soloists Win High Praise for Work

By RAY A. MOWERS

This season's first demonstration of the value of understatement in musical performance was heard last night at the Institute of History and Art. In spite of the unpleasant weather prevailing, a larger than usual audience turned out to hear the program presentted by the Aeolians, four members of the Boston Symphony Orchestra, and no one present had reason to regret the effort required to reach the hall.

It would be an idle waste of time to choose for special mention any one or two of the programmed numbers presented by the ensemble, for each was performed with gem-like finish and a superior degree of perfection.

At the same time, these skilled instrumentalists exercised a sense of restraint which gave their hearers the satisfying impression that at no time were their physical strength or their professional resources being taxed. This is rare in such a unit.

It is seldom, too, that the harp is heard in Albany as a solo instrument in such competent hands as those of Miss Nellie Zimmer of the Aeolians. Her presentation of the Renie "Legende" last night was a thing of surpassing beauty as well as a vehicle calculated to stamp the artist as among the topmost mistresses of her imposing instrument.

Something similar could well be said of the surpassingly competent performance of Minot Beale, violinist, in his solo appearances with Miss Zimmer accompanying. His demonstration of tone in the familiar Wilhelmj arrangement of Schubert's "Ave Maria" was equaled by his exhibition of sparkling technical equipment in the Sarasate "Malaguena."

On second thought, there was one number played by the ensemble deserving of special attention—the "Barcarole" by MacMillan. It was a superb example of what may be done to make modernistic idioms digestible for classicists when in the hands of a group touched with something akin to genius.

The program, we regret to report, afforded no opportunity to hear in solo the flute of George Madsen nor the 'cello of Carl Stockbridge, both of whom in the ensemble playing gave evidence of tonal skill as well as technical achievement of a high order.

Four accomplished members of the Boston Symphony Orchestra are to appear in a chamber music program tonight at the Institute of History and Art.

Local instrumentalists will be interested in the program for many reasons but principally because of the scheduled solo appearances of Minot Beale, violinist, and Miss Nellis Zimmer, harpist, both members of the quartet. The other artists in the distinguished ensemble are Carl Stockbridge, cellist, and George Madsen, flutist.

Mr. Beale's violin solos are to include Adamowski's "Aid de Ballet," Wilhelmj's setting for Schubert's "Ave Maria" and "Malagueana" by Sarasate.

Bach's "Bouree" will begin the harp solo group followed by Liadow's "Music Box" and Tournier's "Etude de Concert."

The ensemble will open the program with Valentini's Sonata in G Major. The finale will be the Dance of the Comedians from Smetena' ' "The Bartered Bride.' Their other numbers embrace the intermezzo from Delibes' "Naila," "Canto Amoroso" by Sammartini, "Flight of the Bumble Bee" by Rimsky-Korsakov, "Melodie" by Gluck, two intermezzi from Bizet's "Carmen," "Barcarole" by MacMillan "Nocturne" by Soppier.

LEOMINSTER, MASS.
ENTERPRISE

DEC 5 - 1936

Symphony

BOSTON, Dec. 5 (AP)—Lost

Note on New Symphony by Werner Josten

Premiere to Be Given at the Week-End Concerts of Boston Orchestra

An important change of program for this week's Friday afternoon and Saturday evening symphony concerts replaces Cassela's edition of a Clementi Symphony with a considerably shorter work in the same form by Werner Josten, which will be conducted by its composer; and two shorter scores. One of these, the Scherzo from Mendelssohn's Octet, is familiar here in Mendelssohn's own orchestration which Koussevitzky will employ; the other, Debussy's arrangement for orchestra of two of Eric Satie's static and exquisite "Gymnopedies," needs only the reminder that the scholarly and witty Satie had the celebrated festival of ancient Sparta in mind, the Gymnopaedia, named for the dances of naked youths in honor of Apollo.

Mr. Josten's "Symphony in F," only recently completed, is being performed for the first time anywhere. The Boston orchestra has previously played other music of Mr. Josten, including his symphonic movement, "Jungle," and his Concerto Sacro.

Two germinating motives, heard throughout the three movements, form a fundamental theme of the whole symphony. The first of these, by far the more important, is composed of the ascending notes F, A-flat, B-flat, C; the second rises and falls through four more notes, E-flat, F, E-flat, C. The brief, energetic first movement is based almost wholly on the theme of the mottos which are constantly varied according to well established contrapuntal practices and precepts. The Andante is a rondo in B major at the end of which an extended transitional passage—allegro moderato—swells from pianissimo to fortissimo and introduces the Finale without pause. This third movement, mainly in F major, contributes the expected affirmation —both of man's struggle and man's motto theme. Writing in a consistently contemporary idiom, Professor Josten is formally reminiscent of Beethoven, harmonically of Stravinsky. Perhaps the two are not an odd pair.

Antonio Vivaldi's "Spring" Concerto which opens the program is the first of the little symphonic poems called "The Four Seasons" by their composer, who presumably supplied the sonnets that explain them. Lettered parts of the poems appear in the score at the beginning of the passages to which they apply. Here is program-music at an early and explicit stage—also at a highly poetic one. In it Vivaldi takes his place in a field that has been cultivated by Liszt and Strauss. But his illuminating accomplishment requires only an organ, cembalo, and strings. Molinari's edition of the work will be used at the first performance in Boston.

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PITTSFIELD, MASS
EAGLE

DEC 4 - 1936

Boston Symphony Friends Have Meeting

Great Increase Reported in Membership and Pledges Toward Deficit

The Friends of the Boston Symphony Orchestra met at Symphony Hall in Boston yesterday afternoon. Edward A. Taft, chairman, reported a substantial increase this year in the society's membership and the amount of money pledged for this season's deficit of the orchestra.

The membership on Dec. 1 was 1502 and contributions already pledged total $55,000 against $36,000 at this time a year ago.

Miss Robinson Smith Attends

There were speeches by Attorney Bentley W. Warren, president of the orchestra trustees, and Jerome D. Green, director of the Harvard Tercentenary celebration. Several members from New York attended including Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Inc. The orchestra played for the Festival last summer.

After referring to the fact that the Boston Symphony has passed through six years during which deficits mounted and gifts decreased, without lowering of artistic standards, Mr. Warren said the last three years have been particularly difficult.

Had it not been for munificent financial assistance from two persons in particular, Mr. and Mrs. Ernest B. Dane, he continued, it might not have been possible to come through these three seasons without impairment of the orchestra's standards.

Mr. Warren at this point announced what he called a "super-subsidy" from Mr. and Mrs. Dane —an offer to pay personally three years' back taxes on the Symphony Hall property. These taxes are said to be between $20,000 and $30,000.

Endowment Fund, $537,000

With this debt cleared, Mr. Warren said, it will be possible to apply the $72,000 legacy from the late Belle Hunt to the Boston Symphony's endowment fund. With this addition the endowment fund is brought to $537,000.

Mr. Warren, in considering the present brilliant status of the orchestra as an artistic institution, remarked that the Friends were not asked to support a moribund institution, but one which, in the opinion of some judges, holds leading place among the orchestras of America.

Mr. Taft was chosen to serve another year as chairman. A rising vote of thanks was given Mr. and Mrs. Dane, and a further resolution was passed thanking out-of-city contributors for their gifts. It was also resolved that each member be expected to secure another member during the season.

Mr. Taft announced that pledges made last season came to within $2100 of covering that season's deficit. The remaining amount, he added, was later subscribed and accounts were balanced.

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NEWS

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ALBANY, N. Y.
TIMES-UNION

DEC 3 - 1936

Weather Unable to Deter Albany Music Lovers

By EDGAR S. VAN OLINDA

It was to be expected that four soloists from the Boston Symphony orchestra would result in a very delightful evening of unusual chamber music, but the large audience last evening at the Albany Institute of History and Art to hear the Aeolians, owing to the weather, was quite unexpected.

The group consists of Minor Beale, violin; Carl Stockbridge, cello; George Madsen, flute, and Nellie Zimmer, harp. The proprogram opened with the Sonata in G Major by Valenti which was played with much attention to detail, fine tone ensemble and a refinement which showed the result of an association with its famous parent body.

TWO SOLOS.

A Minuet from Bizets L'Arlesienne Suite, the Conto Amoroso and an effective arrangement of the "Flight of the Bumble Bee" which constituted the first half of the concerted numbers. Gluck's lovely melody from Orpheus, two intermezzi from "Carmen," a more modern treatment of the MacMillan "Barcarole," a nocturne of Doppler and the spirited "Dance of the Comedians" from Smetana's "The Bartered Bride" completed the programmed numbers, to which were added as encores a "Gavotte" by Gossec and "To a Wild Rose" by MacDowell, the gifted American composer.

Two members of the group were heard in solo work. Miss Zimmer, a very attractive young lady played a Bach air and a very interesting Legende by Renie on the harp, displaying a great variety of color and intuitive musical concept of her offerings.

Mr. Beale, whose leadership during the evening was apparent at all times proved to be a technician of high order with a tone of unusual "human appeal" a musical ripeness and stylistic mastery evidenced by his musicianly conception of his group of solos which included the "Air de Ballet of Ademowski," the Schubert's "Ave Maria" and "Malaguena" of Sarsate. Miss Zimmer, as accompanist on the harp for Mr. Beale's group was in a great measure responsible for the concerted perfection of the two instruments.

Unusual treatment of many of the more familiar airs and the wisdom of not injecting a strident striving after tonalistic fireworks in a program that lent itself to the quiet contemplation of exquisite color effects was reflected in the interest and appreciation of the audience.

WORCESTER, MASS.
TELEGRAM

DEC 5 - 1936

BOSTON SYMPHONY PLAYS 'LOST' PIECE

Clementi Composition Gets Its First Hearing

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"It is a beautiful work. And that third movement, the minuetto, it is not like a minuetto one would expect to have been written at that period. It is certainly individual."

The symphony helps fill in a 100-year gap in musical history. Clementi, a contemporary of Beethoven, was widely recognized for his piano sonatas, some of which were held in high esteem by the great German master.

Yet, when Clementi died near London in 1832, bequeathing his large estates and all his manuscripts to his widow, none of the symphonic scores could be found.

In 1917, Dr. William Cummings, London music scholar died, and in a chest in his attic were found a number of Clementi manuscripts.

The Library of Congress of the United States purchased the manuscripts at public auction soon after.

NEW YORK, N. Y.
EVENING POST

DEC 5 - 1936

LOST CLEMENTI SYMPHONY COMES TO LIFE IN BOSTON

BOSTON, Dec. 5 (UP).—Music lovers hailed today the long-lost Italian masterpiece, "Symphony in D Major" by Muzio Clementi, brought to life in America by the Boston Symphony Orchestra last night in a premiere cheered by 2,500.

The symphony, composed in 1817 but never published, vanished mysteriously more than a century ago. Clementi died in England in 1832 at the age of eighty.

Alfredo Casella, Italian composer, re-assembled the masterpiece two years ago. He proved that an incomplete symphony in the Library of Congress could be completed by adding as its opening movement a fragment that had lain in the British museum since 1871 without its real identity having been established.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 5 - 1936

Boston Symphony Plays 'Lost' Opus of Clementi

Koussevitzky Presents Work for First Time in America

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Dr. Koussevitzky described Alfredo Casella's revision as "mignificent."

During the intermission, Dr. Koussevitzky read a message expressing "good wishes," from Mrs. Cecilia Clementi Pitman, of Bronxville, N. Y., who said she was a great granddaugher of Clementi.

ALVA, OKLA .
RECORD

DEC 6 - 1936

'LOST' SYMPHONY IS PLAYED IN BOSTON

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NEW YORK, N. Y.
SUN

DEC 5 - 1936

The New Records

Review of Year's Distinguished Orchestral Records—Also, an Interesting Letter.

By IRVING KOLODIN.

The dizzy pace at which symphonies, concertos, sonatas, and whole operas have been added to the record catalogues in recent years has been by no means slackened in the twelve months past; and certainly the general level of recording has never been so high. The quantity of desirable records has thus never been so great, and even the discriminating record collector may well ponder the choice of items which are outside the range of his specialized interests.

For others, who wish to contribute to a friend's growing library of records, the woods and the trees mingle in hopeless profusion. Here, then, is a listing of the year's more distinguished orchestral recordings, which satisfy a three-point evaluation: enduring musical worth, excellence of interpretation, and efficiency of recording. Recommendations in other categories will be made next week.

Orchestral Albums.

Symphonies: Beethoven No. 5, by Felix Weingartner and the London Philharmonic. (Five twelve-inch Columbia records.) Insist on Album Set 254, which replaces the earlier issue, No. 178.

Beethoven No. 7, by Arturo Toscanini and the Philharmonic-Symphony Orchestra. (Five twelve-inch Victor records.)

Berlioz "Fantastique," by Selmar Meyerowitz and the Paris Orchestra Symphonique. (Six twelve-inch Columbia records.)

Brahms No. 2, by Sir Thomas Beecham and the London Philharmonic. (Five twelve-inch Columbia records.)

Hydn No. 99, in E flat, by Beecham and the London Philharmonic. (Three twelve-inch Columbia records.)

Mendelssohn "Italian," by Serge Koussevitzky and the Boston Symphony. (Three twelve-inch Victor records.)

Vaughan Williams's "London," by Sir Henry Wood and the Queen's Hall Orchestra. (Five twelve-inch Decca records.)

Walton No. 1, by Sir Hamilton Harty and the London Symphony. (Six twelve-inch Decca records.)

Concertos: Beethoven Violin, by Fritz Kreisler, with John Barbirolli and the London Philharmonic. (Six twelve-inch Victor records.)

Beethoven, No. 2, for piano, by Artur Schnabel, with Malcolm Sargent conducting the London Philharmonic. (Four twelve-inch Victor records.)

Brahms, No. 2, for piano, by Schnabal, with Adrian Boult and the B. B. C. Orchestra. (Six twelve-inch Victor records.)

Prokofieff Violin, by Joseph Szigeti, with Beecham and the London Philharmonic. (Three twelve-inch Columbia records.)

Sibelius Violin, by Jascha Heifetz, with Beecham and the London Philharmonic. (Four twelve-inch Victor records.)

Bach "Brandenburg," Nos. 1 to 6, by Adolf Busch and a chamber orchestra. (Fourteen twelve-inch Columbia records.)

Miscellaneous Orchestral.

Dvorak, eight Slavonic dances, by Vaclav Talich and the Czech Philharmonic. (Four twelve-inch Victor records.)

Strauss, J., "Thunder and Lightning" Polka, by Arthur Fiedler and the Boston "Pops" Orchestra. (One ten-inch Victor record.)

Strauss, J., "Pizzicato" Polka, by Eugene Ormandy and the Minneapolis Orchestra. (One ten-inch Victor record.)

Rossini, "William Tell" overture, by Beecham and the London Philharmonic. (Two twelve-inch Columbia records.)

Rossini, "Italiana in Algieri," by Toscanini and the Philharmonic Symphony. (One twelve-inch Victor record, available December 16.)

Wagner, "Faust" overture, by Beecham and the London Philharmonic. (Two twelve-inch Columbia recordls.)

Wagner, "Goetterdaemmerung," and "Lohengrin" excerpts, "Siegfried Idyll," by Toscanini and the Philharmonic Symphony. (Five twelve-inch Victor records.)

Correspondence.

A recent letter writer from Mount Vernon, N. Y., voices a plaint that has a familiar ring. The subject is "sale records," and she says: "It seems unbelievable that a record listed at $2 is being sold for 75 cents, if it is really worth the $2 in the first place."

Without dabbling in the question of a record's original worth (which might invite endless discussion) it is important to realize this point: Sales are frequently the result of an effort by the manufacturing company to realize ready money on its stock of masters. By contracting to furnish a large shop with a 100,000 copies of various records, many economies can be effected. In addition, many of the titles have been superseded by more recent recording, which means that the market value of the earlier version is sharply reduced. In many cases, this original version could not be sold in competition with a technically better record costing no more.

Symphony Lost More Than 100 Years Played Here for First Time in U. S.

A symphony which has been lost for more than a century, the work of Muzio Clementi, great Italian piano virtuoso, who died in 1832, was played yesterday for the first time in America by the Boston Symphony orchestra.

A critical musical audience hailed with delighted applause the "Opus in D major," restored by Alfredo Casella, Italian composer and pianist, from long-neglected manuscript fragments found in museums and libraries, and Dr. Serge Koussevitsky, conductor, said the symphony would in future be "an indispensable part of the standard repertory."

"This symphony soon will be played by everybody," said Dr. Koussevitzky after the performance. "I am going to play it in New York on my next trip.

"It is a beautiful work, and the third movement, the minuette, is not like a minuette one would expect to have been written at that period. It is certainly individual."

"Casella's revision of the Clementi manuscripts is magnificent," he added.

During the intermission at the symphony concert, Dr. Koussevitzky read a message from Mrs. Cecelia Clementi Pitman of Bronxville, N.Y., a great-granddaughter of the composer, expressing good wishes.

Clementi, born at Rome in 1752, spent most of his life in England. He was a finished piano virtuoso, and composed 106 sonatas for the piano. His early works were the first of this type to bear the modern form. He toured Europe frequently, both as pianist and conductor and at Vienna in 1781 engaged in a contest with Mozart, in which, however, no decision was rendered.

It is known that he composed a score of symphonies, probably in the period between 1786 and 1824, but only two of these were printed. His manuscripts were bequeathed to his widow, but the symphonies dropped out of sight.

The sources from which Casella made his restoration were incomplete and tattered manuscript in the possession of the Library of Congress and the British Museum. The latter institution in 1871, obtained, in some unexplained manner a number of Clementi manuscripts which were catalogued as "sketches."

After the death in 1917 of Dr. William Cummings, London music scholar, a number of Clementi manuscripts were found in a chest in his attic. They were purchased at public auction some time later for the Library of Congress.

B. Herald Dec. 5/36

NEW YORK, N. Y.
TIMES

DEC 5 - 1936

LOST CLEMENTI ITEM HAS ITS PREMIERE

Romantic History Enhances the Charm of Century-Old Symphony by Italian.

HIDDEN IN LONDON ATTIC

Koussevitzky Presents It With Boston Orchestra in Form Prepared by Casella.

BOSTON, Dec. 4 (AP).—Lost for a century, a symphony by the famous Italian pianist, Muzio Clementi, received its first hearing in the United States today at the hands of the Boston Symphony Orchestra. The performance, conducted by Serge Koussevitzky, received warm applause.

Written some time between 1785 and 1824, the music, critics agreed, was melodious, beautiful and individual. After the performance, Dr. Koussevitsky predicted that the opus in D major was bound to become "an indispensible part of the standard répertoire."

"It will be played soon by everybody," he asserted enthusiastically. "I'm going to play it in New York on the next trip. It is a beautiful work. And that third movement, the minuetto, it is not like a minuetto one would expect to have been written at that period. It is certainly individual."

The symphony helps fill in a 100-year gap in musical history. Clementi, a contemporary of Beethoven, was widely recognized for his piano sonatas, some of which were held in high esteem by the great German master. He also was known to have written about twenty symphonies, widely popular in their day.

When Clementi died, near London in 1832, bequeathing his large estate and all his manuscripts to his widow, none of the symphonic scores could be found. Only two of them had been printed, and the others dropped from public knowledge.

In 1917, Dr. William Cummings, London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder. How they came into Dr. Cummings's possession remains a mystery.

The Library of Congress of the United States purchased the manuscripts at public auction soon afterward and musicologists attempted to weave them together. Alfredo Casella, noted Italian composer-pianist-scholar, completed four symphonies by his own filling in and with the aid of fragmentary manuscripts that inexplicably had come into the possession of the British Museum in 1871. These had rested in dusty oblivion for years, catalogued as "sketches."

Dr. Koussevitzky described Mr. Casella's revision as "magnificent."

During the intermission, Dr. Koussevitzky read a message expressing "good wishes" from Mrs. Cecilia Clementi Pitman of Bronxville, N. Y., who said she was a great-granddaughter of the composer.

Nickerson's since the turn of the century.

Globe Dec 5

WOMAN HOPES TO HEAR GREAT-GRANDFATHER'S LONG LOST SYMPHONY

BRONXVILLE, N Y, Dec 4 (A P)—Mrs Cecilia Clementi Pitman expressed the hope tonight she might some time hear her great-grandfather's symphony, revived today by the Boston Symphony Orchestra after its score had lain lost for a century in a London trunk.

She commented that the love for music which made her ancestor, Muzio Clementi, a noted Italian pianist, apparently still ran in the family, since she played the viola, and occasionally participated in home chamber musicales.

Mrs Pitman, wife of H. Minot Pitman, editor of a New York genealogical service, said she is the daughter of Arthur Lacey-Baker, a grandson of Clementi and an internationally known English choirmaster.

She still had, she said, a comb which belonged to the composer and a memorial ring once worn by her grandmother containing a lock of Clementi's hair.

ws of the Screen

Boston Transcript

Orchestras Afield

In New York

The New York Philharmonic-Symphony Society, led by John Barbirolli, will play Mehul's Overture to "Les deux Aveugles de Tolede," Haydn's 'Cello Concerto in D major, the Venusberg Music from "Tannhaeuser" and Mendelssohn's "Italian" Symphony at its concerts this evening and tomorrow afternoon. On Saturday evening and Sunday afternoon the program will consist of Beethoven's Symphony in B-flat major, Weber's 'Cello Concerto in D major, "On Hearing the First Cuckoo in Spring" by Delius, the Scherzo from Mendelssohn's Octet and Respighi's "Rossiniana." At all the concerts Gaspar Cassado will be the 'cello soloist.

In Philadelphia

Eugene Ormandy will lead the Philadelphia Orchestra in its concerts tomorrow afternoon and Saturday evening. The program will consist of Sibelius's Third Symphony, Kodaly's "Galanta Dances," "Tod und Verklaerung" by Strauss, vocal excerpts from Wagner's "Lohengrin" and "Die Walkuere" and Verdi's "Othello." Lauritz Melchior will be the tenor soloist.

In Cleveland

The Cleveland Orchestra, Artur Rodzinski conductor, will play Arthur Shepherd's "Horizons," Prokofiev's Violin Concerto and Dvorak's "New World" Symphony at its concerts this evening and Saturday evening. Joseph Fuchs, concertmaster of the Orchestra, will be the soloist.

In Chicago

Bach's Fourth Suite in D major, Luening's Two Symphonic Variations, Shostakovitch's First Symphony and Chopin's Piano Concerto in F minor will be played by the Chicago Symphony Orchestra, Frederick Stock conductor, this evening and tomorrow afternoon. Jan Smeterlin will be the solo pianist.

In Cincinnati

The Cincinnati Symphony Orchestra, Eugene Goossens conductor, will sponsor and partake in performance of "La Tosca" tomorrow and Saturday evenings. The cast will contain, among others, Lotte Lehmann and Armand Tokatyan. Wilhelm von Wymetal, Jr., is the producer and stage director.

In Detroit

Fritz Reiner will conduct the Detroit Symphony Orchestra at its concert this evening, when the program will consist of Toccata and Fugue in D minor by Bach-Leonardi, Beethoven's "Eroica" Symphony, Stravinsky's "Fire-Bird" and "Till Eulenspiegel" by Strauss.

In St. Louis

The St. Louis Symphony Orchestra under Vladimir Golschmann will give the first performances of John Kessler's Introductions and Fugue tomorrow afternoon and Saturday evening. The rest of the program will consist of the Glazunov Violin Concerto, Stravinsky's "Fire-Bird," "Forest Murmurs" from "Siegfried" and the Overture to "Tannhaeuser." Scipione Guidi, the Orchestra's concertmaster, will be the soloist.

"Lohengrin" and "Martha" Presented at Opera House

The San Carlo Opera Company presented Wagner's "Lohengrin" at the Opera House last night, a large audience giving evidence of considerable enjoyment. Bianca Saroya sang the part of Elsa, and Dimitri Onofrei appeared in the title role. The other principals were Harold Kravitt as King Henry, Mario Valle as Frederick and Florence Wylde as Ortrud. Carlo Peroni conducted.

In the afternoon "Martha" was the bill. It was sung in English by a cast made up of Lucille Meusel as Lady Harriet, Charlotte Bruno as Nancy, Rolf Gerard as Lionell, Stefan Kozakevich as Plunkett, Francesco Curci as the sheriff and Natale Cervi as Tristan. Mr. Peroni conducted.

Positive film in technicolor from the David O. Selznick production, "The Garden of Allah," co-starring Marlene Dietrich and Charles Boyer, has been forwarded by Selznick International to the Graphic Arts Department of Stanford University. The Palo Alto institution requested the film clips as a basis of study for students interested in motion pictures.

Symphony Concert Series

By WILLIAM T. CHASE, JR.

A musical event of rare importance—the first performance in America of a symphony that had been lost 100 years—occurred in Symphony hall yesterday afternoon at the eighth of the regular series of concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting. The symphony was by Muzio Clementi, late 18th and 19th century Italian composer, and was the second in D major of four now in the Library of Congress at Washington. It was presented as revised by the talented Alfredo Casella. Companion pieces for the Clementi were Handel's delightful Concerto Grosso for String Orchestra, Opus 6, and three Wagner excerpts, "A Siegfried Idyl," "Forest Murmurs" from "Siegfried" and the Overture to "Tannhaeuser."

Until the past year or so, generally speaking, Clementi's fame rested on his progressive piano studies, "Gradus and Parnassum," and his perfecting of the piano form. He was known to have composed a number of symphonies and achieved a considerable success with them in London and on the Continent. But they were not printed and disappeared some time after his death. He was born in Rome in 1752 and died in England in 1832. Indications of his ability as a symphonist were found in several manuscript fragments that drifted into the possession of the British Museum, but it was not until the death of an English musicologist in 1924 that anything resembling complete symphonies came to light. The manuscripts were purchased at public auction for our Library of Congress.

And fantastic as it may seem, there they remained in Washington until Alfredo Casella began studying them in October of 1934. He revised and pieced them together industriously. The Second Symphony in D major was complete except for portions of the first movement and these Mr. Casella identified with pages in the British Museum. This symphony was given in Rome in January of this year. And, thanks entirely to Mr. Casella, we had the opportunity of hearing the work in its initial presentation in this country yesterday. It proved a delightful addition to the literature of the symphony.

Some of the advance reports declared that the Clementi discoveries were comparable to the Beethoven symphonies. In the case of the D major symphony, at least, this was slightly exaggerating the caliber of the man who was born before Mozart and outlived Beethoven. Nevertheless the piece was just as good as several of the Haydn and the Mozart symphonies that are played more or less frequently. It opened with a lively and well developed first movement. The second, larghetto cantabile, was completely charming in the Mozart manner and made use of an interesting canon toward the end. The third was a minuetto pastorale and the finale nicely combined various themes and worked to an effective climax.

Altogether the Clementi turned out to be a major contribution, fully deserving of a place in the repertoire of all major orchestras. It is to be hoped, too, after such a fine beginning, that the other "lost" symphonies will shortly be made available hereabouts. Dr. Koussevitzky and the orchestra were at their best throughout the afternoon. The strings were brilliant in the Handel and the Overture to "Tannhaeuser" was given a magnificent performance. Just after the intermission Dr. Koussevitzky read a telegram of "best wishes" from the great-granddaughter of Clementi, adding the finishing touch to an afternoon of superb achievements. The concert will be repeated tonight.

BROOKLYN, N. Y.
CITIZEN
DEC 5 - 1936

Zimbalist to Give Silver Jubilee Recital at Carnegie on Tuesday

Efrem Zimbalist's recital in Carnegie Hall Tuesday evening, Dec. 8 will represent the completion of twenty-five years since he made his American debut. Samuel Chotzinoff will be at the piano.

Zimbalist, as a young man in his 20's, was first heard by an American audience on Oct. 27, 1911 when he appeared as guest soloist with the Boston Symphony Orchestra. The following week he played at Carnegie Hall.

Dec. 5/36 Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Serge Koussevitzky conducted the first American performance at the Symphony concert yesterday of a century-old novelty—a Symphony in D by Muzio Clementi. This long-lost work of a musician widely known in his time, but now merely a name in reference books, was warmly received by the Friday audience. The concert began with Handel's G minor Concerto Grosso, Op 6, No. 6, and was finished with three items by Wagner, the "Siegfried Idyll," the "Forest Murmurs" from "Siegfried" and the Overture to "Tannhaeuser."

Public interest in Clementi's Symphony was given an added filip when, just after intermission, Dr Koussevitzky read from the stage the following telegram: "Best wishes for the Clementi. (Signed.) His great-granddaughter, Cecilia Clementi Pitman." This reviewer, who was privileged to see the telegram after the concert, observed that it had been sent from Bronxville, N Y.

The Symphony in D has had a curious history. Together with other symphonies by Clementi, it was lost for more than 100 years. Alfredo Casella, the contemporary Italian, who has revised it, inspected the manuscript score, complete except for the introduction and the beginning of the first allegro, at the Congressional Library at Washington, D C, in 1934. Through the efforts of Carl Engel, chief of the music division, the library had acquired the score in a batch of Clementi manuscripts at a London auction sale in 1917. Mr Casella, pursuing his detective work, decided that the real beginning of the symphony was a symphonic introduction and part of an allegro which had been in possession of the British Museum since 1871. He put the two together and presto! there was a complete symphonic work, as he expressed it, "—entirely ready for performance."

A Roman Transplanted

One can envy Muzio Clementi for the time in which he lived. He was four years older than Mozart and died five years after Beethoven. His 80 years covered the span from 1752 to 1832; he witnessed the beginnings of the modern symphonic school, the whole career of Beethoven, and the emergence of the romantic age.

Clementi was a Roman transplanted to England. A virtuoso pianist, he traversed Europe on concert tours. His piano works were favorably regarded by Beethoven, who took some ideas from Clementi's piano style. Clementi's fame rests today upon a portion of his piano pieces. Of his symphonies, two early ones were published while he lived, though others were performed and, according to written accounts, were well-liked.

Mozart, Haydn and Beethoven were the three giants of their own time. So great was their genius they eclipsed their highly talented contemporaries, of whom Clementi was one. For this reason it is inevitable that one speak of the Symphony in D in terms of Mozart and Beethoven, with whose music that of Clementi has points of similarity.

Melodious and Dashing

The Symphony in D is melodious, dashing, constructed after formal patterns of the 18th century, yet with episodic touches of a later period. The material is plainly individual, of a Latin ardor that neither Mozart nor Beethoven, naturally, possessed. Clementi's turns of phrases have a grace easily identified with Mozart, but that was simply a manner then common. If the scoring for orchestra calls up the epithet "Beethovenian" there is still the fact that Haydn and even Mozart in their last symphonic music employed the orchestra's resources with a boldness which heralded the middle period of Beethoven. It is likely that the elements of this orchestral style were more or less common currency. Because Beethoven carried them to furthest development we mistakenly honor him as their originator.

The minuetto of the Symphony in D is neither 18th century nor does it share the rough humor of Beethoven's scherzos. Instead, the phrases are long, flowing and demand a faster tempo than those of Mozart. This movement shows most of all the original qualities of Clementi's talent.

The orchestra and Dr Koussevitzky performed the Symphony most brilliantly. The same adverb is applicable to everything else on the program, though the conductor still forces the brass at the end of the "Tannhaeuser" Overture.

C. W. D.

ALBANY, N. Y.
NEWS

DEC 5 - 1936

LONG-LOST MUSICAL PIECE IS CHEERED

Boston—(UP)—Music lovers hail-

Phil B

Herald Dec. 5/36

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The eighth regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Handel
Concerto Grosso for strings Op. 6 no 6 in G minor.
Clementi
Symphony in D (revised by Alfred Casella)
Wagner................."A Siegfried Idyl"
Wagner
Forest Murmurs from "Siegfried"
Wagner........Overture to "Tannhaeuser"

Dr. Koussevitzky read a telegram at yesterday's concert which he had received from the great-great-granddaughter of Clementi, in which the hope was expressed that the recently discovered symphony would meet with success. The good lady need not have felt any anxiety as to the performance of her ancestor's music by this orchestra and under this conductor. Indeed the interpretation appeared to be remarkably sympathetic. Probably anxiety, if there was any, should concern only the music itself, lest it should prove to be less than the praise bestowed on it by Mr. Casella in the full flush of his discovery and the victory he obtained in restoring some of Clementi's last works.

If Casella erred at all in that enthusiastic article in La Revue Musicale, where he made known to the world at large the results of his labors, it was only in ascribing a national importance to the Clementi symphonies (judging, that is, from the work presented for the first time in America yesterday). For the music is universal and not narrowly Italian in feeling. It is perhaps fair to infer the workings of a genial and logical (therefore Latin) spirit exercising on the musical thought of the time. Mr. Casella may have wished to please Mussolini by finding a great Italian symphonist for the grandeur of Rome. Instead, and of greater importance, he has enriched the world.

Let us say at once that this symphony is singularly delightful, a real treasure that has been unearthed. There is nothing of the mature Beethoven in it, which is rather a relief. On the contrary it can stand on its own merits and has more affinity with the later works of Haydn and Mozart, as was more likely. Yet there is certainly an individuality, a style that is Clementi's own. That little chromaticism in the slow movement's main theme, the unusual minuet, the different manner of the finale—these taken together, if not alone, would set Clementi apart from either of the great Austrian masters.

Works of the classical period must be heard regularly over a long period of time to establish them in one's own mind as greater or lesser works of art. We may hazard that repetition would not injure the qualities of this symphony. At the moment its freshness, the clarity of its thought, the lyrical grace of its themes are its recommendation; and these are qualities which do not die.

Why must conductors always give Wagner in large doses? It is as if they said to themselves: "Come, the season is almost half gone and no Wagner as yet. We'll put on half a program's worth, which ought to hold them for a while." It would be idle for us to comment on the Siegfried Idyl, for it is a work for which we feel no sympathy whatever. The performance of the "Waldweben" and the overture to "Tannhaeuser" seemed particularly fine.

Next week the orchestra will tour the middle West. Yesterday's concert will be repeated tonight. The concerts of Dec. 18 and 19 will offer MacDowell's 2nd Piano Concerto (Howard Goding, soloist); Foote's Suite in E major and the third Symphony of Brahms.

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CLEMENTI'S SYMPHONY PERFORMED

Dec. 5/36 Post

First American Hearing Offered by Dr. Koussevitzky

BY WARREN STOREY SMITH

An eventful afternoon at Symphony Hall brought yesterday the return of Dr. Koussevitzky, absent for two weeks; the first American performance of a symphony by Muzio Clementi, with telegraphed good wishes from the composer's great-granddaughter read by the conductor from the podium; a new news column in the programme books; exceptional performances by the Symphony Orchestra of composition by Handel and Wagner, and general enthusiasm.

A RESTORED WORK

The symphonies of Clementi, highly regarded during the first quarter of the last century, virtually disappeared, not merely from performance but from sight. Fragments brought to light in recent years have been joined by Alfredo Casella to other fragments reposing in the British Museum and with scholarly restoration made available by him for present-day consumption. Two of these symphonies have already been played in Italy, and there are two more to come.

The extravagant praise of Georges de Saint-Foix, who compared the Clementi of these symphonies to the Beethoven of the Seventh and Eighth, and enthusiasm of Mr. Casella, rejoicing in the possession of a 19th century Italian symphonist, raised hopes of this Symphony in D major, hopes not entirely fulfilled.

Orchestration Brilliant

The opening slow introduction in D minor is impressive, but the ensuing Allegro soon turns into more or less routine music-making. There are moments of escape from the general adherence to late 18th century formulae. The music hos momentum, its facture is sound. The orchestration is frequently brilliant, and the use of trombones lends it occasional solidity. There is a true classic spirit, which should rejoice all anti-romantic modernists. But the chief gain to be derived from a hearing of the symphony was an increased respect for the contemporary who succeeded in eclipsing Clementi so completely, Ludwig von Beethoven.

Clementi, a man of great ability but lacking true genius, was placed yesterday between composers who had more than their share of both. Handel was represented by his Concerto Grosso in G minor for strings, No. 6 of the famous set of 12, and Wagner by "A Siegfried Idyl" and the Siegfried "Forest Murmurs," in unusual and happy juxtaposition and, for a rotund and rousing close to a more than usually stimulating concert, the Overture to "Tannhauser."

This was the first Wagner of the current symphony season, reminding us that the thrice-familiar music still exerts its peculiar spell, especially in such finely imagined and finely realized performances as those of yesterday. The "Waldweben" has, in fact, been from the beginning one of Dr. Koussevitzky's most fortunate Wagnerian adventures, while the music itself crystallizes that which is most precious in the opera, the sense of primal freshness, the poignant recapturing of a world unspoiled, a world to which Wagner alone among composers can return us. What, after all, are the passions of "Tristan," the humanities of "Die Meistersinger," the ecstacies of "Parsifal," compared with this?

SCIENCE MONITOR, BOSTON, SATURDAY,

What's Going On in

Boston Symphony Orchestra

Interest in the eighth program of the Boston Symphony Orchestra season (Dec. 4-5) was focused on the first hearing in America of a Symphony in D by Muzio Clementi (1752-1832). This composer is known to most people as the author of many piano works, and particularly of that "Gradus ad Parnassum" which has guided the fingers of so many young pianists. It was known that he was also the composer of symphonies, and that they had been played with success in London in the composer's lifetime. But the symphonies were never printed, and the manuscripts disappeared.

In 1917 the Library of Congress acquired some Clementi manuscripts from the estate of an English musicologist, and these were found to contain some symphonic movements, in very bad order. Recently, Alfredo Casella, indefatigable laborer for Italian music, has restored two of these symphonies. That in D, now first produced in America, he directed at the Augusteo in Rome, last January

So romantic a story would lend glamour to any score, but Clementi's Symphony in D does not depend upon its history for its interest. It is a delightful work, full of melodic charm, harmonic beauties, a rich inventiveness and rhythmic vigor. It makes one ready to believe its creator a worthy colleague in the symphonic field of Haydn and Mozart, whom indeed he actually rivaled inh is day. This symphony possesses much of the originative genius of those masters plus a definitely Italian lyricism.

The form is roughly but by no means stiltedly conventional; the musical speech is individual. The irst movement is, on a single hearing, the most appealing, but each of the others is marked by captivating phrases, engagingly flexible rhythmic patterns and fanciful de[illegible].

Mr. Casella has placed us in his debt by making available this exquisite music. And Dr. Koussevitzky and the orchestra placed us no less in theirs by a superb performance in which imaginative conception was matched by incomparable tone quality and unsurpassed virtuosity.

These splendors of performance were evident throughout the program, which opened with Handel's Concerto Grosso for string orchestra, op. 6, No. 6, in G minor, and ended with three Wagnerian excerpts, the "Siegfried Idyl," the "Forest Murmurs" from "Siegfried" and the "Tannhäuser" Overture. One may question the wisdom of placing the first two of these Wagner items on the same program. Their juxtaposition at all events served to prove that the master's inspiration ran higher in the excerpt from the opera than in the lyric birthday present.

L. A. S.

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Discovering a Symphony More Than a Century Old

Trans, Dec. 5/36

First American Performance of Clementi Work from Koussevitzky and Boston Orchestra

By Moses Smith

Dr. Serge Koussevitzky made a speech just after the intermission at yesterday's concert of the Boston Symphony Orchestra. It was a very brief speech, acknowledging to the audience receipts of a telegram from Cecilia Clementi, great-granddaughter of Muzio Clementi, whose Second Symphony in D major had a few minutes earlier been brought to first American performance after more than a century of neglect.

Not of the breed of orator-conductors is Dr. Koussevitzky. He addresses his audiences rarely by words. When he does, his words are the more welcome, particularly because his utterance is coupled with a personal charm that easily traverses the wide spaces of Symphony Hall. And so, the little speech was the biggest event of yesterday's concert, if not the most important.

* * *

The Clementi Symphony, which was the cause for this deviation from strict routine at our symphony concerts, has an interesting history, as readers of these columns last Saturday are aware. The greater and final share of the credit for its rescue from oblivion goes to Alfredo Casella, who was also responsible for the first performance of the D major Symphony and the similarly rediscovered C major Symphony in Italy about a year ago.

These two symphonies have been "edited" by Signor Casella. He has told us what he had to do to complete the D major Symphony—joining parts that were as far from each other as London and Washington. We are in the dark as to whether he revised the instrumentation or changed any of the harmonic parts. Presumably not. Yet the Symphony has an astonishing modern face, particularly in such a section as the slow introduction to the first movement. The leading of the voices, which is often very free, results in some surprising dissonances and long-postponed resolutions. Equally striking is the free writing for the horns and trumpets. These things do not suggest eighteenth century or early nineteenth century style.

There are four movements: the first is fast, the second slow and in lyrical vein, the third a curious "pastoral minuet" and the last fast again. The third movement, which is neither a conventional minuet nor a scherzo, is the most original, if not the most striking. The whole symphony sounds in our conditioned ears like a cross between Mozart and Beethoven. (The outline of the minuet theme smacks strongly of the Mozart G minor Symphony). It is difficult to say, without knowing the actual date of composition, whether Clementi leaned on the other two or they on him.

If the Symphony had not been preceded by such a hullabaloo I think I should have enjoyed it far more. The distinguished Signor Casella's claims for the stature of Clementi as a symphonist turned out to be extravagant. The thematic content of this symphony is not especially engaging. The main theme of the first movement is almost as empty as the similar one for Beethoven's "Eroica." But Beethoven exhibited consummate mastery in the treatment of his theme; the same cannot be said unfortunately of Clementi.

This is not to say, though, that the revival was not worth while. The music often suggests the Latin sunlight in a way that neither Beethoven nor Mozart could manage. There are exceptionally and surprisingly dramatic modulations and turns of instrumentation. Again, it is impossible for this writer to say how original these were with Clementi. But no matter. They achieved their effect.

* * *

The rest of the program was allotted to familiar items in the symphonic repertory. Handel's Concerto Grosso in G minor began the proceedings. The second half of the concert was given over to three Wagnerian items—the "Siegfried Idyl," "Forest Murmurs" from "Siegfried" and "Tannhaeuser."

The orchestral playing was of a high order, though of not quite uniform excellence. The Clementi Symphony seemed to have been carefully prepared. I should not venture to inquire as to how closely Dr. Koussevitzky's tempi and dynamics would have suited the composer. Judging only from the sound at first performance, one would call them just and sympathetic. The orchestra played very well here.

The performance of the Handel Concerto by the magnificent strings of the Boston Orchestra was sufficiently mannered to disturb what would otherwise have been thoroughly enjoyable. (For example, the unnecessary yet seemingly inevitable prolongation of the penultimate note of the fast movements.)

As to Wagner: Dr. Koussevitzky's version of the Tannhaeuser Overture is in the familiar contemporary vein. The Overture has now degenerated into a conductor's and orchestral showpiece, which it ought never to be. Yet the same leader and musicians produced most poetic renderings of the two preceding Wagnerian excerpts. Yesterday's playing of the 'Siegfried Idyl" and "'Forest Murmurs," in fact, was probably the most faithful Wagnerian excursion the orchestra has undertaken in Dr. Koussevitzky's thirteen seasons here.

News of Music at

A new department is evidently inaugurated in the program book for this week's concerts of the Boston Symphony Orchestra. At the beginning and end of the book, it consists of several columns of material that may be roughly classified as news about the orchestra, its concerts and its programs, as well as relative addenda. Such a department has for some time been incorporated in the program books of the Philadelphia Orchestra.

BROOKLYN, N. Y.
EAGLE

DEC 6 - 1936

Rubaiyat for a Music Devotee

Wake! for the last long-hoped-for note is sung,
The curtain down, and stilled the Wagnerian lung.
You paid your cash and slumbered well, but you
Can say you *sat* through Gotterdammerung!

I sometimes think that never glows so red
The rose, as some soprano who has said,
"Just listen when I take that last high C,"
Then singing, comes much nearer B instead.

They say that jazz and short-wave radios
Now keep at home the type that usually goes
To concerts; myself prefer real sound to hours
Spent with Ray Noble or with Major Bowes.

A Bach transcription underneath the Bough,
Scored for the modern orchestra—and How!—
When played to advertise tooth paste on the air,
Doesn't seem much like Paradise—somehow!

(During a very modern composition)

Ah Love! could you and I with him have sat,
And begged him to alter atonal this—and that,
And then by firm persuasion toward one key,
To remould it all in F-sharp or G-flat!

Myself when young did earnestly bemoan
The sparing use of eighth—and quarter tone,
And once with them a sonata did I make
For clarinet, a 'cello and trombone.

Think, in this crowded caravanserai,
Of those who would tell the conductor what to play—
Why you and I, for all our tolerance,
Would listen one half hour—and go away!

Yon program that bids us here next week again,
Would seem to be *all* modern legerdemain.
How often friends will rise to look for us
In these same seats—and look for one in vain!

On coming in, O Saki, if you note
My place still empty where my hands I smote
For Bach and Mozart, Beethoven and Brahms,
Turn down the seat and use it for your coat.

TRISTRAM LIVINGSTONE

PITTSBURGH, PA.
POST GAZETTE

DEC 5 - 1936

BALLET RUSSE GIVES SECOND SHOW TONIGHT

Boston Symphony To Head Music Parade Next Week.

SIX NEW BALLETS

Dr. Serge Koussevitzky To Conduct Orchestra Of 110 Players.

Continuing a spectacular array of musical events which will reach a climax tonight with the second performance of the Ballet Russe, Dr. Serge Koussevitzky and his celebrated Boston Symphony Orchestra will lead the musical parade to this city next week.

Six new ballets will be presented by the Monte Carlo Ballet in matinee and night performances today at Syria Mosque. The matinee will
poetic dance
miliar music
antastic Toy
de la Rose."
a, Massine,
dance in the
second ballet of the group.

PROVIDENCE, R. I.
JOURNAL

DEC 6 - 1936

CATHOLIC WOMEN TO HEAR HARPIST

The December meeting of the West Warwick Catholic Women's Club will be held tomorrow evening at the Odeon Theatre in Arctic at 8 o'clock, when Miss Marianne Channon will entertain with harp solos. Miss Channon is one of the youngest harp soloists of today, and is a graduate of the American School of Music at Fontainebleu, France.

Originally a pupil of Miss Frances

The Week's Recitalists: Zimbalist, Flagstad, Ernst Silberstein, McGraw, Jolas and Felts

EFREM ZIMBALIST'S recital in Carnegie Hall Tuesday evening will represent the completion of 25 years since he made his American debut. Samuel Chotzinoff, music critic of the New York Post, will be at the piano.

Mr. Zimbalist, as a young man in his twenties, was first heard by an American audience on Oct. 27, 1911, when he appeared as guest soloist with the Boston Symphony Orchestra, and then at Carnegie Hall.

NEW BEDFORD, MASS.
MERCURY

A.P.

DEC 5 - 1936

Boston Orchestra Performs Symphony Lost a Century

MUSIC

Glob Dec 5/36

SYMPHONY HALL

Boston Symphony Orchestra

Dr Serge Koussevitzky conducted the first American performance at the Symphony concert yesterday of a century-old novelty—a Symphony in D by Muzio Clementi. This long-lost work of a musician widely known in his time, but now merely a name in reference books, was warmly received by the Friday audience. The concert began with Handel's G minor Concerto Grosso, Op 6, No. 6, and was finished with three items by Wagner, the "Siegfried Idyll," the "Forest Murmurs" from "Siegfried" and the Overture to "Tannhaeuser."

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The Symphony in D has had a curious history. Together with other symphonies by Clementi, it was lost for more than 100 years. Alfredo Casella, the contemporary Italian, who has revised it, inspected the manuscript score, complete except for the introduction and the beginning of the first allegro, at the Congressional Library at Washington, D C, in 1934. Through the efforts of Carl Engel, chief of the music division, the library had acquired the score in a batch of Clementi manuscripts at a London auction sale in 1917. Mr Casella, pursuing his detective work, decided that the real beginning of the symphony was a symphonic introduction and part of an allegro which had been in possession of the British Museum since 1871. He put the two together and presto! there was a complete symphonic work, as he expressed it, "—entirely ready for performance."

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Clementi was a Roman transplanted to England. A virtuoso pianist, he traversed Europe on concert tours. His piano works were favorably regarded by Beethoven, who took some ideas from Clementi's piano style. Clementi's fame rests today upon a portion of his piano pieces. Of his symphonies, two early ones were published while he lived, though others were performed and, according to written accounts, were well-liked.

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Melodious and Dashing

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C. W. D.

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HERALD

Long Lost Symphony By Clementi Cheered At Boston Premiere

Boston, Dec. 5 (UP).—Music lovers

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BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

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- De Paube a midi sur la mer
- Jeux de vagues
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- Adagio: Allegro non troppo, ma con brio

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RACHMANINOFF AT THE PIANO

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OF HANDEL'S

Discovering a Symphony More Than a Century Old

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Trans. Dec. 5/36

First American Performance of Clementi Work from Koussevitzky and Boston Orchestra

By Moses Smith

Dr. Serge Koussevitzky made a speech just after the intermission at yesterday's concert of the Boston Symphony Orchestra. It was a very brief speech, acknowledging to the audience receipts of a telegram from Cecilia Clementi, great-granddaughter of Muzio Clementi, whose Second Symphony in D major had a few minutes earlier been brought to first American performance after more than a century of neglect.

Not of the breed of orator-conductors is Dr. Koussevitzky. He addresses his audiences rarely by words. When he does, his words are the more welcome, particularly because his utterance is coupled with a personal charm that easily traverses the wide spaces of Symphony Hall. And so, the little speech was the biggest event of yesterday's concert, if not the most important.

* * *

The Clementi Symphony, which was the cause for this deviation from strict routine at our symphony concerts, has an interesting history, as readers of these columns last Saturday are aware. The greater and final share of the credit for its rescue from oblivion goes to Alfredo Casella, who was also responsible for the first performance of the D major Symphony and the similarly rediscovered C major Symphony in Italy about a year ago.

These two symphonies have been "edited" by Signor Casella. He has told us what he had to do to complete the D major Symphony—joining parts that were as far from each other as London and Washington. We are in the dark as to whether he revised the instrumentation or changed any of the harmonic parts. Presumably not. Yet the Symphony has an astonishing modern face, particularly in such a section as the slow introduction to the first movement. The leading of the voices, which is often very free, results in some surprising dissonances and long-postponed resolutions. Equally striking is the free writing for the horns and trumpets. These things do not suggest eighteenth century or early nineteenth century style.

There are four movements: the first is fast, the second slow and in lyrical vein, the third a curious "pastoral minuet" and the last fast again. The third movement, which is neither a conventional minuet nor a scherzo, is the most original, if not the most striking. The whole symphony sounds in our conditioned ears like a cross between Mozart and Beethoven. (The outline of the minuet theme smacks strongly of the Mozart G minor Symphony). It is difficult to say, without knowing the actual date of composition, whether Clementi leaned on the other two or they on him.

If the Symphony had not been preceded by such a hullabaloo I think I should have enjoyed it far more. The distinguished Signor Casella's claims for the stature of Clementi as a symphonist turned out to be extravagant. The thematic content of this symphony is not especially engaging. The main theme of the first movement is almost as empty as the similar one for Beethoven's "Eroica." But Beethoven exhibited consummate mastery in the treatment of his theme; the same cannot be said unfortunately of Clementi.

This is not to say, though, that the revival was not worth while. The music often suggests the Latin sunlight in a way that neither Beethoven nor Mozart could manage. There are exceptionally and surprisingly dramatic modulations and turns of instrumentation. Again, it is impossible for this writer to say how original these were with Clementi. But no matter. They achieved their effect.

* * *

The rest of the program was allotted to familiar items in the symphonic repertory. Handel's Concerto Grosso in G minor began the proceedings. The second half of the concert was given over to three Wagnerian items—the "Siegfried Idyl," "Forest Murmurs" from "Siegfried" and "Tannhaeuser."

The orchestral playing was of a high order, though of not quite uniform excellence. The Clementi Symphony seemed to have been carefully prepared. I should not venture to inquire as to how closely Dr. Koussevitzky's tempi and dynamics would have suited the composer. Judging only from the sound at first performance, one would call them just and sympathetic. The orchestra played very well here.

The performance of the Handel Concerto by the magnificent strings of the Boston Orchestra was sufficiently mannered to disturb what would otherwise have been thoroughly enjoyable. (For example, the unnecessary yet seemingly inevitable prolongation of the penultimate note of the fast movements.)

As to Wagner: Dr. Koussevitzky's version of the Tannhaeuser Overture is in the familiar contemporary vein. The Overture has now degenerated into a conductor's and orchestral showpiece, which it ought never to be. Yet the same leader and musicians produced most poetic renderings of the two preceding Wagnerian excerpts. Yesterday's playing of the 'Siegfried Idyl" and "'Forest Murmurs," in fact, was probably the most faithful Wagnerian excursion the orchestra has undertaken in Dr. Koussevitzky's thirteen seasons here.

Rubaiyat for a Music Devotee

Wake! for the last long-hoped-for note is sung,
The curtain down, and stilled the Wagnerian lung.
You paid your cash and slumbered well, but you
Can say you *sat* through Gotterdammerung!

I sometimes think that never glows so red
The rose, as some soprano who has said,
"Just listen when I take that last high C,"
Then singing, comes much nearer B instead.

They say that jazz and short-wave radios
Now keep at home the type that usually goes
To concerts; myself prefer real sound to hours
Spent with Ray Noble or with Major Bowes.

A Bach transcription underneath the Bough,
Scored for the modern orchestra—and How!—
When played to advertise tooth paste on the air,
Doesn't seem much like Paradise—somehow!

(During a very modern composition)

Ah Love! could you and I with him have sat,
And begged him to alter atonal this—and that,
And then by firm persuasion toward one key,
To remould it all in F-sharp or G-flat!

Myself when young did earnestly bemoan
The sparing use of eighth—and quarter tone,
And once with them a sonata did I make
For clarinet, a 'cello and trombone.

Think, in this crowded caravanseral,
Of those who would tell the conductor what to play—
Why you and I, for all our tolerance,
Would listen one half hour—and go away!

Yon program that bids us here next week again,
Would seem to be *all* modern legerdemain.
How often friends will rise to look for us
In these same seats—and look for one in vain!

On coming in, O Saki, if you note
My place still empty where my hands I smote
For Bach and Mozart, Beethoven and Brahms,
Turn down the seat and use it for your coat.

TRISTRAM LIVINGSTONE

PITTSBURGH, PA.
POST GAZETTE

DEC 5 - 1936

BALLET RUSSE GIVES SECOND SHOW TONIGHT

Boston Symphony To Head Music Parade Next Week.

SIX NEW BALLETS

Dr. Serge Koussevitzky To Conduct Orchestra Of 110 Players.

Continuing a spectacular array of musical events which will reach a climax tonight with the second performance of the Ballet Russe, Dr. Serge Koussevitzky and his celebrated Boston Symphony Orchestra will lead ~~the musical~~ parade to this city next week.

Six new ballets will be presented by the Monte Carlo Ballet in matinee and night performances today at Syria Mosque. The matinee will feature "Papillon," a poetic dance interpretation of the familiar music by Schumann, "The Fantastic Toy Shop," and "Spectre de la Rose." Danilova, Toumanova, Massine, and Shabelevsky will dance in the second ballet of the group.

Glob MUSIC Dec 5/36

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News of Music at

A new department is evidently inaugurated in the program book for this week's concerts of the Boston Symphony Orchestra. At the beginning and end of the book, it consists of several columns of material that may be roughly classified as news about the orchestra, its concerts and its programs, as well as relative addenda. Such a department has for some time been incorporated in the program books of the Philadelphia Orchestra.

BROOKLYN, N. Y.
EAGLE

DEC 6 - 1936

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PROVIDENCE, R. I.
JOURNAL

DEC 6 - 1936

CATHOLIC WOMEN TO HEAR HARPIST

The December meeting of the West Warwick Catholic Women's Club will be held tomorrow evening at the Odeon Theatre in Arctic at 8 o'clock, when Miss Marianne Channon will entertain with harp solos. Miss Channon is one of the youngest harp soloists of today, and is a graduate of the American School of Music at Fontainebleu, France.

Originally a pupil of Miss Frances Calder here, she is now an artist pupil of Bernard Zighera of the Boston Symphony Orchestra. Her program will range from classics to semi-classics.

NEW BEDFORD, MASS.
MERCURY

A.P.

DEC 5 - 1936

Boston Orchestra Performs Symphony Lost a Century

Popular Prices, A

Adv: Dec. 6/36

Symphony in Rarest Mood

By Ruth Marsters

Music Editor

A PROGRAM of singular import, the performance of which if adequately described would utterly deplete one's stock of superlatives distinguished the eighth regular pair of Boston Symphony concerts on Friday afternoon and Saturday evening.

As Dr. Koussevitzky, came upon the stage on Friday afternoon to conduct the orchestra after a two weeks' absence from this series, the audience extended him a cordial welcome. At the end of the concert an ovation would have been in order, an ovation which the orchestra itself might well have shared.

The heralded feature of the occasion was the first performance in America of a Symphony in D by Clementi.

That a master work, for such it proved to be, should lay in obscurity for a century is strange enough.

It is, however, partially explained by the fact that the criticism which Clementi brought to bear on his own work, overly severe in the case of the symphonies which he intended as his "testament to posterity" led him to keep them from publication.

* * *

THE MANUSCRIPTS did not come to light until 1917 when at the death of a musicologist they were sold at public auction in London. Subsequently they were acquired by the Library of Congress at Washington, D. C.

It is, however, to Alfredo Casella, who, ever alert for the greater glory of Italian music brought his efforts to bear upon the disordered manuscripts, that we owe the symphony in D in its present complete and rejuvenated form.

The Symphony is distinguished by a chiseled fineness of craftsmanship, a vitality of substance that bear the distinct mark of genius and place it definitely among the important symphonic literature of all time. Moreover, the discovery of Clementi the symphonist goes a considerable way in filling out the gap which has existed in the development of Italian music during the nineteenth century.

Its performance was apparently unanimously approved by the audience. It was in accordance with this spirit that Dr. Koussevitzky turned and read from a telegram, "Best wishes for the Clementi from his great-granddaughter, Caecilia Clementi."

If the occasion was one of music history making it was also one of music making that might well go down in history.

* * *

OF HANDEL'S Sixth Concerto Grosso for String Orchestra, which opened the program, we can add little to the much which has already been better written. Of the performance given it by the Orchestra under Dr. Koussevitzy's inspired leadership, we are at a loss for words. That the Boston Symphony at its best always seems better than ever before has undoubtedly something to do with this.

The "suppleness of pace and fluidity of expression" which Philip Hale cites Volbach as recommending for the performance of Handel were ever present, Dr. Koussevitzky bringing to bear on its performance the same vitalizing force, which in complete disregard of the dust of centuries, customarily goes beneath formal traditions and reaches the core of the present day significance of the music.

* * *

THE WAGNER which followed the intermission was sheerly breathtaking. "Siegfried Idyl"; and "Forest Murmurs" from "Siegfried" were instilled in Dr. Koussevitzky's hands with sheerest poetry. The Overture to "Tannhauser" was brought to a climax none other than stupendous,

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NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 8 - 1936

Music Notes

Zimbalist Recital Tonight

Efrem Zimbalist will celebrate the twenty-fifth anniversary of his first American tour with a recital tonight in Carnegie Hall, playing Kreisler's arrangement of Corelli's "La Folia," Eugene Ysaye's sonata in D minor for violin alone, Bruch's Scotch Fantasy, Arthur Loesser's "California" and shorter pieces by Schubert and Paganini. Samuel Chotzinoff, music critic of "The New York Post," will accompany. The violinist made his first appearance in this country on October 27, 1911, as soloist with the Boston Symphony Orchestra, playing the Glazounoff concerto under Max Fiedler's direction.

AUGUSTA, ME.
KENNEBEC JOURNAL

DEC 5 - 1936

Symphony Lost A Hundred Years Played in Boston

Opus Written by Italian Contemporary of Beethoven Acclaimed by Staid Hub Audience

See Wide Popularity

Boston, Dec. 4—(AP)—Lost for a century, a symphony by the famed Italian pianist, Muzio Clementi, received its first hearing in America today at the hands of the Boston Symphony Orchestra.

Its performance by Conductor Serge Koussevitzky won warm applause from a traditionally staid Hub audience.

Written sometime between 1785 and 1824, the music, critics agreed, was melodious, beautiful, and individual.

Beaming at friends in his quarters after the performance, Dr. Koussevitzky happily predicted the Opus in D Major was bound to become "an indispensable part of the standard repertoire."

"It will be played soon by everybody," he asserted enthusiastically. "I'm going to play it in New York on the next trip.

"It is a beautiful work. And that third movement, the minuetto! It is not like a minuetto one would expect to have been written at that period. It is certainly individual."

The symphony helps fill in a 100-year gap in musical hisotry. Clementi, a contemporary of Beethoven, was widely recognized for his piano sonatas, some of which were held in high esteem by the great German master.

But he also was known through yellowed newspaper and magazine clippings to have written about 20 symphonies, widely popular in their day.

Yet, when Clementi died near London in 1832, bequeathing his

(Continued on Page 8—Col. 4)

large estates and all his manuscripts to his widow, none of the symphonic scores could be found. Only two of them had been printed, and the others dropped from public knowledge.

In 1917, Dr. William Cummings, London music scholar, died and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder. How they came into Dr. Cummings' possession still remains a mystery.

The Library of Congress of the United States purchased the manuscripts at public auction soon after, and musicologists attempted to weave them together. Alfredo Casella, noted Italian composer-pianist-scholar, completed four symphonies by his own filling-in, and with the aid of fragmentary manuscripts that inexplicably had come into the possession of the British Museum in 1871. These had lain in dusty oblivion for years, catalogued as "sketches."

Dr. Koussevitzky described Casella's revision as "magnificent."

During the intermission, Dr. Kousevitzy read a message expressing "good wishes," from Mrs. Cecelia Clementi Pitman of Bronxville, N. Y., who said she was a great-granddaughter of Clementi's.

BRIDGEPORT, CONN.
TELEGRAM

DEC 5 - 1936

CLEMENTI SYMPHONY, LAST CENTURY, HEARD

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BANGOR, ME.
NEWS

DEC 5 - 1936

SYMPHONY LOST FOR A CENTURY PLAYED IN HUB

Work of Muzio Clementi Given First Hearing in America

BOSTON, Dec. 4—(AP)—Lost for a century, a symphony by the famed Italian pianist, Muzio Clementi, received its first hearing in America today at the hands of the Boston Symphony Orchestra.

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TUCSON, ARIZ.
STAR

DEC 5 - 1936 114

LOST SYMPHONY GIVEN HEARING

Staid Boston Applauds Clementi Opus In D Major At Concert

BOSTON, Dec. 4.—(AP)—Lost for a century, a symphony by the famed Italian pianist, Muzio Clementi, received its first hearing in America today at the hands of the Boston Symphony orchestra.

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NEWBURGH, N. Y.
NEWS

DEC 5 - 1936

Symphony, Long Lost, Is Finally Heard

Boston —(UP)— Music lovers hailed today the long-lost Italian masterpiece, "Symphony in D Major" by Muzio Clementi, brought to life in America by the Boston Symphony Orchestra last night in a premiere cheered by 2,500 listeners.

The symphony, composed in 1817 but never published, vanished mysteriously more than a century ago. Clementi died in England in 1832 at the age of 80.

Alfredo Caella, Italian composer, reassembled the masterpiece two years ago. He proved that an incomplete symphony in the Library of Congress could be completed by adding as its opening movement a fragment that had lain in the British Museum since 1871 without its real identity having been established.

BERNARD ZIGHERA
Conductor of the New Chamber Orchestra in Three Concerts at Jordan Hall on Dec. 15, Jan. 12 and Feb 9

Guest Symphony Wins Ovation At Concert

Rochester N.Y.

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

Haydn ..Symphony in B-flat No. 102
(the Ninth of the London series)
Largo: Allegro vivace
Adagio
Menuetto: Allegro; Trio
Finale: Presto
Debussy .... "La Mer,"
Three Orchestral Sketches
De Paube a midi sur la mer
Jeux de vagues
Dialogue du vent et de la mer

Intermission

Brahms ..Symphony No. 1 in C minor, Op. 68
Un poco sostenuto: Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio: Allegro non troppo, ma con brio

Dec. 8/36

By ROBERT SABIN

NEVER has the Eastman Theater witnessed a more excited and tempestuous ovation than the one accorded the Boston Symphony Orchestra under Serge Koussevitzky last evening, and one may justly add, never has it witnessed a more brilliant and superb performance.

This organization possesses a superlative technique, impeccable taste, and enjoys the leadership of a masterful conductor. One doubts if a Haydn symphony ever meant quite so much to a Rochester audience as Koussevitsky made the B flat mean last evening. The majesty of the opening was sung by the strings; the phrasing of the Adagio was a joy to hear; and the trumpets in the Menuetto with its charming trio were all that trumpets can be, and that is a great deal, even in the scores of Haydn. Of the marvelous precision in the swift, darting Presto, it is scarcely necessary to speak.

Then came a musical experience of rarest order. For Koussevitsky's interpretation of La Mer is classic, unforgettable. The exquisite pianissimo, the plastic, sinuous tone, the iridescent coloring of this interpretation evade any hurried critical description. What magnificent music this is. All of the whispers of the occan, its morning silver and its evening velvet, all of those unutterable mysteries felt by Conrad and Loti are in this music. There was the reticence of Chinese art in the playing of this poem. Where others smear, Koussevitsky adds one stroke of the brush.

Who will forget the opening chords of this masterpiece, the wave-like diminuendo and rhythm of the theme in the 'cellos and brasses, the wisps of tone in the woodwinds in the second section, or the miraculous sense of infinite distance, of wind and sun and sky, in the last? To have lived and heard this music is something. It represents the peak of Debussey's creation, perhaps his most profound utterance.

Again in the towering and austere Brahms First Symphony the orchestra built up a breathless magnificence and a broad, flowing line which made the music seem like a new revelation. One might disagree with some things in Kousevitsky's interpretation, the horn passage in the last movement, for instance, but one was swept away by the whole. The writer has never heard the detail of the Allegretto so beautifully emphasized, nor the surging finale so fearlessly proclaimed. It was a bold, declamatory Brahms that Koussevitsky brought to us, yet with lyric interludes of hushed quiet.

Long after the concert was over, people stood in the aisles still applauding. A musical experience of major importanuce had exercised its spell.

MONTGOMERY, ALA.
ADVERTISER

DEC 5 - 1936

Century Old Opera Praised By Audience

BOSTON, Dec. 4.—(AP)—Lost for a cen-

NEWS OF THE WORLD OF MUSIC

Post Dec. 8/36

Reflections on the Critical Art

BY WARREN STOREY SMITH

IT IS interesting to speculate on what the situation would have been had the Nazi ban on criticism fallen 75 or 100 years earlier and embraced Austria as well as Germany. Edouard Hanslick, that dreaded enemy of what was then musical modernism, could not then have made his ferocious attacks on Wagner, Liszt, Bruckner and Tchaikovsky. The Russian composer would not have had his sensitive nature outraged by the assertion that the Finale of his Violin Concerto was music which stuck in the ear, the long-suffering Bruckner would not have endured persecution because he allied himself with Wagner and because he wrote symphonies which were not easy to understand.

Wagner, of course, fought back by putting Hanslick in "Die Meistersinger" in the guise of the ridiculous and pedantic Beckmesser. And later Richard Strauss took his revenge on what Herr Goebbels has called the "cultural gadflies" in the "Adversaries"—that is, the critics—section of his tone poem, "A Hero's Life." Here they are, both the venomous and the uncomprehending ones, drawn to the life.

Perhaps Herr Goebbels is right. And Vincent d'Indy, who once wrote that, outside of banking and politics, he knew of no sorrier or more useless profession than criticism, would agree with him. But is it not also possible that criticism may be classed with vaccination or vivisection as something which has occasioned some misery but which on the whole has worked for the general good? An uncriticized art is a pampered art. And pampering never helped anything or anybody.

* * * *

In Cecil Gray's most recent book, "Predicaments, or Music and the Future," he remarks of opera that "it satisfies some imperious esthetic need of humanity which no other form of art can satisfy." New operas worthy of production would be altogether desirable, but when they are not forthcoming the public must needs turn back to the standbys of the last century. And so it is that Fortune Gallo and his San Carlo Opera Company will offer, and will unquestionably find audience for, eight tried and true operatic favorites at the Boston Opera House this week: "Carmen" on Monday evening; "Aida" Tuesday evening; "Martha," in English, followed by a ballet, at the Wednesday matinee and "Lohengrin" that evening; "Madame Butterfly" Thursday evening; "Rigoletto" Friday evening; and "Faust" for the matinee and "Il Trovatore" for the evening of Saturday. The casts include familiar names: Bianca Sarova, Anna Leskaya, Hizi Koyke and Coe Glade, Aroldo Lindi, Dimitri Onofrei, Mostyn Thomas and Mario Valle, among them.

RUTLAND, VT.
HERALD

DEC 3 - 1936

RECITAL IS GIVEN BY HARPSICHORDIST

MIDDLEBURY, Dec. 2.—Ralph Kirkpatrick carried a Middlebury audience back two centuries in musical history tonight when he gave a masterful harpsichord recital in the college chapel. Kirkpatrick has recently returned from Europe where he spent a year as a Guggenheim fellow perfecting his interpretation of 18th century keyboard music. Since his appearance in Germany, Austria and Italy as well as soloist with the New York and Boston Symphony orchestras he has been recognized as one of the few outstanding harpsichordists in this country.

Two years ago, during the summer language session, he gave a recital at Middlebury which was a brilliant success, but his advancement in artistry since that time was noted here tonight.

NIAGARA FALLS, N. Y.
GAZETTE

DEC 5 - 1936

Fritz Kreisler, beloved violinist, will give a concert in Rochester on Dec. 11 at the Eastman theater.

The Boston Symphony is scheduled to appear under the leadership of Serge Koussevitsky in Buffalo on Dec. 8 at Elmwood Music Hall.

BARBIROLLI GETS 3-YEAR CONTRACT

N.Y. Times

Philharmonic Engages Young British Conductor, Who Will Be Also Music Director.

Dec 11/36

BOARD PREDICTS NEW ERA

Former 'Cellist Will Be First Full Time, Permanent Head of Orchestra Since 1921.

John Barbirolli, 37-year-old British conductor, has been engaged to lead the Philharmonic-Symphony Orchestra for the next three seasons, it was announced yesterday by the board of directors. Mr. Barbirolli, besides becoming the first full-time permanent conductor that the Philharmonic has had in sixteen years, will be the music director.

The statement of the Philharmonic-Symphony Society designated this engagement as "a significant decision, marking a new era in the history of the society."

"It is the solution, the board feels," it went on, "of several major issues which have confronted the Philharmonic for some time: the need for a young conductor of artistic integrity who could build toward the orchestra's future as well as enhance its present; for a director whose talents are recognized in such specific terms as increased audiences; for a man strong and vietal enough to mold the orchestra into a consistent personality and technical unity.

Public Enthusiasm Welcomed

"In Mr. Barbirolli the society believes this three-fold problem can be solved. Next year will be the first time since 1920-21 that the Philharmonic has had a permanent conductor for the entire season.

"Particularly encouraging has been the public's enthusiasm, evident in an amazing growth in attendance, especially at the Sunday afternoon concerts. A proportion of the augmented ticket sale could be accounted for by the general improvement in business conditions but a large part of it is obviously due to the hold Mr. Barbirolli has gained on the music lovers of this city in eighteen concerts he has conducted here since his début program last Nov. 5."

Mr. Barbirolli was born on Dec. 2, 1899, in London. His father was Italian and his mother French. On his father's side there had been a long line of musicians. His father and grandfather took part in the world première of Verdi's "Otello" as members of the orchestra.

Studied Violin and 'Cello

As a boy, Mr. Barbirolli studied the violin, then the 'cello. At the age of 11 he made his first public appearance as a 'cellist. He remained a 'cellist, playing alone and in ensembles, until 1925, when he turnedt o conditioning. At that time he founded the Barbirolli Chamber Orchestra. The next year he conducted performances of the British National Opera Company.

He branched out into engagements with the London Symphony Orchestra, with the Royal Philharmonic and the Covent Garden Opera. He conducted virtually all the important orchestras in England, finally accepting the post of permanent conductor of the Scottish Orchestra in Glasgow and the Leeds Symphony.

The board of directors of the Philharmonic-Symphony Society is headed by Clarence H. Mackay, chairman; Marshall Field, president; Frederic A. Juilliard, first vice president; Paul D. Cravath, vice president; Charles Triller, treasurer; Edwin T. Rice, assistant treasurer; Richard W. G. Welling, secretary, and Arthur Judson, executive secretary.

PROVIDENCE, R. I.
NEWS-TRIBUNE

DEC 5 - 1936

PROVIDENCE HARPIST WILL GIVE MUSICALE

Miss Marianne Channon, Providence harpist, will give a musicale at the meeting of the West Warwick Catholic Women's Club on Monday evening in the Odeon Theatre, Arctic.

Miss Channon, graduate of the American School of Music at Fountainbleau, France, was formerly a pupil of Miss Frances Calder of Providence, and is at present an artist pupil of Bernard Zighera of the Boston Symphony Orchestra.

WILMINGTON, DEL.
NEWS

DEC 4 - 1936

CENTURY OLD SYMPHONY SCORES

Musicologists Give Credit To Casella For Weaving Disordered Manuscript

Composition By Clementi, Now Fills 100 Year Gap In Musical History

BOSTON (AP)—A symphony that has lain in dusty oblivion for a century received its first American performance recently when the Boston Orchestra, under Dr. Serge Koussecitzky, played the symphony in D Major by the Americanized Italian, Muzio Clementi.

Musicologists credit Alfredo Casella, Italian composer-pianist-scholar, and former conductor of the Boston Pops Ochestra, with astonishing detective work in weaving together disordered pages of manuscript, which now fill a 100-year gap in musical history.

As far back as 1817, a German musical periodical reported that Clementi, some of whose 100 sonatas were held in high regard by Beethoven and Haydn and who as an established pianist gave an audition in 1824 to Franz Lizt, then 13 years old, was composing six symphonies that were to be his bid for symphonic fame.

Popularity Attested

Mellowed newspaper clippings later attested to the popularity, between 1786 and 1824, of these and his other symphonies.

Yet when he died in 1832, bequeathing all his manscripts, to his widow, none but sonata scores could be found.

Clementi was a practical man of affairs, and his large estate was in good order. But his symphonies never had been printed, and they dropped from public knowledge for the next 40 years.

Two manuscripts came into the possession of the British Museum in 1871, but, unconnected, they merely intensified the fruitless search for the others.

Found in Old Chest

Then in 1917, Dr. William H. Cummings, a London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder.

A public auction in London soon resulted in their purchase by Carl Engel, chief of the music division for the library of Congress of the United States.

In 1924, a magazine article concerning the Washington scores piqued the curiosity of Casella, who had been intensely interested in earning recognition for Clementi as a great symphonist. Ten years passed before Casella finally crossed the ocean to begin serious study of the scores.

Putting them together was similar to reassembling several jigsaw puzzles at once. Nevertheless, hard work yielded four symphonies last year, although in each the first movement was incomplete.

Two Published Last Year

Recalling the two manuscripts held in the British museum, Casella went to London, armed with phostostatic copies of the Washington Library scores. Careful work restored all four, and two were performed and published last year.

The first, third and fourth required some slight filling in by Casella, but the second, which will be performed Friday, was complete, and received its first performance under Casella in Rome last January.

Dr. Koussevitzky first learned of the scores from Casella, and after studying them minutely the last few weeks, described the music as possessing "great charm and brilliance."

SPARTANSBURG, S. C.
JOURNAL

DEC 5 - 1936

LOST SYMPHONY WINS APPROVAL

Staid Bostonians Clap for Clementi Opus

Boston, Mass., Dec. 5 (AP).—

DETROIT, MICH.
TIMES

DEC 2 - 1936

Mayfair to Attend Boston Symphony

A WEEK from this evening in Masonic Auditorium.... the Boston Symphony Orchestra....will appear under the direction of Serge Koussevitzky....

Among those who will be present are:

Frank Donovan....Mr. and Mrs. Oscar Webber....Mr. and Mrs. Vaughan Reid....Mr. and Mrs. Charles T. Fisher....

Mr. and Mrs. Harry Mutter....Mr. and Mrs. Joseph N. Mills....Mr. and Mrs. Charles A. Hughes....Mr. and Mrs. Charles Allinger....Dr. and Mrs. Charles E. Lemmon....

Dr. and Mrs. Burt R. Shurly....Mr. and Mrs. Owen R. Skelton....Mr. and Mrs. Thaddeus Wronski....Mrs. Eliel Saarinen....

Judge and Mrs. Joseph A. Moynihan....Mr. and Mrs. Carl Breer....Mr. and Mrs. Arthur B. Tilton....Mr. and Mrs. J. Henry Pichler....

Mrs. Frederick M. Alger....Mr. and Mrs. Douglas Dow.... Mr. and Mrs. John S. Newberry....Mr. and Mrs. Thomas F. Paddock....Mr. and Mrs. Lester Ruwe....

Mr. and Mrs. Standish Backus....Mrs. Frederick S. Ford ....Mr. and Mrs. John R. Decker....Mr. and Mrs. Stanley J. Posselius....Mr. and Mrs. C. Henry Buhl....

Mrs. Homer Warren....Mrs. W. E. Scripps....Miss Alice Dowley....Mr. and Mrs. Charles H. Hodges Jr.....Mrs. Morse Rohnert....

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SAN ANTONIO, TEX.
EXPRESS

DEC 5 - 1936

Clementi Symphony, Lost for 100 Years, Given Big Reception At First Performance in America

(By Associated Press)

BOSTON, Dec. 4.—Lost for a century, a symphony by the famed Italian pianist, Muzio Clementi, received its first hearing in America today at the hands of the Boston Symphony Orchestra.

Its performance by Conductor Serge Koussevitzky won warm applause from a traditionally staid Hub audience.

Written sometime between 1785 and 1824, the music, critics agreed was melodious, beautiful and individual.

Beaming at friends in his quarters after the performance, Dr. Koussevitzky happily predicted the opus in D Major was bound to become "an indispensible part of the standard repertoire."

"It will be played soon by everybody," he asserted enthusiastically. "I'm going to play it in New York on the next trip."

"It is a beautiful work. And that third movement, the Minuetto, it is not like a Minuetto one would expect to have been written at that period. It is certainly individual."

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ROCHESTER, N. Y.
TIMES UNION

DEC 5 - 1936

Symphony Lost 100 Years Hailed in Boston Premiere

Boston — (U.P.) — Music lovers hailed today the longlost Italian masterpiece, "Symphony in D Major" by Muzio Clementi, brought to life in America by the Boston Symphony Orchestra last night in a premiere cheered by 2,500 listeners.

The symphony, composed in 1871 but never published, vanished mysteriously more than a century ago. Clementi, died in England in 1832 at the age of 80.

After remarkable sleuthing, Alfredo Claela, Italian composer, reassembled the masterpiece two years ago. He proved that an incomplete symphony in the Library of Congress could be completed by adding as its opening movement a fragment that had lain in the British Museum since 1871 without its real identity having been established.

Casella presented the symphony at Rome last January, but the Boston orchestra was the first major symphony to give it life. Dr. Serge Koussevitzky, conductor, disclosed during his intermission last night that a great-granddaughter of Clementi lives in New York.

Koussevitzky read a telegram from Cecilia Clementi Pitman, Bronxville, expressing "best wishes for the Clementi."

LAWRENCE, MASS.
TRIBUNE

A.P.

DEC 5 - 1936

SYMPHONY LOST 100 YEARS HEARD IN HUB

MINNEAPOLIS, MINN.
MORNING TRIBUNE

A.P.

DEC 5 - 1936

Symphony, Lost For Over Century Revived at Boston

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NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 6 - 1936

SIBELIUS IN AMERICA

By LAWRENCE GILMAN

THE British press has lately been commenting on the American press in a tone which might be described as that of modified rapture. Let us not be too hasty in returning the compliment; for the British press, at its best, has the admiration of every American newspaper man who is capable of recognizing journalistic honor and journalistic craftsmanship of the first rank.

Yet it must be admitted that occasionally the British press does perpetrate some rather odd things. Those of us who follow its activities in, especially, the field of musical comment were more than a little astonished to find a while ago in that excellent publication, the London "Listener," issued weekly by the British Broadcasting Corporation, some observations which, had they appeared in an American publication, would have been put down to mere ignorant provincialism. But it is needless to say that the British press is incapable of ignorance or provincialism; so there must be some other explanation—if only one could find it.

* * *

"Virtually Unknown"

WHAT I am referring to is an article on Sibelius contributed to "The Listener" by Mr. Alan Frank. The name of Mr. Alan Frank, I am ashamed to say, is not known to me. But undoubtedly he is a writer and speaker of standing, else his beliefs, opinions, and assertions would not have been spread over three and a half columns of so important and widely read a publication as "The Listener." And no doubt Mr. Frank's remarks had previously been broadcast; for the contents of "The Listener" are always, I believe, printed talks. So Mr. Frank's remarks must have come to the attention of a good many people.

With Mr. Frank's opinions on the subject of Sibelius I am not at the moment concerned. I am concerned with what he presents as statements of fact, contained in the following paragraph from his article:

"The situation as regards Sibelius presents one of the most remarkable phenomena in the musical history of our times, and it will not be amiss to recall a few facts and dates. Sibelius was born in 1865, and at the early age of thirty-two he was able to retire on a life grant offered to him by the State. The faith thus shown in him and clearly vindicated by subsequent events reflects the greatest credit upon his country. Thirty-four years later, in 1931, appeared Mr. Cecil Gray's monograph upon Sibelius. Until then his music had remained virtually unknown outside Finland."

Let me quote again that last sentence of Mr. Frank's:

"Until then his music had remained virtually unknown outside Finland."

One rubs one's eyes, and reads it again. . . . Yes, the meaning is perfectly clear, quite unmistakable. It means that until 1931, when the apostolic Mr. Gray published in England his able study of the Finnish master, the music of Sibelius had remained virtually unknown outside Finland. And mark you. Mr. Frank's remarkable phrase does not read, "virtually unknown in England" (which is possibly true); it reads, "virtually unknown." This would appear to mean that in the United States, as well as in Europe (save for Finland), the music of Sibelius was virtually unknown prior to 1931.

It would probably have been too much to expect of Mr. Alan Frank that before taking it for granted that American concert-givers are as provincial as he seems to think most European ones are, he might have done a little quiet detective work in the underworld of American music. Probably the program-books of the Boston Symphony, Chicago, New York Philharmonic-Symphony, and other American orchestras are available in England. Or, if they are not, Mr. Frank might have invested in a five-cent stamp and written to some colleague in America for a little information on the subject. That might not have been cricket. But it would have been prudent. It would have saved Mr. Frank from laying himself open to the charge of writing like a musically illiterate American, instead of like a musically educated Briton.

* * *

The Funniest Thing in the World

IT IS really too bad. For if Mr. Frank had bothered to look into the matter, he would have discovered some facts—true facts, not imaginary facts—which might have astonished even himself; although they would have required the modification of a striking paragraph in his article, and the elimination of a handsome compliment to Mr. Cecil Gray. For, much as one dislikes to deprive Mr. Gray of the credit for putting the music of Sibelius upon the map of the musical world ("outside Finland"), the truth—at least in the United States—must prevail.

Mr. Bernard Shaw once observed that "the truth is the funniest thing in the world." That, I dare say, still holds good. Perhaps even Mr. Frank will find it amusing to learn that almost thirty years before Mr. Gray published his valuable monograph upon Sibelius, the music of that composer was being performed and discussed in the United States; and that between 1901 and 1931 (the year when Mr. Gray's book appeared), the major orchestras of the United States gave no fewer than 265 performances of works by Sibelius. In a single season of six months, one of those orchestras gave seventeen performances of compositions by Sibelius.

* * *

Sibelius in The States

MR. FRANK may leap to the conclusion that those 265 American performances of Sibelius were chiefly performances of such sure-fire stand-bys as "Finlandia" and the "Valse Triste," which are played ad nauseam by every orchestra in the world and are adored by every average concert-goer from Hartford to Tokio. But Mr. Frank would be mistaken in that conclusion. The Sibelius performances by American orchestras to which I refer included virtually all of Sibelius's greater orchestral works, some of them many times repeated. When the Boston Symphony Orchestra, in 1917, gave twelve performances of compositions by Sibelius, eight of them (or two-thirds of the total) were devoted to the "Oceanides," "Night Ride and Sunrise," "Pohjola's Daughter,' 'and the Fourth Symphony. When the Philadelphia Orchestra, in the season of 1925-'26, gave seventeen performances of works by Sibelius, thirteen of those performances were of the Fifth, Sixth, and Seventh Symphonies. Moreover, the Symphonies of Sibelius were in most cases introduced to American audiences within a few years of their appearance. If Mr. Frank would like to know the dates of these performances, I should be happy to supply them.

C[illegible]n of the other principal works of Sibelius were specially composed for America—his greatest symphonic poem, "Tapiola," was commissioned in 1926 by Walter Damrosch for the Symphony Society of New York, and was played by that orchestra under Mr. Damrosch, for the first time anywhere, on December 26, 1926. Mr. Cecil Gray says in his book, by the way, that "Tapiola" was composed in "1925"—which suggests that either Mr. Damrosch was dreaming or that Mr. Gray is mistaken. The tone-poem "Die Okeaniden" ("Aallottaret"), was composed at the invitation of the late Carl Stoeckel for one of his Norfolk (Conn.) Music Festivals, and was performed there, under the direction of Sibelius himself, in June, 1914. It would be interesting, by the way, to know whether Mr. Alan Frank's belief that the music of Sibelius was "virtually unknown outside Finland" before 1931 is shared by Sibelius himself. If so, he must have wondered a little why it was that Yale University conferred upon him in 1914 the degree of Doctor of Music—an odd thing to do for a composer whose music was "virtually unknown" in the land where he was being honored!

* * *

An American Champion

IF MR. FRANK had deigned to investigate the facts of the case, he might have said, with truth, that although Sibelius as a composer had been known for more than a quarter of a century in at least one country "outside Finland" long before Mr. Gray's vivacious monograph appeared in 1931, it took the average concert-goer a good many years to appreciate the more characteristic music of Sibelius. It might astonish Mr. Frank to know that long before Mr. Gray was ever heard of, a penetrating and courageous American critic began to hammer into the heads of the dull and the obdurate his conviction that Sibelius was a great composer.

As long ago as the first year of the War, when the Fourth Symphony was new, and when less intelligent critics were comparing it with "the ravings of a drunken man." Mr. Olin Downes, then a ministrant to the

(Continued from preceding page)

Bostonians, wrote and published a searching and eloquent article about the forbidding novelty. No one in the English-speaking countries, with the possible exception of such pioneering conductors as Thomas, Muck, Damrosch, Stokowski, and Koussevitzky, has done more than Olin Downes to make the American music-lover ashamed of being deaf and dumb in the presence of the great creative imagination that has finally come to dominate the music of our time.

* * *

Jean Sibelius will be seventy-one years old on Tuesday of this week. He was born at Tavastehus December 8, 1865. It is pleasant to reflect that more than a generation ago, music by Sibelius, then an almost unknown composer of thirty-six, was placed upon a program of the Chicago Orchestra, Theodore Thomas conductor, in the old Auditorium at Chicago, and, a few weeks later, on a program of the Philharmonic Society of New York, then directed by Emil Paur. The same work had been chosen for both performances. It was "Lemminkäinen's Home-Coming," a "legend for orchestra" based on an episode from the Finnish national epic, the "Kalevala." The music was announced as "new" (it had been completed about five years before). The composer, too, was "new." But the annotator of the program for the Chicago performance of December 6-7, 1901, was encouraging. "Sibelius," he wrote, "is a name which bids fair to become famous in musical circles."

A wild guess, but a good one.

N. TONAWANDA, N. Y.
EVENING NEWS

DEC 5 - 1936

SYMPHONY IS WELL RECEIVED

Masterpiece Of Italian Composer Which Vanished More Than Century Ago, Given Life By Boston Orchestra

Boston, Dec. 5 (U.P.)—Music lovers hailed today the long-lost Italian masterpiece, "Symphony in D Major" by Muzio Clementi, brought to life in America by the Boston Symphony orchestra last night in a premier cheered by 2,500 listeners.

The symphony, composed in 1817 but never published, vanished mysteriously more than a century ago. Clementi died in England in 1832 at the age of 80.

Sleuthing Successful

After remarkable sleuthing, Alfredo Caella, Italian composer, reassembled the masterpiece two years ago. He proved that an incomplete symphony in the library of congress could be completed by adding as its opening movement a fragment that had lain in the British museum since 1871 without its real identity having been established.

Casella presented the symphony at Rome last January, but the Boston orchestra was the first major symphony orchestra to give it life. Dr. Serge Kaussevitzky, conductor, disclosed during his intermission last night that a great granddaughter of Clementi lives in New York.

Kaussevitzky read a telegram from Clementi Pitman, Bronxville, N. Y., expressing "best wishes for the Clementi."

LEWISTON, ME.
SUN

DEC 5 - 1936

Music and The Drama

BOSTON AUDIENCE ACCLAIMS LONG-LOST SYMPHONY REVIVED BY DR. KOUSSEVITZKY

[illegible]

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In [illegible] Dr. William Cummings, London music scholar died and in a chest in his attic were found a bundle of Clementi manuscripts, [illegible] in utter disorder. How they came into Dr. Cummings' possession still remains a mystery.

The Library of Congress of the United States purchased the manu[illegible] attempted to [illegible] Alfredo Casella, noted Italian composer-pianist [illegible] completed four symphonies [illegible] British [illegible] These had lain in [illegible]

[illegible] Dr. [illegible] message ex[illegible] from Mrs. [illegible] Pitman, of Bronxville [illegible] she was a [illegible] grand-daughter of Clementi.

BIRMINGHAM, ALA.
AGE HERALD

A.P. DEC 5 - 1936

OLD SYMPHONY HEARD

Boston Orchestra Plays Work Lost For 100 Years

BUFFALO, N. Y.
NEWS

DEC 5 - 1936

BOSTON SYMPH HERE ON TUE

Beethoven Fifth on Orchestra Local Group, Franco Autori to Play Sunday Even

DR. SERGE KOUSSEVITZKY comes back with the Beethoven Fifth when he brings the Boston Symphony orchestra here next Tuesday evening. The Fifth is the favorite of the Beethoven nine, and the Koussevitzky performance now is familiar locally. The first time he offered it here was on the occasion of his first visit to Buffalo with the Boston organization. Tuesday evening's concert in Elmwood Music hall will be the fourth in the present Zorah B. Berry series.

The complete program reads:

1
Overture, The Roman Carnival... Berlioz
Prelude to Lohengrin.......... ..Wagner
Scherzo in G Minor (from Octet Opus 20).......... Mendelssohn
Divertimento (from Le Baiser de la Fee)..............Stravinsky
Allegorical Ballet
  1. Sinfonia
  2. Danses Suisses: Valse
  3. Schsrzo
  4. Pas de deus
Adagio—Variations—Coda
2
Symphony No. 5 in C Minor, Opus No. 67...............Beethoven
  Allegro con brio
  Andante con moto
  Allegro: Trio
  Allegro

* * *

BUFFALO, N. Y.
NEWS

[illegible]

Boston Hears Lost Symphony

Composed More Than Century Ago by Clementi.

BOSTON, Dec. 5 (U.P.)—Music lovers hailed today the long-lost Italian masterpiece, "Symphony in D Major" by Muzio Clementi, brought to live in America by the Boston Symphony orchestra last night in a premiere cheered by 2500 listeners.

The symphony, composed in 1817 but never published, vanished mysteriously more than a century ago. Clementi died in England in 1832 at the age of 80.

After remarkable sleuthing, Alfredo Caella, Italian composer, reassembled the masterpiece two years ago. He proved that an incomplete symphony in the Library of Congress could be completed by adding as its opening movement a fragment that had lain in the British museum since 1871 without its real identity having been established.

Catella presented the symphony at Rome last January, but the Boston orchestra was the first major symphony orchestra to give it life.

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NIAGARA FALLS, N. Y.
GAZETTE

DEC 5 - 1936

Famous Boston Orchestra Will be Heard Soon

Of interest to Niagara Falls music-lovers is the concert which will be presented in Buffalo by the Boston Symphony orchestra next Tuesday night. The orchestra will be under the leadership of the great Koussevitsky.

At the end of the coming April, the Boston Symphony orchestra will bring to a close the fifty-sixth season of its illustrious history, and the thirteenth under the conductorship of its Russian leader, Dr. Serge Koussevitzky.

In 1881, the late Major Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. In 1900 Symphony Hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to a unprecedented degree of virtuosity and beauty. The term of Dr. Serge Koussevitzky began in 1924 and has extended beyond any single term of a previous conductor. The long association of such an orchestra and such a leader is eloquently justified by the results. The great Russian conductor has brought new beauties to the Symphony concerts, a fresh importance and dintinction reflected in the greatly enlarged circle, and the qualities of performance which are as indefinable as the genius which directs them.

The Boston Symphony orchestra, under the conductorship of Dr. Koussevitzky, will play in Elmwood Music Hall, Buffalo, Tuesday evening, December 8, the concert being the fourth in the series sponsored by Mrs. Zorah B. Berry. The orchestra will be heard in the following program:

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Overture, "The Roman Carnival" .... Berlioz
Prelude to "Lohengrin"...... Wagner
Scherzo in G Mino.r.... Mendelssohn
(From Octet, Opus 20)
Divertimento (from "Le Baiser de la Fee) .... Stravinsky
Allegorical Ballet
1. Sinfonia
2. Danses Suisses: Valse
3. Scherzo
4. Pas de deus
Adagio—Variations—Coda
2.
Symphony No. 5 in C Minor Opus No. 67 .... Beethoven
Allegro con broi
Adante con moto
Allegro: Trio
Allegro

BUFFALO, N. Y.
COURIER EXPRESS

[illegible] 36

Symphony Lost for Century Played First Time in U. S.

Traditionally staid Hub audience cheers work of Muzio Clementi

Boston, Mass., Dec. 4 (AP)—Lost for a century, a symphony by the famed Italian pianist, Muzio Clementi, received its first hearing in America today at the hands of the Boston Symphony Orchestra.

Its performance by Conductor Serge Koussevitzky won warm applause from a traditionally staid Hud audience.

Written sometime between 1785 and 1824, the music, critics agreed was melodious, beautiful and individual.

Beaming at friends in his quarters after the performance, Dr. Koussevitzky happily predicted the opus in D Major was bound to become "an indispensible part of the standard repertoire."

"It will be played soon by everybody," he asserted enthusiastically. "I'm going to play it in New York on the next trip."

"It is a beautiful work. And that third movement, the minuetto, it is not like a minuetto one would expect to have been written at that period. It is certainly individual."

The symphony helps fill in a 100-year gap in musical history. Clementi, a contemporary of Beethoven, was widely recognized for his piano sonatas, some of which were held in high esteem by the great German master.

But he also was known through yellowed newspaper and magazine clippings to have written about twenty symphonies, widely popular in their day.

Yet, Clementi died near London in 1832, bequeathing his large estates and all his manuscripts to his widow, none of the symphonic scores could be found. Only two of them had been printed, and the others dropped from public knowledge.

In 1917, Dr. William Cummings, London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder. How they came in Mr. Cummings' possession still remains a mystery.

The Libraary of Congress of the United States purchased the manuscripts at public auction soon after, and musicologists attempted to weave them together. Alfredo Casella, noted Italian composer-pianist-scholar, completed four symphonies by his own filling-in, and with the aid of fragementary manuscripts that inexplicably had come into the possession of the British Museum in 1871. These had lain in dusty oblivion for years, catalogued as "sketches."

Dr. Koussevitzky described Casella's revision as "magnificent."

NEW YORKER
NEW YORK, N. Y.

DEC 5 - 1936

MUSICAL EVENTS

Novelties, Some of Them New

ACCORDING to a friendly dictionary, a novelty doesn't necessarily have to be something new, so it's probably all right to say that there have been half a dozen new and ancient novelties performed in Carnegie Hall in the recent orchestral excitements by the Philharmonic-Symphony, Philadelphia, and Boston bands. Four of the novelties were contemporary, and the two others were by a couple of relatively neglected composers named Mozart and Schubert.

The first current novelty in the parade was "Les Offrandes Oubliées," which had its début in Paris in 1931, and received its introduction to New York society from Mr. Koussevitzky at the first of the Boston Symphony's Carnegie Hall Saturday matinées. The composer, Olivier Messiaen, tried to translate into music a religious sentiment which may be summarized by titles once attached to the three divisions of the work—"La Croix," "Le Péché," "L'Eucharistie." It would have taken a Bach—in fact, The Bach—to accomplish what M. Messiaen attempted, and since one can't light into any young composer for not being in the Bach stratum, it's enough to note that M. Messiaen writes sincerely and with a good command of scoring. Probably we haven't heard the last of M. Messiaen, although it isn't likely that we'll hear more of the composition which brought his name into the Carnegie Hall programs.

SPRINGFIELD, MASS.
MORNING UNION

DEC 5 - 1936

LOST SYMPHONY GIVEN HEARING

Work by Muzio Clementi Is Played by Boston Orchestra

BOSTON, Dec. 4 (AP)—Lost for a

Lansing [illegible] Mich.
News

DEC 3 - 1936

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This distinguished organization was heard in this series several times during the nineties and on intermtitent occasons in later years. Since 1931, however, it has been heard annually in Hill Auditorium. Dr. Koussevitzky has brought this orchestra with its distinguished record of past accomplishments to a high state of perfection. On the occasion of its coming appearance, Dr. Koussevitzky has invited Joseph Brinkman of the piano faculty, to appear as soloist.

SPOKANE, WASH.
CHRONICLE

[illegible] 1936

BACK BAY HEARS LOST SYMPHONY

BOSTON, Dec. 5. (AP)—Lost for a century, the D Major Symphony by the famed Italian pianist, Muzio Clementi, received its first hearing in America Friday at the hands of the Boston symphony orchestra. Its performance by Conductor Serge Kossevitzky won warm applause from a traditionally staid hub audience.

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The symphony helps fill in a 100-year gap in musical history. Clementi, a contemporary of Beethoven, was widely recognized for his piano sonatas, some of which were held in high esteem by the great German master.

LOS ANGELES, CAL.
TIMES

[illegible] 1936

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PITTSBURGH, PA.
SUN-TELEGRAPH

ON THE RECORDS

By MICHAEL SHAW, JR.

SINCE FRITZ KREISLER

Via Orchestra " ... recordi

ARTHUR FIEDLER and the Boston "Pops" Orchestra steadily add to their string. Leading in interest is Mendelssohn's arrangement of the Scherzo from his String Octet which Kousevitky and his parent organization will play here next Sunday. On the reverse is the skeenteenth waxing of Schubert's "Marche Militaire," this time in Glazounow's orchestration (Victor 11947). The "Pops" also swirl through "Dagger Dance," from Herbert's "Natoma" and Tschaikowsky's "Sleeping Beauty Waltz" (Victor 11932).

Peppy Overture

NOT THE LEAST of Rossini's virtues was the ability to write with a flare and the Overture to "La Cenerantola," a comic opera ranking close to his masterpiece, "The Barber of Se-

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LOS ANGELES, CAL.
EXAMINER

DEC 5 - 1936

THE LOST SYMPHONY

Boston Orchestra Plays Clementi Music

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When Clementi died near London in 1832, bequeathing his large estates and all his manuscripts to his widow, none of the symphonic scores could be found. In 1917, Dr. William Cummings, London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts. The Library of Congress of the United States purchased the manuscripts at public auction soon after.

OMAHA, NEB.
Evening World-Herald

DEC 5 - 1936

Lost Symphony Given First Hearing in U. S.

Boston, Mass., Dec. 4 (AP).—

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BINGHAMTON, N. Y.
PRESS

DEC 5 - 1936

MUS. [illegible]OVERS HAIL LONG LOST ITALIAN MASTERPIECE OF '17

2,500 Listeners Cheer Premiere of Clementi Symphony in Boston

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Signor Casella presented the symphony at Rome last January, but the Boston orchestra was the first major symphony orchestra to give it life. Dr. Serge Koussevitzky, conductor, disclosed during his intermission last night that a great granddaughter of Signor Clementi lives in New York.

DEC 6 - 1936

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"It is a beautiful work. And that third movement, the minuetto, it is not like a minuetto one would expect to have been written at that period. It is certainly individual."

The symphony helps fill in a 100-year gap in musical history. Clementi, a contemporary of Beethoven, was widely recognized for his piano sonatas, some of which were held in high esteem by the great German master.

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ROCHESTER, N. Y.
SUNDAY AMERICAN

Theater Parties Planned

The theater will draw brilliant gatherings of Rochester's elite this week as the Eastman Theater offers the Boston Symphony Orchestra with Serge Koussevitzky, conductor tomorrow evening and Fritz Kreisler, beloved violinist, on Friday evening. The same evening, the Walter Hustons, who established themselves through their performances in "Dodsworth" as one of America's foremost acting teams return to Rochester in Max Gordon's presentation of "Othello," at the Masonic Auditorium.

Among those who have made reservations for the Boston Symphony concert, which will open with the Haydn Symphony No. 102, are Mrs. Jacob Rosenberg, Mr. and Mrs. Harry F. Leiter, Mr. and Mrs. M. J. Baum, Mr. and Mrs. Harry Klonick, Mr. and Mrs. D. M. Beach, Carl F. Lomb, Dr. and Mrs. Ralph Fitch.

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NIAGARA FALLS, N. Y.
GAZETTE

DEC 5 - 1936

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1. Sinfonia
2. Danses Suisses: Valse
3. Scherzo
4. Pas de deus
Adagio—Variations—Coda

2.

Symphony No. 5 in C Minor Opus No. 67 ....Beethoven
Allegro con broi
Adante con moto
Allegro: Trio
Allegro

BUFFALO, N. Y.
COURIER EXPRESS

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NEW YORKER
NEW YORK, N. Y.

DEC 5 - 1936

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MORNING UNION

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SPOKANE, WASH.
CHRONICLE

DEC 5 - 1936

BACK BAY HEARS LOST SYMPHONY

BOSTON, Dec. 5. (AP)—Lost for a century, the D Major Symphony by the famed Italian pianist, Muzio Clementi, received its first hearing in America Friday at the hands of the Boston symphony orchestra. Its performance by Conductor Serge Kossevitzky won warm applause from a traditionally staid hub audience.

Written some time between 1785 and 1824, the music, critics agreed was melodious, beautiful and individual.

The symphony helps fill in a 100-year gap in musical history. Clementi, a contemporary of Beethoven, was widely recognized for his piano sonatas, some of which were held in high esteem by the great German master.

LOS ANGELES, CAL.
TIMES

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PITTSBURGH, PA.
SUN-TELEGRAPH

STANLEY
Continuous from 2 P. M.
GENE RAYMOND ANN SOTHERN

SINCE FRITZ KREISLE

Via Orchestra

ARTHUR FIEDLER and the Boston "Pops" Orchestra steadily add to their string. Leading in interest is Mendelssohn's arrangement of the Scherzo from his String Octet which Kousševitky and his parent organization will play here next Sunday. On the reverse is the skeenteenth waxing of Schubert's "Marche Militaire," this time in Glazounow's orchestration (Victor 11947). The "Pops" also swirl through "Dagger Dance," from Herbert's "Natoma" and Tschaikowsky's "Sleeping Beauty Waltz" (Victor 11932).

Peppy Overture

NOT THE LEAST of Rossini's virtues was the ability to write with a flare and the Overture to "La Cenerantola," a comic opera ranking close to his masterpiece, "The Barber of Se-

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LOS ANGELES, CAL.
EXAMINER

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THE LOST SYMPHONY

Boston Orchestra Plays Clementi Music

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OMAHA, NEB.
Evening World-Herald

DEC 5 - 1936

Lost Symphony Given First Hearing in U. S.

Boston, Mass., Dec. 4 (AP).— | sible part of the standard reper-

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BINGHAMTON, N. Y.
PRESS

DEC 5 - 1936

MUS. LOVERS HAIL LONG LOST ITALIAN MASTERPIECE OF '17

2,500 Listeners Cheer Premiere of Clementi Symphony in Boston

Boston, Dec. 5—(United Press)—Music lovers hailed today the long-lost Italian masterpiece, "Symphony In D Major" by Muzio Clementi, brought to life in America by the Boston symphony orchestra last night in a premiere cheered by 2,500 listeners.

The symphony, composed in 1817 but never published, vanished mysteriously more than a century ago. Signor Clementi died in England in 1832 at the age of 80.

After remarkable sleuthing, Alfredo Caella, Italian composer reassembled the masterpiece two years ago. He proved that an incomplete symphony in the Library of Congress could be completed by adding as its opening movement a fragment that had lain in the British museum since 1871 without its real identity having been established.

Signor Casella presented the symphony at Rome last January, but the Boston orchestra was the first major symphony orchestra to give it life. Dr. Serge Koussevitzky, conductor, disclosed during his intermission last night that a great granddaughter of Signor Clementi lives in New York.

ROCHESTER, N. Y.
SUNDAY AMERICAN

Theater Parties Planned

Dec. 6/36

The theater will draw brilliant gatherings of Rochester's elite this week as the Eastman Theater offers the Boston Symphony Orchestra with Serge Koussevitzky, conductor tomorrow evening and Fritz Kreisler, beloved violinist, on Friday evening. The same evening, the Walter Hustons, who established themselves through their performances in "Dodsworth" as one of America's foremost acting teams return to Rochester in Max Gordon's presentation of "Othello," at the Masonic Auditorium.

Among those who have made reservations for the Boston Symphony concert, which will open with the Haydn Symphony No. 102, are Mrs. Jacob Rosenberg, Mr. and Mrs. Harry F. Leiter, Mr. and Mrs. M. J. Baum, Mr. and Mrs. Harry Klonick, Mr. and Mrs. D. M. Beach, Carl F. Lomb, Dr. and Mrs. Ralph Fitch.

Phoenix Ariz
Republic

DEC 6 - 1936

Symphony Lost For Century Wins Plaudits At Hearing

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Beaming at friends in his quarters after the performance, Dr. Koussevitzky happily predicted the opus in D major was bound to become "an indispensable part of the standard repertoire."

"It will be played soon by everybody," he asserted enthusiastically. "I'm going to play it in New York on the next trip."

"It is a beautiful work. And that third movement, the minuetto, it is not like a minuetto one would expect to have been written at that period. It is certainly individual."

The symphony helps fill in a 100-year gap in musical history. Clementi, a contemporary of Beethoven, was widely recognized for his piano sonatas, some of which were held in high esteem by the great German master.

But he also was known through yellowed newspaper and magazine clippings to have written about 20 symphonies, widely popular in their day.

Yet, when Clementi died near London in 1832, bequeathing his large estates and all his manuscripts to his widow, none of the symphonic scores could be found. Only two of them had been printed, and the others dropped from public knowledge.

In 1917, Dr. William Cummings, London music scholar died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder. How they came into Dr. Cummings' possession still remains a mystery.

The Library of Congress of the United States purchased the manuscripts at public auction soon after, and musicologists attempted to weave them together. Alfredo Casella, noted Italian composer-pianist-scholar, completed four symphonies by his own filling-in, and with the aid of fragmentary manuscripts that inexplicably had come into the possession of the British museum in 1871. These had lain in dusty oblivion for years, cataloged as "sketches."

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Dr. Kaussevitzky will open his program with the Haydn Symphony No. 102. which has not been heard here in several seasons. This will be followed by "La Mer," by Debussey. The program will close with the Brahms Symphony No. 1.

Th orchestra is making a tour of eight cities, of which Rochester is the first to be visited. Its schedule calls for subsequent appearances in Buffalo, Detroit, Ann Arbor, Toledo, Pittsburgh and Cambridge.

The complete personnel, numbering 115 men, will be heard tomorrow evening.

SALT LAKE CITY, UTAH
UTAH TRIBUNE

- 1936

'Cello Recital

OGDEN — Gregor Piatigorsky, who has been designated as "the greatest exponent of the cello today," will appear under the auspices of the Ogden Community Concert association at the tabernacle on Friday at 8:30 p. m. Here in Utah, where a world-famed cellist is seldom heard, he will be welcomed as an outstanding artist in a series of great artists.

Piatigorsky divides his concert seasons between Europe and America, playing half the winter abroad, half in this country. Ogden is deemed especially fortunate in securing him for a concert this season. Members of the Salt Lake Civic association are invited to attend.

Both here and on the continent this artist is a particular favorite with conductors and he has played repeatedly with all the great orchestras of the world. During six visits to the United States he has made 57 appearances with such organizations as the following: Chicago Symphony, Boston Symphony, New York Philharmonic Symphony, National orchestra, New York City; Cleveland orchestra, and with orchestras in the following cities: Cincinnati, Detroit, Philadelphia, San Francisco, St. Louis, Pittsburgh, and Toronto, Canada.

Last season he gave the world premiere of Castelnuovo-Tedesco's violoncello concerto with the New

Ogden Event

York Philharmonic-Symphony orchestra, under Toscanini's conductorship, and of Berezowski's "Concerto Lirico" with the Boston Symphony, under Serge Koussevitzky. The former work is dedicated to Piatigorsky.

The program for the Friday concert, with Valentin Pavlovsky as accompanist, is given as follows:

Toccata .... Frescobaldi
onata in A major, Op. 69 .... Beethoven
(For piano and cello)
Allegro
Scherzo
Adagio-Allegro
onata .... Francoeur
Adagio
Gavotte
Vivo
INTERMISSION
zigane ....
icilienne .... Ravel
argo and Rondo ..... M. T. de Paradis
octurne in C sharp minor .... Weber
(Op. posthumous) .... Chopin
ance of Terror .... De Falla

LIVINGSTON, MONT.
ENTERPRISE

DEC 6 - 1936

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PITTSBURGH, PA.
SUN-TELEGRAPH

DEC 6 - 1936

MUSIC FOR WEEK

Koussevitzky, Casadesus Due Here

By J. FRED LISSFELT

TWO different concerts by the Boston Symphony Orchestra on successive days—Saturday evening and next Sunday afternoon—should attract every music lover in this vicinity. They are among the most important occasions in this season's music.

Mr. Lissfelt

Every opinion one meets regarding Serge Koussevitzky and his players corroborates what we know and revere about them.

Many works on these programs are well known to us all. Stravinsky's brief "Divertimento" from his ballet "Le Baiser de la Fee" is new here, though it antedates his latest idiom. To hear Beethoven's favored "Fifth Symphony" played under rather ideal conditions will be another milestone in our music. The complete Saturday program:

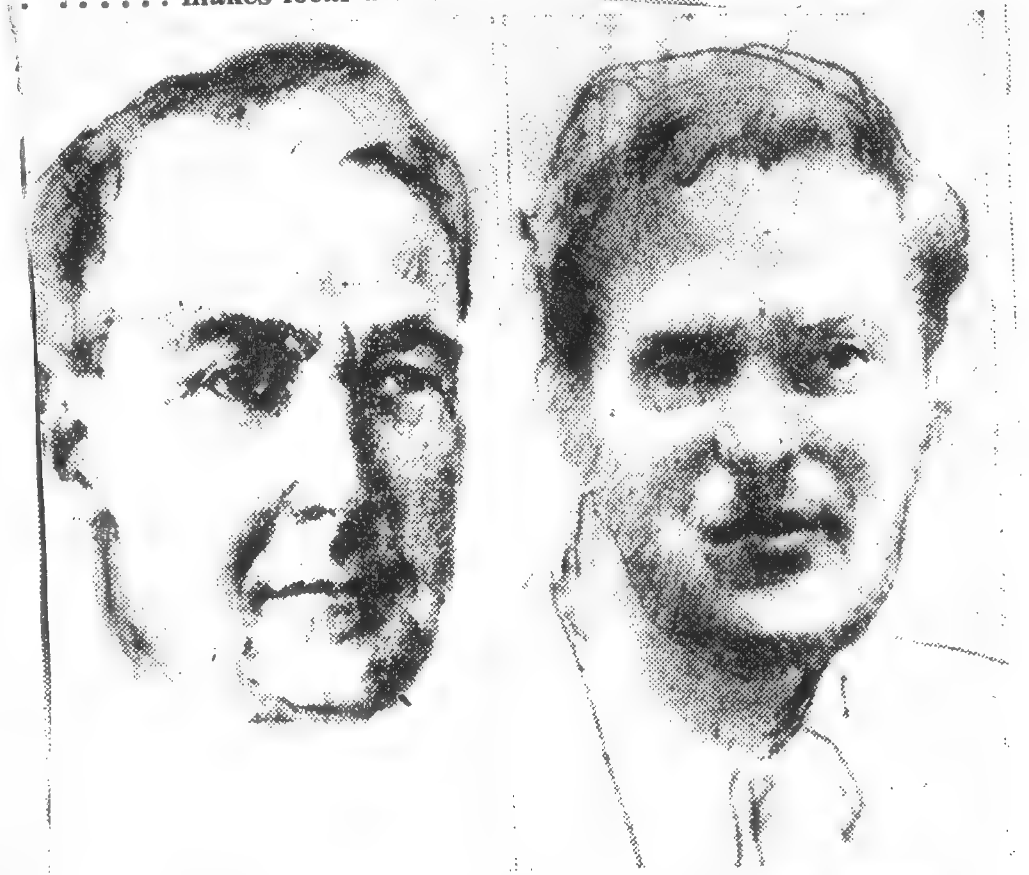
Symphony in C major No. 34 .... Mozart
Divertimento from "Le Baiser de la Fee" .... Stravinsky
Symphony in D Minor .... Franck

The following afternoon the program, which starts at 3 p. m., will be:

Concerto Grosso for string orchestra .... Handel
Prelude to "Lohengrin" .... Wagner
Scherzo in G Minor, from the Octet, Op. 20 .... Mendelssohn
"Daphnis and Chloe," Suite No. 2..Ravel
Symphony No. 5 in C Minor..Beethoven

CONCERT HIGHLIGHTS

. . . . . . makes local debut


SERGE KOUSSEVITZKY RICHARD BURGIN

Pencil sketches by Gerome Brush of famous conductor, now entering 13th year at helm of Boston Symphony, and his concert master, a pupil of Joachim and Auer, who has been head of the organization's remarkable string section since 1920. The Bostonians give concerts here next Saturday and Sunday.

BUFFALO, N. Y.
TIMES

DEC 6 - 1936

Dr. Serge Koussevitzky Directs Boston Symphony In Concert Here Tuesday

Buffalo's Federal Project Orchestra Gives All-Operatic Program Tonight; Alene McKenna's Work Lauded at San Diego; High School Girl Gives Recital

By MARY M. HOWARD
Times Music Critic

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will be the fourth attraction in the Zorah B. Berry concert series. The orchestra will play Tuesday evening in Elmwood Music Hall.

An all-operatic program has been arranged by Franco Autori, conductor for tonight's concert in Shea's Court St. Theater by the Symphony Orchestra of the Federal Music Project. The soloist will be Paola Autori, soprano. Mrs. Autori has had operatic as well as concert experience here and abroad. She was chosen by Mascagni to sing a leading role in his opera, "L'Amico Fritz," under his personal direction. She has appeared in various other operas.

Tuesday's Program

The program Tuesday night by the Boston Symphony in which the Stravinsky work is almost a novelty, follows:

Overture, "The Roman Carnival" ..... Berlioz
Prelude to "Lohengrin" .... Wagner
Scherzo in G minor .... Mendelssohn
(From Octet, Opus 20)
Divertimento (from "Le Baiser de la Fee") .... Stravinsky
Allegorical Ballet.
Sinfonia; Danses Suisses: Valse; Scherzo; Pas de deus. Adagio—Variations—Coda.
Symphony No. 5 in C minor, Opus No. 67 .... Beethoven
Allegro con brio; Andante con moto; Allegro: Trio; Allegro.

Tonight's Program

Tonight's program by the Federal Music project orchestra follows:

Overture to "Marriage of Figaro" .... Mozart
(a) Aria: "Non so piu," from "Marriage of Figaro" .... Mozart
(b) Aria: "Dich, teure Halle," "Tannhauser" .... Wagner
Mme. Paola Autori.
Siegfried's Rhine Journey, from "Gotterdammerung" .... Wagner
Prelude and Love-Death, from "Tristan and Isolde" .... Wagner
Prelude to the fourth act of "La Triaviata" .... Verdi
Aria: "Tacea la notte placida," from "Il Trovatore" .... Verdi
Mme. Autori.
Overture to Sicilian Vespers .... Verdi

ILE WOMEN GIVE SHOW ON DEC. 19

GROSSE ILE, Dec. 5.

The night of December 10 Mr. and Mrs. Reginald Leggette, Mr. and Mrs. Hale Knight, Mr. and Mrs. Rufus Knight of Detroit, Mr. and Mrs. Clifford Ward and Mr. and Mrs. H. F. Roderick will motor to Ann Arbor for the concert by the Boston Symphony Orchestra. Joseph Brinkman, a brother-in-law of Mr. Leggette, will be the concert pianist for that evening.

DETROIT, MICH.
FREE PRESS

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* * *

ROCHESTER, N. Y.
SUNDAY AMERICAN

Symphonic Sympathy

Boston Orchestra's Advent Gives Rise to Thoughts of Shooting Peas in Cannon

By David Kessler

Within the space of the next five days, three of the most significant events of the local music season will transpire.

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COURIER EXPRESS

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Handel .... Concerto Grosso for String Orchestra in G-minor.
Sibelius .... Symphonic Fantasia, "Pohjola's Daughter."
Ravel .... Fragments from Daphne and Chloe," second suite.
INTERMISSION
Brahms .... Symphony No. 1, in C-minor

HOUSTON, TEX.
CHRONICLE

DEC 6 - 1936

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Symphony by Clementi Helps Fill in Gap in Musical History; Is Called Beautiful Work.

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LOWELL, MASS.
SUNDAY TELEGRAM

DEC 6 - 1936

GODING WITH SYMPHONY IN MACDOWELL CONCERTO

The Boston Symphony orchestra will be absent this week on its western tour. It is to play in Rochester, Buffalo, Detroit, Ann Arbor, Toledo, and Pittsburgh. Boston will hear Serge Koussevitzky and his men next on Friday and Saturday, December 18 and 19. That Friday being the seventy-fifth anniversary of the birth of Edward MacDowell to a day, Koussevitzky is remembering the occasion with the Second Piano Concerto. The soloist is to be Howard Goding, who made his first appearance with this orchestra in the same work, under Muck, in Cambridge. For prelude to the American concerto, there will be Arthur Foote's Suite in E major, Op. 63, for String orchestra. The Third Symphony of Brahms, in F major, will complete the programme.

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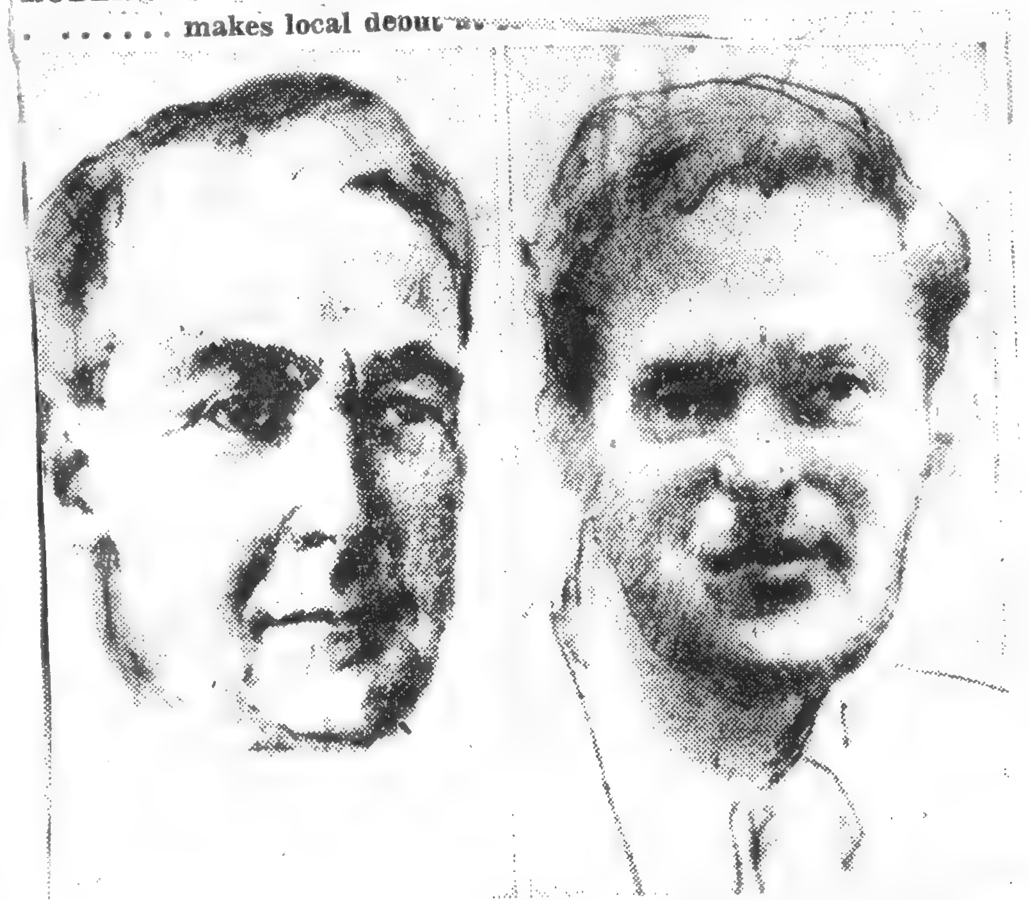
CONCERT HIGHLIGHTS

ROBE... makes local debut ...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BUFFALO, N. Y.
TIMES

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Allegro con brio; Andante con moto; Allegro: Trio; Allegro.

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Overshadowing the others is, of course, the Boston orchestra. Individually the members of this famed group are among the finest orchestral players living. Because of heir many years of teamwork, they have developed an almost perfect ensemble. In Dr. Serge Kaussevitzky, the orchestra has one of the truly great conductors of our time.

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Its performance by Conductor Serge Kossevitzky won warm applause from a traditionally staid Hub audience.

Written sometime between 1785 and 1824, the music, critics agreed was melodious, beautiful and individual.

Beaming at friends in his quarters after the performance, Doctor Koussevitzky happily predicted the Opus in D Major was bound to become "an indispensible part of the standard repertoire."

"It will be played soon by everybody," he asserted enthusiastically. "I'm going to play it in New York on the next trip."

○ ○ ○

"Certainly Individual."

"It is a beautiful work. And that third movement, the minuetto, it is not like a minuetto one would expect to have been written at that period. It is certainly individual."

The symphony helps fill in a 100-year gap in musical history. Clementi, a contemporary of Beethoven, was widely recognized for his piano sonatas, some of which were held in high esteem by the great German master.

But he also was known through yellowed newspaper and magazine clippings to have written about 20 symphonies, widely popular in their day.

○ ○ ○

Dropped From Sight.

Yet, when Clementi died near London in 1832, bequeathing his large estates and all his manuscripts to his widow, none of the symphonic scores could be found. Only two of them had been printed, and the others dropped from public knowledge.

In 1917, Dr. William Cummings, London music scholar died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder. How they came into Doctor Cummings' possession still remains a mystery.

The Library of Congress of the United States purchased the manuscripts at public auction soon after, and musicologists attempted to weave them together. Alfredo Casella, noted Italian composer-piano-scholar, completed four symphonies by his own filling-in, and with the aid of fragmentary manuscripts that inexplicably had come into the possession of the British Museum in 1871. These had lain in dusty oblivion for years, catalogued as "sketches."

LOWELL, MASS.
SUNDAY TELEGRAM

DEC 6 - 1936

GODING WITH SYMPHONY IN MACDOWELL CONCERTO

The Boston Symphony orchestra will be absent this week on its western tour. It is to play in Rochester, Buffalo, Detroit, Ann Arbor, Toledo, and Pittsburgh. Boston will hear Serge Koussevitzky and his men next on Friday and Saturday, December 18 and 19. That Friday being the seventy-fifth anniversary of the birth of Edward MacDowell to a day, Koussevitzky is remembering the occasion with the Second Piano Concerto. The soloist is to be Howard Goding, who made his first appearance with this orchestra in the same work, under Muck, in Cambridge. For prelude to the American concerto, there will be Arthur Foote's Suite in E major, Op. 63, for String orchestra. The Third Symphony of Brahms, in F major, will complete the programme.

PITTSBURGH, PA.
PRESS

h.g

DEC 6 - 1936

Great French Pianist And Boston Symphony Musical Attractions

Art Society Brings Robert Casadesus And Orchestra Group Sponsors Koussevitzky Appearance

By RALPH LEWANDO
Press Music Critic

MAJOR music events of the current week include a piano recital by Robert Casadesus, distinguished French musician, under Art Society auspices Tuesday night at Carnegie Music Hall, and the appearances of the Boston Symphony Orchestra led by Dr. Serge Koussevitzy at Syria Mosque.

Mr. Lewando

Under Pittsburgh Orchestra Association auspices the Boston players will give different programs Saturday evening at 8:30 o'clock and Sunday afternon at 3.

The recital of Mr. Casadesus will be devoted to Beethoven's 32 Variations; Schumann's Carnaval; three Chopin works: Polonaise, opus 44; Berceuse, opus 57, and Tarantelle, opus 43; and Ravel's Jeux d'Eau, Forlane, and Toccata.

Born at Paris, Mr. Casadesus comes from a famous musical family. He entered the Paris Conservatory at 13, studied piano with Louis Diemer, a Liszt pupil, and won a first prize within a year. Later, as a student of Xavier Leroux, he gained first award in harmony. Subsequently, Casadesus annexed the coveted Diemer piano prize.

After an extensive concert tour across Europe, North Africa and South America, Casadesus came to America, making his first solo appearance at New York, Jan. 20, 1935, performing Mozart's "Coronation" concerto with the Philharmonic-Symphony.

* * *

The two concerts of the Boston Symphony Orchestra led by Dr. Koussevitzky will afford a rare experience for local lovers of symphonic music. In past seasons this surpassing orchestra under its brilliant leader has been heard but once each year, and the decision of the Orchestra Association's officers to sponsor two concerts is highly commendable.

Dr. Koussevitzky has chosen a different program for each performance. The Saturday night concert features Mozart's C-major symphony, No. 40 (Koechel 338); Stravinsky's Divertimento from his allegorical ballet in four scenes, "Le Baiser de la Fee" (The Fairy's Kiss); and Cesar Franck's D-minor symphony.

The Sunday afternoon program comprises Handel's G-minor concerto Grosso string orchestra, opus 6, No. 6; Prelude to Lohengrin, Wagner; Mendelssohn's own arrangement for orchestra of the Scherzo from his octet, opus 20; Ravel's 2nd Daphnis and Chloe Suite, and Beethoven's 5th symphony.

* * *

The Stravinsky Divertimento will be new to many. Therefore, coment on it might not be amiss.

"Le Baiser de la Fee," the ballet from which this orchestral number is derived, was composed by Stravinsky at the behest of Ida Rubinstein, the noted dancer, who desired another important work for her repertory. "The idea was that I should compose something inspired by the music of Tschaikowsky," writes Stravinsky in his autobiography (published by Simon and Shuster). An admirer of Tschaikowsky, together with the fact that Miss Rubinstein's performance date approximated the 35th anniversary of the Russian master's death induced Stravinsky to accept the commission.

"As I was free to choose both subject and scenario," writes Stravinsky, I began search for them — in view of the characteristic trend of Tschaikowsky's music—in the literature of the 19th century."

* * *

Interest finally centered on the Hans Christian Anderson tale, "The Ice Maiden," the gist of which is as follows: "A fairy imprints her magic kiss on a child at birth and parts it from its mother. Twenty years later, when the youth has attained the very zenth of good fortune, she repeats the fatal kiss and carries him off to live in supreme happiness with her ever after."

"As my object was to commemorate Tschaikowsky's work," adds Stravinsky, "this subject seemed to me to be particularly appropriate as an allegory, the muse having similarly branded Tschaikowsky with her fatal kiss, and the magic imprint has made itself felt in all the musical creations of this great artist."

The work was completed in 1928 and premiered at the Paris Opera, Nov. 27, of that year with Stravinsky conducting. Within the year the entire ballet was produced in Brussells, Monte Carlo and Milan.

As in the case of his other ballets, Stravinsky made the orchestral suite from the music of "La Baiser de la Fee," which is to be played here. This suite was premiered November, 1928, by the Orchestre Symphonique de Paris at the Theater Champs Elysees. The composer conducted.

The suite is scored for three flutes and piccolo, two oboes, English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, harp and strings.

Orchestra Head

Dr. Koussevitzky, eminent leader of the Boston Symphony, who will lead the famous orchestra in two concerts to be played at Syria Mosque Saturday night and next Sunday afternoon.

TOLEDO, O.
TIMES

DEC 6 - 1936

Boston Symphony

Following are the selections to be played by the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, in the Toledo Museum of Art peristyle Friday evening:

Overture, "Roman Carnival" .... Berlioz
"Divertimento" from "Le Baiser de la Fee" .... Stravinsky
    "Sinfonia"
    "Danses Suisses: Valse"
    "Scherzo"
    "Pas de Deux"
    "Adagio—Variation—Coda"
Orchestral fragments from "Daphnis et Chloe" .... Ravel
    "Lever du Jour"
    "Pantomime"
    "Danse Generale"
"Symphony No. 2 in D Major, Op. 73" .... Brahms
    "Allegro non troppo"
    "Adagio non troppo."
    "Adagietto grazioso, quasi andantino"
    "Allegro con spirito"

Serge Koussevitzky Brings Symphony Here

More than half a century old, the Boston Symphony orchestra, which will return to Toledo for a concert in the Museum of Art peristyle Friday evening, easily takes rank as the most famous symphonic ensemble ever heard here. The history of the great organization, which will give the annual concert complimentary to members of the museum, is an interesting one.

In 1881, the late Major Henry L. Higginson realized the first dream and aspiratoin of his life by founding in America an orchestra of the sort he had heard as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

First Established

George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year, the orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, the term of Dr. Serge Koussevitzky began in 1924 and, it will be seen, has extended beyond any single term of a previous conductor.

The long association of such an orchestra and such a leader is eloquently justified by the results. The great Russian conductor has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

DETROIT, MICH.
FREE PRESS

DEC 6 - 1936

Koussevitzky to Offer Variegated Program

With Serge Koussevitzky as conductor, the Boston Symphony Orchestra will appear at 8:30 p. m. Wednesday in Masonic Auditorium. Handel, Sibelius and Ravel will be represented in the first half of the program. Following the intermission the orchestra will play Brahms' Symphony No. 1 in C Minor, Op. 68.

Thursday evening the Boston Symphony will play in Ann Arbor, in Hill Auditorium. The program will include works by Berlioz, Wagner, Mendelssohn and Sowerby. The symphony will be Beethoven's Symphony No. 5 in C Minor, Op. 67.

ROCHESTER, N. Y.
Democrat Chronicle

Dec. 7/36

Symphony Here From Boston

SEATS will be at a premium this morning for the second annual appearance of the Boston Symphony Orchestra in the Eastman Theater this evening, under the baton of Serge Koussevitzky.

The box office reported late Saturday that a few orchestra, mezzanine and loge seats were still to be had, but these are expected to be taken early today. It will be the second successive year that the orchestra has played here to a capacity house.

Doctor Koussevitzky has elected to open the program with the Haydn Symphony No. 102, a work that has not been heard here in several years. Debussey's "La Mer" will follow. The program will close with the Brahms Symphony No. 1.

First curtain is scheduled for 8:20 p. m.

TOLEDO, O.
TIMES

Dec. 6/36

Symphony Concert Is Subject of Talk

Mary Van Doren, of the music department of the Toledo Museum of Art, Tuesday at 10:30 a. m. and 8:30 p. m. will lecture in the museum on the program of the next symphoney concert.

The concert is that of the Boston Symphony orchestra, and will be played in the museum peristyle Friday night.

Mrs. Van Doren will give the greater part of her lecture time to a discussion and illustration of Brahms' second symphony which will be the Boston orchestra's major offering in the Friday concert.

DETROIT, MICH.
TIMES

Distinguished

DR. SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, brings his famous band to Masonic Auditorium, Wednesday evening.

EVENTS IN MUSIC FOR THIS WEEK

By Charles Gentry

DETROIT WELCOMES the return this week of two noted artists in the music world who have been too long absent.

John McCormack, famous Irish tenor, returns after a two-year absence from the concert stage and several seasons away from Detroit and Serge Koussevitsky, noted director of the Boston Symphony and his well-known organization arrive Wednesday.

The Boston Symphony, one of the leading orchestras in the country, has toured every year, but this is the first season in several when Detroit has been included in the itinerary.

The orchestra will play Wednesday evening in the Masonic Auditorium and will offer the following program:

Concerto Grosso for String Orchestra, Op. 6; No. 6, in G minor .... Handel
"Pohjola's Daughter," Symphonic Fantasia, Op. 49 .... Sibelius
Orchestral Fragments from "Daphnis et Chloe" (Second Suite). Ravel
INTERMISSION
Symphony No. 1 in C minor, Op. 68 .... Brahms

The following Thursday evening, the Boston Orchestra plays in Ann Arbor filling a Choral Union date in the Hill Auditorium with a complete change of program.

John McCormack makes his appearance here Monday evening in Orchestra Hall as the debut attraction of the newly formed Detroit Artists series, under the management of Alice Terbo.

The beloved Irish tenor will give the following recital:

1. (a) Caro Amor (Pastor Fide)..Handel
    (b) Where e'er You Walk (Semele) .... Handel
2. (a) Memnon .... Arthur Foote
    (b) Grieve Not, Dear Love (Earl Bristol's Farewell) ....C. A. Lidgey
    (c) Alma Mia (Floridente).....Handel
    (d) When Night Descends .... Rachmaninoff
3. Piano Solos—
    (a) The Island Spell..........Ireland
    (b) Players (Spanish Dance).Granados
    (c) Arabesque (Romance).....Arnold
INTERMISSION
4. Irish Folk Songs—
    (a) The Bard of Armagh (arranged by Hughes).
    (b) *Green Grows the Laurel (arranged by Hughes).
    (c) *The Star of the County Down (arranged by Hughes).
    (d) O Mary Dear (The Londonderry Air), arranged by Edwin Schneider
5. (a) Far Apart ......Edwin Schneider
    (b) Mary Shaw (traditional Scottish melody), arranged by MacLeod.
    (c) *The Song of the Seals .... Granville Bantock
    (d) When I Have Sung My Songs ....Ernest Charles

John Wummer and Bernhard Heiden will give a flute and harpsichord recital this afternoon at the Colony Club.

The Tuesday musical will hold its third concert Tuesday morning in the Art Institute auditorium. The program will be presented by Minnie Mitchell, organist; Mary Griffith, harpist; Clarice Mosdale, soprano, and Pauline Athay. Christmas carols will also be a feature of the morning.

Hazel Zumstein will present two of her pupils in a pianoforte recital at Grinnell's auditorium Saturday morning.

Saturday will also be the date for the first meeting of the In and About Detroit Music Educators' Club at the Statler Hotel. A program of Christmas music by the Ypsilanti State Normal College Madrigal Club, under the direction of Frederick Alexander, will be offered.

Another Christmas program will be offered by the Musical Club of Highland Park Friday at the McGregor Library.

Events within the next two weeks include a recital by Margaret Barthel, young Detroit pianist, at the Cass Theater next Sunday evening, December 13; Lawrence Rosenthal of the Netzorg School for the Piano the afternoon of the same day; the first concert of Pro-Musica at the Women's City Club, December 14, and the Josef Hoffman recital December 15.

INDIANAPOLIS, IND.
NEWS

DEC 7 - 1936

A SNAPP of MUSIQUE

Every one, these days, is filled with suggestions for Christmas gifts, and every one inevitably believes that his own suggestions are better than all other suggestions. If one didn't believe in his own ideas, life, presumably, would be very sad. Anyway, this reviewer of records is firmly convinced that few Christmas presents are nicer than recordings of good music. In the first place, records nowadays are excellent. In the second place, reproducing machines are excellent, too. And fine music is a constant joy.

Listed in this place are some of the brand new releases, all suitable for gifts to those who enjoy music. (To be sure, most of the music listed in this column during the past year will fill the same purpose, but many like to give the very latest things.)

The Boston Symphony Orchestra, Serge Koussevitsky conducting, has a new recording of Schubert's "unfinished" Symphony in B Minor (Victor album 319). The "high brows" customarily scoff a bit at this symphony, although it is a mystery why they should. It is beautiful music, and the Bostonians play it superbly.

* * *

Victor also has another album of interest (322): A "program" of Debussy songs sung by Maggie Teyte, with Alfred Cartot at the piano. You may remember Miss Teyte as an opera singer, who used to be with the old Chicago opera. She sings these songs, some fourteen of them, with impeccable artistry. They are charming songs in Debussy's best vocal manner.

* * *

Brahms "hounds" will revel in the Trio in C Major, Op. 87, recorded for Columbia (set 266) by Myra Hess, pianist; Yelly D'Aranyi, violinist, and Gaspar Cassado, cellist. Here is fine music, and it is finely played by this ensemble, whose only "vice" seems to be that the violinist is sometimes a bit weak. Chamber music "fans" can scarcely do without the album.

* * *

There are also several single records of interest. The least good of the lot is Gladys Swarthout's singing of two arias from Saint-Saens' "Samson et Dalila" (Victor 14143). "Mon coeur s'ouvre a ta voix" and "Amour, viens aider" sound pretty, but they don't mean much as Miss Swarthout sings them. Both arias are about love, but you'd never suspect it, unless you know the words.

Elisabeth Schumann will please you much more, for she is a good artist. She sings two Schumann songs (Lorelei and Staendchen) and two Schubert songs (An die Nachtigall and Liebhaber in allen Gestalten), and sings them with finesse, as she always does (Victor 1764).

There is likewise a new Marian Anderson record (Victor 1766) containing two Sibelius songs, "Saf, Saf, Susa" and "Flickan kom ifran sin alsklings mote." Miss Anderson's voice is miraculous (you will hear her "in person," this winter, for she is coming to town under the auspices of the Concert Guild).

Leopold Stokowski has been transcribing again, this time two ancient liturgical melodies which you may find on Victor 1789. The Philadelphia Orchestra plays them, which is sufficient indication of what the music is like.

Lastly, Horowitz, who is also coming to town this winter, under the auspices of Martens Concerts, gives you a glimpse of his pianistic art in three Chopin works, the C-sharp Minor Mazurka, Op. 50, No. 3, and the fourth and fifth Etudes from Op. 10, in C-sharp Minor and G-flat Major, respectively (Victor 14140). They are all they should be.

* * *

Fritz Kreisler delighted all those who heard him here in recital, recently. He is one of the world's great violinists, and, when he plays great music, as he does on occasion, he is still supreme. He has re-recorded Beethoven's D Major Violin Concerto for Victor (set 325) with the aid of the London Philharmonic Orchestra, John Barbirolli conducting (he is at present in America conducting the New York Philharmonic-Symphony, as you should know). This new recording atones for all the bad spots in the previous recording. It is, in fact, practically perfect from any point of view.

W. W.

BURLINGTON, VT.
FREE PRESS

DEC 7 - 1936

SOCIAL ACTIVITIES

Silver Tea Given By Green Mountain Chapter, D. A. R., At Residence of Mrs. A. A. Starbird—Informal Dance Held At Fort Ethan Allen—Society Chat

D. A. R. Silver Tea Held At Home Of The Regent, Mrs. Alfred A. Starbird

A most successful and delightful silver tea and entertainment was given on Saturday afternoon by the members of Green Mountain Chapter, Daughters of the American Revolution at the home of the regent, Mrs. Alfred A. Starbird, with about 75 members and their guests present, including members from the Vergennes and St. Albans Chapters.

During the afternoon, Mr. Hart of Fort Ethan Allen entertained with music upon the xylophone. Mrs. Robert Adams, a former member of the Boston Symphony Orchestra, accompanied by Mrs. Raymond Place of Essex Junction, charmed her listeners with selections upon the 'cello. Most clever and witty was a series of original essays entitled "Living Alone With A Husband And Liking It" by Mrs. Sherman R. Moulton. Terminating the program, several patriotic marches were very stirringly played on the piano by the composer, Myrtie E. Wallace Watson of Cambridge.

The appointments in the dining room were of silver and crystal, silver candles and candlesticks and a crystal and silver jewelled tree upon a mirror centerpiece being used on the tea table.

Mrs. William E. Moore and Mrs. L V. Chaplin of Fort Ethan Allen, presided at the tea table and poured, alternating with Mrs. C. K. Johnson and Mrs. Joseph Reynolds.

Assisting were Mrs. F. Elliott Cox Mrs. Oliver N. Eastman and Miss Catharine Starbird.

Members of the committee in charge were Mrs. W. H. Collins, Mrs. C. R White and Mrs. C. Durrell Simonds

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DETROIT, MICH.
NEWS

Dec 7/36

Boston Symphony Wednesday

IT WILL be a full week, in our amusement halls. The mighty Boston Symphony Orchestra, under Serge Koussevitzky, will play at the Masonic Auditorium, Wednesday evening. This, unless the signs fail, will attract one of the big audiences of the season.

The mettle of this great organization will be admirably tested by the program, whose appeal to the popular appetite will be high, as well.

The program will open with a "Concerto Grosso," by Handel; Op. ,No. 6, in G. Minor. This type of composition must not be confused with the familiar concerto, for orchestra and solo instrument, but is an old-fashioned sort of scoring for strings alone. It will be followed by the Symphonic Fantasia by Sibelius, called "Pohjola's Daughter," and the first half will close with Ravel's "Daphnis and Chloe."

After the intermission will come a great and beloved work; Brahms' First Symphony in C Minor, Op. 68. To tell you anything about that would be to gild the lily and turn a colored flood-light on the sunset.

TOLEDO, O.
TIMES

Dec.

Boston Symphony H

OF ALL the public functions of Toledo's social season, the symphony concerts undoubtedly attract the most brilliant audiences. The Peristyle of the Toledo Museum of Art is, in itself, a beautiful edifice and, when it is filled with a sparkling, fashionably gowned group, it is seen at its very best.

The complimentary concert to members on Friday evening when the Boston Symphony orchestra, under the leadership of Serge Koussevitzky, will play, will be the outstanding event of the series.

Attend one of these functions and you will see the vogue of metallic lames used both for wraps and frocks. The short er-

ere Friday

mine swagger is a favored wrap as well as velvet, and here and there one sees full-length coats of gorgeous furs.

Color, too, is dominant in the evening picture as it always is when economic conditions are improving.

Many dinner parties are being formed preceding this brilliant concert.

TOLEDO, O.
BLADE

DEC 8 - 1936

Varied Program

Berlioz, Stravinsky, Ravel and Brahms are represented on the attractively varied program to be given by the famous Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, in the Toledo Museum of Art peristyle Friday evening. Berlioz is represented by his overture, "Roman Carnival," Stravinsky by a "Divertimento" from his allegorical ballet, "Le Baiser de la Fee," Ravel by orchestral fragments from "Daphnis et Chloe" and Brahms by his mighty "Symphony No. 2, D Major, Op. 73."

Performed by what generally is conceded to be the finest symphonic ensemble in the United States, this array of music undoubtedly will be the brightest highlight of the current season in Toledo. The concert is the annual event complimentary to members of the museum.

Dec. 21

BROOKLYN, N. Y.
EAGLE

DEC 8 - 1936

Mrs. H. V. Kaltenborn Is Hostess at Tea in Interest Of Boston Symphony Orchestra

Mrs. H. V. Kaltenborn of 9 Garden Place entertained at a tea this afternoon in the interest of the Boston Symphony Orchestra concerts. Mrs. Henry Davenport and Mrs. Nelson Sprackling presided at the tea table. A musical program was presented.

Guest Symphony Wins Ovation At Concert

Rochester Chronicle

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitsky, Conductor

Haydn ..Symphony in B-flat No. 102
(the Ninth of the London series)
Largo: Allegro vivace
Adagio
Menuetto: Allegro; Trio
Finale: Presto
Debussy .... "La Mer,"
Three Orchestral Sketches
De Paube a midi sur la mer
Jeux de vagues
Dialogue du vent et de la mer

Intermission

Brahms ..Symphony No. 1 in C minor, Op. 68
Un poco sostenuto: Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio: Allegro non troppo, ma con brio

Dec. 8/36

By ROBERT SABIN

NEVER has the Eastman Theater witnessed a more excited and tempestuous ovation than the one accorded the Boston Symphony Orchestra under Serge Koussevitsky last evening, and one may justly add, never has it witnessed a more brilliant and superb performance.

This organization possesses a superlative technique, impeccable taste, and enjoys the leadership of a masterful conductor. One doubts if a Haydn symphony ever meant quite so much to a Rochester audience as Koussevitsky made the B flat mean last evening. The majesty of the opening was sung by the strings; the phrasing of the Adagio was a joy to hear; and the trumpets in the Menuetto with its charming trio were all that trumpets can be, and that is a great deal, even in the scores of Haydn. Of the marvelous precision in the swift, darting Presto, it is scarcely necessary to speak.

Then came a musical experience of rarest order. For Koussevitsky's interpretation of La Mer is classic, unforgettable. The exquisite pianissimo, the plastic, sinuous tone, the iridescent coloring of this interpretation evade any hurried critical description. What magnificent music this is. All of the whispers of the ocean, its morning silver and its evening velvet, all of those unutterable mysteries felt by Conrad and Loti are in this music. There was the reticence of Chinese art in the playing of this poem. Where others smear, Koussevitsky adds one stroke of the brush.

Who will forget the opening chords of this masterpiece, the wave-like diminuendo and rhythm of the theme in the 'cellos and brasses, the wisps of tone in the woodwinds in the second section, or the miraculous sense of infinite distance, of wind and sun and sky, in the last? To have lived and heard this music is something. It represents the peak of Debussey's creation, perhaps his most profound utterance.

Again in the towering and austere Brahms First Symphony the orchestra built up a breathless magnificence and a broad, flowing line which made the music seem like a new revelation. One might disagree with some things in Koussevitsky's interpretation, the horn passage in the last movement, for instance, but one was swept away by the whole. The writer has never heard the detail of the Allegretto so beautifully emphasized, nor the surging finale so fearlessly proclaimed. It was a bold, declamatory Brahms that Koussevitsky brought to us, yet with lyric interludes of hushed quiet.

Long after the concert was over, people stood in the aisles still applauding. A musical experience of major importance had exercised its spell.

AMERICAN BANKER
NEW YORK CITY

DEC 8 - 1936

MUSICIAN LAUDS BANK BROADCAST OF SYMPHONY PROGRAM

Richmond, Va., Dec. 8.—Colonel Julien H. Hill, president of the State-Planters Bank & Trust Co., has been informed by Mrs. Frances Reinhardt, local soloist who was a pupil of Madame Marcella Sembrich, that listeners to the WMBG Columbia network are now being enabled to hear the world's greatest music played on Friday nights and sponsored by the bank in a Richmond broadcast of the music of the Philadelphia Symphony Orchestra. Mrs. Reinhardt credits this orchestra with being one of the three greatest orchestras in America, the others being the Boston Symphony and the New York Philharmonic Symphony. Mrs. Reinhardt said she considers it a credit to the South.

HAMMOND, LA.
DAILY COURIER

DEC 7 - 1936

Lost Symphony

(By The Associated Press)

Boston.—Lost for a century, a symphony by the famed Italian pianist, Muzio Clementi, received its first hearing in America today at the hands of the Boston Symphony Orchestra.

Its performance by Conductor Serge Koussevitzky won warm applause from a traditionally staid audience.

Written some time between 1785 and 1824, the music, critics agreed, was melodious, beautiful and individual.

Beaming at friends in his quarters after the performance, Dr. Koussevitzky happily predicted the Opus D Major was bound to become "an indispensible part of the standard repertoire."

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But he also was known through yellowed newspaper and magazine clippings to have written about 20 symphonies, widely popular in their day.

Yet, when Clementi died near London in 1832, bequeathing his large estates and all his manuscripts to his widow, none of the symphonic scores could be found. Only two of them had been printed, and others dropped from public knowledge.

In 1917, Dr. William Cummings, London music scholar, died, and in a chest in his attic were found a number of Clementi manuscripts, incomplete and in utter disorder. How they came into Dr. Cummings' possession still remains a mystery.

The Library of Congress of the United States purchased the manuscripts at public auction soon, after, and musicologists attempted to weave them together.

ATLANTA, GA.
JOURNAL

DEC 8 - 1936

* * *

SANS HORSES—Sometimes I turn to the music columns for a glance at the current Carnegie Hall parade, and lately what impresses me particularly are the virtues singled out by the critical clan for special commendation. In almost every case, when dealing with orchestral conductors, these seem to be things the leaders haven't got.

Thus, Serge Koussevitzky, of the Boston Symphony, has just been praised for conducting "without fireworks," and Fritz Reiner earned a local magazine's approval for conducting "without compromise." Having been praised for everything else, Jose Iturbi is now achieving recognition for conducting "without a piano."

To continue the left-handed enumeration, a leading morning paper has been patting Eugene Ormandy on the back for conducting "without a score." Leopold Stokowski is bowling people over because he leads without a baton. Otto Klemperer used to cause favorable comment because he conducted without a podium, and John Barbirolli, the new Philharmonic maestro, now makes everyone take notice because he conducts without his eye-glasses.

The leader has still to come along who can conduct without an orchestra.

* * *

CURB MARKET—There must have been many envious hearts in Manhattan when Ambroise Vollard, the French art collector, came to town at the age of 71 for his first American visit. Vollard is the canny fellow who forty years ago bought paintings by Cezanne, Degas, Renoir and Picasso when almost nobody else in Paris would. Today his collection is worth millions, and stuff for which he paid $20 now sells for $100,000.

DETROIT, MICH.
NEWS

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DEC 8 - 1936

Listening in on Detroit

By H. C. L. JACKSON

Totem Pole, Ugh.

THIS column feels more prepared against the predatory fingers of winter and Santa Claus, now that there is perched upon his desk, a totem pole.

It includes a lot of unpleasant looking symbols and characters, with special reference to a red and horrendous beast which the author of the pole, Whispering Wind, insists is "Listening in on Detroit."

Yes sir, with a totem pole big enough to act as a deterrent to any visitor who expects me to break down and spend the day discussing Eddie and Wally, everything looks a lot more merry.

And at that point the phone rang, and a briskly Scottish voice at the other end of the line said:

"Jack, keep me out of this, but here's a thought about what's going on in England. I got pretty well battered up in the early part of the War, and since I was in the British Army, they found a job for me—recruiting.

"Now, recruiting meant going into the humble homes of England, and convincing the married men in the presence of their wives, and single men in the presence of their best girls, that the Country came ahead of their affections.

"Well, a lot of men went to France on the strength of that argument. And a lot of them were killed. And I can't help wondering how the widows react to a king who puts his affections ahead of the Country."

THANK YOU
Minga

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Dog-House

AND fending away from that [illegible] the kind to which husbands are elected. It's the kind that some men play upon in Symphony orchestras. And chief among the virtuosos of the dog-house is SERGE KOUSSEVITZKY, who directs the Boston Symphony Orchestra in its concert here tomorrow evening.

This "dog-house," of course, is the bass viol, usually regarded as a musical instrument that emits growls instead of music. But in the hands of an expert such as Koussevitzky the bumbling bass becomes lyrical indeed.

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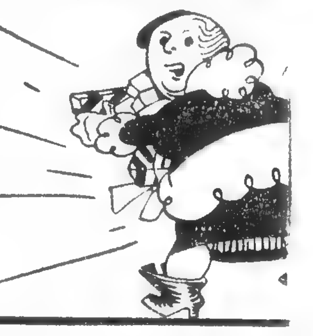

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JOURNAL

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PITTSBURGH, PA.
SUN-TELEGRAPH

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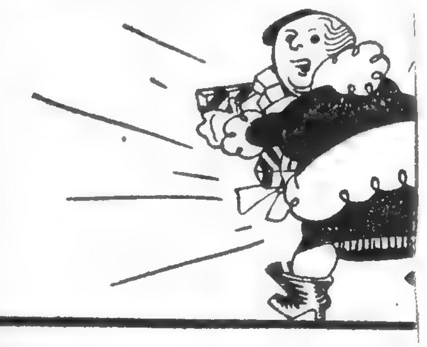

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The music department of Michigan State college announces through its director, Lewis Richards, the inauguration of a series of unusual musical programs. A sequence of 10 intimate programs of music from the eighth to the eighteenth century will be given during the winter. These programs are designed to render "through the production of music in as nearly as possible contemporary conditions, a cross section of the social culture of each period."

The National Association of Schools of Music in a recent bulletin lists books appropriate for use in libraries of schools of music. This bulletin is a supplement to the one published last year. It adds recent titles and some older works not previously included. Those interested may obtain the bulletins by addressing Burnet C. Tuthill, secretary of the association, Southwestern College, Memphis, Tenn.

At Brown University the music study field has been widened. Cooperation with other branches has been extended and the staff strengthened. This expansion of associations with other departments and with student life to broaden the influence of the department of music at Brown will include association with the department of Biblical literature, the departments of "Germanic Languages and Literatures," the department of "Romance Languages and Literatures" and the department of history. Music with student life outside the class room is being strengthened by providing more opportunity for informal use of three libraries of recorded music, which has grown to nearly 3000 records in the last five years. These collections, rich in instrumental music of the past century, range from early Hebrew chants to contemporary music.

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ROCHESTER, N. Y.
TIMES UNION

DEC 8 - 1936

ILS BOSTON SYMP

Outstanding Music Event Of Season Draws Capacity Eastman House

By RUTH B. CHAMBERLAIN

THE THRILL THAT COMES ONCE IN A SEASON. . .

The ultimate in musicianship . . . was offered social and musical Rochester last evening by the Boston Symphony Orchestra with Serge Koussevitzky conducting an unforgettable program of three numbers . . . Haydn's Symphony in B Flat, No. 102, Debussy's "La Mer" and Brahm's Symphony No. 1 in C Minor.

Hailed as one of the greatest musical aggregations in America, the orchestra now in its fifty-sixth season, was welcomed to Rochester with prolonged and hearty applause, by an audience which packed the theater. It was an evening long anticipated by Rochester's music lovers and they gave vent to unbridled enthusiam and applause at the conclusion of the program recalling Mr. Koussevitzky to the podium again and again.

The concert, one of those scheduled in series B was scheduled for Monday evening instead of the usual Friday evening date in order to coincide with the December tour of the organization which will take them to Buffalo, Detroit, Ann Arbor, Toledo, Pittsburgh, Cambridge and Boston. The performance last night drew one of the most important social gatherings of the season. Personalities well known in art . . . music . . . education and society gathered in the foyers . . . the promenades and the mezzanines both before and after the concert and during the intermission to add their vocal superlatives to their plaudits.

It is a problem to know just where to begin in listing the socially prominent since the entire mezzanine and orchestra looked like the pages of the Social Register come to life. Countless prominent hostesses, lovely in evening gowns in autumn shades and fabrics, accompanied by their well-groomed escorts hurried down the aisles to their places before the hour of 8:30.

There was a breathless pause as the orchestra as well as the audience in the hushed and darkened auditorium awaited the appearance of Mr. Koussevitzky. Then a burst of welcoming applause before the signal by the maestro for the opening bars of the first number.

However, while the vast audience was assembling, we had ample opportunity to observe the arrival of such distinguished Rochesterians as Mrs. James Sibley Watson who was accompanied by Mr. and Mrs. Hiram Sibley Jr., the latter wearing a wrap of wine red velvet over her evening gown of leaf green crepe with color or gold lame . . . Mrs. Rush Rhees, regal in black transparent velvet, greeted innumerable friends as she arrived with Dr. Rhees . . . Nearby sat their old friends Mr. and Mrs. Edward G. Miner.

Lovely in white satin was Mrs. Hawley Ward, who with Mr. Ward chatted before the concert with their adjoining seat companions, Mr. and Mrs. Richard T. Ford, and Charles W. Weis Sr. Quiet elegance was expressed in the gown of heavy black satin worn by Mrs. Frank Lovejoy who with Mr. Lovejoy were seated nearby.

Greeting old friends with her unfailing graciousness and charm as she entered the theater was Mrs. J. Clifford Kalbfleish, accompanied by her daughter, Mrs. Clarence P. Thomas and Dr. Thomas. Then followed Mrs. Victoria Powers accompanied by Joseph Hoyt Mr. and Mrs. Charles Dumont, Mrs. J. Dewitt Butts and Mrs. Buell P. Mills, and Miss M. Louise Kelly.

Dr. and Mrs. J. Craig Potter, the latter attired in a simple gown of black transparent velvet with a three-strand circlet of pearls at her neck were among those noted during the evening. While in the mezzanine during the brief intermission we encountered William G. Stuber, with his ready smile and kindly humor, before greeting Mr. and Mrs. Charles G. Hutchison and Mr. and Mrs. Fred K. Thompson, Mrs. George W. Johnston, Mr. and Mrs. Maros S. Hunting, Mr. and Mrs. Frank J. Smith and Mr. and Mrs. Waldo Potter.

Others of interest to be seen in the corridors were Miss Mary Kates, Mrs. Henry Dean Quinby, the Misses Anna and Bertha Hubbell and their sister, Mrs. Herbert Lewis; Mrs. Daniel W. Beach and Miss Marion Beach, Mrs. Fletcher Knight and her daughter Miss Winifred Knight, Mr. and Mrs. Embry C. MacDowell, Miss Molly Mulligan, Mrs. Albert C. Snell, Mrs. J. Foster Warner, and Mrs. Mary A. Allen.

Also present were, Mrs. Abram J. Katz, Dr. and Mrs. E. Earl Elliott, Mrs. Bert Van Wie, and Miss Louie Sackett, Mrs. Harry Gorton, Farley J. Withington, Mrs. Benjamin Forman and Mrs. A. H. Niesner, Mrs. Walter V. Whitmore, Miss Louie J. Hall, Mr. and Mrs. Wendell J. Curtis, Dr. and Mrs. David Jewett, Mr. and Mrs. Henry M. Stern, Bishop and Mrs. David Lincoln Ferris.

Dr. and Mrs. Albert W. Kaiser, Mr. and Mrs. Edward Harris, Mr. and Mrs. Thomas G. Spencer, Mrs. Taylor Bidwell, Miss Marjorie Backus, Mrs. Kirby Collier, Miss Eleanor Collier, Miss Eleanor Gleason, Mrs. Junius R. Judson, Miss Lucy Lee Call, Miss Marion Weed, Mr. and Mrs. Edward S. Farrow Jr., Mrs. Nelson Corkhill, Raymond L. Thompson, Mrs. George Olney Bailey, and her daughter, Mrs. Marjorie Pratt, Mrs. Charles P. Ford, Miss Helen Little, Herbert Stern.

A. J. Cunningham, Miss Louise Devine, Miss Adelaide Devine, Mr. and Mrs. William D. Clapp, Mr. and Mrs. Jesse Horwitz and their son, Sampter, Mr. and Mrs. Horace Hart, Mrs. William W. Chapin and her son, Harrison L. Chapin, Dr. and Mrs. John Aikman, Mr. and Mrs. Albert Eastwood, Miss Emily Ashley, Dr. W. W. Percy, Mrs. Alphonse B. Sanderl, and Mrs. Walter Kinnear.

Mrs. David B. Little, Mrs. Everest Clements, Gustav Tinlot, Guy Fraser Harrison, Mrs. William Rosenberg, Mr. and Mrs. Charles Challice, Mr. and Mrs. George Leech, Miss Beth Kochenthal, Mr. and Mrs. Henry Hays, Mrs. William Woodbury, Mr. and Mrs. Leroy Snyder, Mrs. Milton Chapman, Miss Dorothy Millham and Miss Helen Bonner and many others.

DETROIT, MICH.
FREE PRESS

DEC 10 1936

Fashionables Applaud the Boston Symphony

The appearance of the Boston Symphony Orchestra at the Masonic Temple Wednesday was the signal for all good music lovers to turn out by the hundreds to fill the huge hall for the notable event.

Mrs. John S. Newberry and Mrs. Cameron B. Waterman were together, while John S. Newberry, Jr., squired Peggy Seyburn. Mrs. J. Bell Moran and Mrs. William B. Colburn were present, as were Mrs. Henry P. Williams and Mrs. Brewster Loud.

Others were Mr. and Mrs. Edward N. Hartwick, Mary Lou Anderson, Deedie Dickinson, Suzanne Sibley, Aileen Keena, Mr. and Mrs. Thomas Paddock, Mr. and Mrs. John Lord Booth, Walter Meeks, and Mr. and Mrs. Herbert B. Trix.

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W. A. McCarty, of Highland Ave., Dearborn, returned Wednesday morning from Augusta, Ga.

ROCHESTER, N. Y.
JOURNAL

DEC 8 - 1936

Boston Symphony Group Excites Superlatives In Concert at Eastman

At the Eastman Theater — Concert by Boston Symphony Orchestra, conducted by Dr. Serge Koussevitsky, presented by Rochester Civic Music Association. The program:

Symphony in B Flat, No. 102 .... Haydn
"La Mer," Three Orchestral Sketches .... Debussy
Symphony No. 1 in C Minor, Opus 68 .... Brahms

By David Kessler

Leaving the Eastman Theater—scene of the annual Rochester concert of the Boston concert of the Boston Symphony last night—someone inquires:

"What CAN you write that will convey even a portion of the beauty of the music we heard?"

What, indeed?

It poses a problem, one that is usually solved by saying in several hundred carefully chosen words that the Boston Symphony is the finest orchestra of the present day—a conclusion that is indisputable.

Dr. Koussevitsky's orchestra is a constantly fused mass of rich, dark tone, beautiful beyond belief. And this rare quality does not stem from the super-excellence of any one section.

There are those sighing, singing strings; the plaintive, haunting woodwind; the mellow, challenging brass, and the surging ebb and flow of the bass and percussion. It is obvious, that virtuosity sits in every chair in the orchestra. More remarkable even is the fact that such individual brilliance could be welded into a unified instrument that mirrors with perfection every thought of the conductor.

With such a piece of musical mechanism at his command, what joy it must be for a conductor of Dr. Koussevitsky's attainments to range through a program like last night's, with the Haydn and Brahms symphonies and the Debussy "La Mer."

To the enthusiastic acclaim of a capacity audience, the conductor embarked upon the Haydn symphony, justly called one of the three greatest works of that master.

Here is music that, in construction, seems naive and almost childlike compared with the handicraft of Brahms and Debussy. Yet it is a fair expression of the Eighteenth Century composer's genius, with its robust humor and broad thematic strength. The very simplicity of Haydn's symphony imposes a task on an orchestra.

The performance last night brought out every vestige of its beauty, especially in the grand little folk tune that motivates the minuet and the swift moving theme of the finale. Dr. Koussevitzky communicated to his orchestra an apparent relish for and sympathy with Haydn that made the performance something to treasure in memory.

The Debussy trio of sketches was played with mechanical perfection. The writer must disagree with some of the pointed exaggerations in the conductor's reading of the score, by which ordinarily lofty lyrical passages became somewhat saccharine and the progression of breeze and lapping waters to roaring wind and dashing waves was too abrupt. In spite of that, the instrumental clarity made one almost forget preconceived ideas of interpretation.

It was with the Brahms that Dr. Koussevitzky and the orchestra reached the heights. I never again expect to hear such completely lovely quality of tone as the string section displayed throughout this symphony. And the short oboe solo in the second movement was singularly beautiful.

The Boston conductor seemed less personal than before in his approach to Brahms. It was the most completely satisfying reading of this score in my memory. He caught the brooding strength of Brahms from the start and never permitted the virility of the work to ebb.

Brahms, as J. N. Burk reminds us in his admirable program notes, waited fourteen years before permitting his first symphony to be played in public.

He had told friends:

"I shall never compose a symphony. You have no conception of how the likes of us feel when he hear the tramp of a giant like Beethoven behind us."

Brahms need not have been so deferent to Beethoven. His symphony, especially as it was played last night, does not suffer in comparison with any other of either the past or present.

ROCHESTER, N. Y.
TIMES UNION

DEC 8 - 1936

The CONCERT

By CHARLES E. COLE

Boston Symphony Orchestra at the Eastman

SUPERLATIVES are inescapable in any account of last night's concert by the Boston Symphony Orchestra at the Eastman Theater. It was the high point, for this reviewer, of this or any other season in Rochester's musical history.

It was music in its purest sense, flawlessly played, surpassingly beautiful in interpretation, appealing to the emotion and the intellect.

Nor are we likely to be alone in our extravagant viewpoint, for the audience called Serge Koussevitzky, the conductor, back nine or ten times, finally standing to cheer the great director and his players.

There were only three numbers on the program, the Haydn Symphony in B flat No. 192; Debussy's "La Mer," and the Brahms Symphony No. 1 in C minor. The latter took up the entire second half of the program, lasting some 50 minutes. If that sounds tedious, you underestimate the magnificent music played, the resources of the Boston Symphony and Koussevitzky's magic baton.

Although it seemed that nothing could excel the splendor of the first two numbers, it remained for the fourth, adagio, movement, of the Brahms symphony to lift the concert to empyrean heights. With its sublime grandeur of melody, its chords like the mighty music of the spheres and its splendidly played solos and horn passages, it was something not soon to be forgotten.

Only in the allegro of the first movement in the Haydn symphony could there be detected a slight raggedness in the strings, but that soon cleared itself up and from then on the concert was pure delight.

From the simple themes of the Haydn composition, with their rich embroidery, precise phrases in the menuetto in antique style, the shift to the elusive mood of the Debussy suite was accomplished effortlessly by the players.

This particular number represents for us Debussy at his best. It is freer of the decadence and eroticism of many of his compositions, although it does have traces of the latter quality. It is essentially a tone poem; the first section conveys the brooding, mystical atmosphere of the great deep; intangible, fleeting as mist. In more realistic vein, the second part creates the rise and fall of the waves and the beating of surf. It ends with the tumultuous "dialog of wind and sea" climaxed by a series of crashing chords and the final abrupt boom of the drum.

Since we seem to be indulging in lyrical metaphor, we might compare Koussevitzky to some titanic Olympian god in frenzied reign over the elements, guiding the orchestra from whispering nuances to sonorous crescendoes, sometimes pleading, sometimes commanding, sometimes placating the unleashed forces.

If the rest of the musical season should seem a little drab, it will be directly owing to the Boston Symphony Orchestra and Koussevitzky

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BUFFALO, N. Y.
COURIER EXPRESS

Dec. [illegible]/36

MUSIC REVIEW

By
ISABELLE WORKMAN EVANS

erge Koussevitzky, vibrant and agnetic conductor of the Boston Symphony Orchestra, led his musicians in a concert last night in Elmwood Music Hall, which will long be remembered by those present. A capacity audience applauded and cheered the artists for their perfect as is humanly interpretations of masterpieces possible. It is certain that every listener must have regreted the necessity for returning to earth after an evening spent in a heavenly realm of tone!

The well constructed program was replete with interesting music. The brilliant Roman Carnival Overture by Berlioz, thet etmotinal Prelude to Lohengrin by Wagner, the lilting Scherzo in G minor from the Octet, Op. 20 by Mendelssohn, the impressionistic Divertimento from Le Baiser de la Fee (The Fairy's Kiss), and the dramatic fifth Symphony by Beethoven.

The perfectly synchronized choirs of the orchestra wre well balanced by the arrangement. This of course is a matter which varies with different conductors. Dr. Koussevitzky's division of the bass, 'celols to the right and basses to the left, forms a resonant support for the violins grouped to the left and the violas forward to thet right. The viola section and the bass group are of great merit. The entire orchestra is a grand instrument and when played by a conductor whose technique comprises totally independent and equally eloquent hands, remarkably clear intelect, thorough knowledge, and imaginative inspiration, what more could be desired?

All this music was so utterly beautiful that it seems difficult to remark about some numbers to the exclusion of others. This listener was particularly impressed by the "singing" tones of the various choirs, especially the violins, in the Lohengrin prelude. Dr. Koussevitzky's molding of delicate phrases, the sensitivity of the response of the musicians and the control of dynamics were amazing. The gayety of Mendelssohn were delineated exquisitely while the potent powers and characteristic charms of the Stravinsky were a revelation. The humor of the Danses Suisses was most effective; the rhythmic complexities of the same movement were treated with perfect clarity, while the difficult passages were excellently played by the wind instrumentalists.

The precision of the introduction to the Beethoven was breathtaking. Dr. Koussevitzky's amazing left hand seemed to be everywhere at once; a cue is never too minute to be cared for by this wonderful leader. The Andante con moto was absolutely free in expression. The beautiful 'cello themes were outstanding while every phase of the brilliant finale received its due proportion.

This superb concert was another presentation of the Zorah B. Berry series. The next recital will be given jointly by Helen Oelheim and Richard Crooks on January 12th.

BUFFALO, N. Y.
NEWS

12/9

DEC 9 - 1936

Boston Symphony Returns

Koussevitzky and Superb Organization Greeted by Packed House—Receive Ovation.

By EDWARD DURNEY

The Boston Symphony orchestra, which last played in this city in December, 1934, provided local music lovers another memorable occasion Tuesday evening in Elmwood Music hall, playing under the baton of the dynamic Dr. Serge Koussevitzky. In the case of the Boston symphony two years is too great an interval between visits, and it is to be hoped this lapse will not be permitted again.

Dr. Koussevitzky and his musicians come to us again and again in such fine fettle that their superb accounting becomes a foregone conclusion. Assuredly it was such high expectation that prompted scores and scores of music lovers to make their way to Elmwood hall and tax its capacity, Tuesday evening.

Eulogy of the electrifying Koussevitzky and his band is an old story. Koussevitzky's indications to his men are unmistakable; they comprehend a wealth of nuance and essential detail, they breathe unfailing vitality of spirit; yet the Koussevitzky manner bespeaks the eloquence of poise. And around him are men of individual and collective skill, providing him a medium of great flexibility, tonal purity and resonance.

The familiar and the novel of Tuesday evening's program were welcomed gladly. The beloved Fifth, of Beethoven, and the "Lohengrin" prelude again were presented, also the rarely heard (in these parts) Scherzo, from the Mendelssohn Octet, Opus 20, and, in local premiere, the Divertimento from Stravinsky's allegorical ballet "Le Baiser de la Fee." The proceedings began with the Berlioz "Roman Carnival" overture.

The Stravinsky music, which the composer has made into an orchestral suite from the ballet, is dedicated "to the muse of Tschaikowsky" and is based on "melodies and characteristic turns of expression" of Tschaikowsky. The listener finds the Tschaikowsky element no secret, and occasionally the style calls to mind other influences. At any rate the suite is fascinating, often droll in its speech and orchestration, often grotesque, often utterly alluring. This frankly descriptive score was lucidly unfolded by Koussevitzky and his players, and to the delight of the audience.

The testy "Lohengrin" prelude came into its own in an interpretation suave, serene and of spiritual exaltation, while the charmingly typical Mendelssohn Scherzo was played to a nicety.

Koussevitzky's reading of the Beethoven C Minor symphony always is vital, at times rugged, always authoritative; an interpretation of highlights signalizing profound musicianship. This latest presentation was eminently successful and from beginning to end held the audience spellbound. The slow movement, one of the loveliest in the literature, fell on the ear as a thing of ageless, revealing beauty.

The visitors could little doubt the joy and appreciation of their audience. Ovational applause at the close detained the players and brought their leader back to the stage again and again. Dr. Koussevitzky, in his acknowledgment, shared honors with his musicians.

Zorah B. Berry brought the Boston organization as the fourth attraction of her concert series.

BALTIMORE, MD.
MORNING SUN 12/9/36

JOSE ITURBI will lead the Rochester Philharmonic Orchestra during the concert broadcast over WBAL at 3.15 P. M.

"Leonore" Overture No. 3....Beethoven
"Haffner" Symphony............Mozart
Toccata and Fugue...............Bach

THE BOSTON SYMPHONY ORCHESTRA concert, at 8 P. M. over WBAL will come from Sanders Theater, Harvard University. Dr. Serge Koussevitzky will conduct. Howard Goding will be piano soloist.

Overture Fantasia "Romeo and Juliet" ....Tschaikowsky
Concerto No. 2 in D Minor, Opus 23....................MacDowell

SAMUEL G. KLING, Crime Reporter of WBAL, will conduct a broadcast from the Maryland Penitentiary at 11.15 P. M.

BUFFALO, N. Y.
TIMES

DEC 9 - 1936

Hall Rings With Applause For Boston Symphony Here

Koussevitsky and Orchestra Received With Great Enthusiasm by Capacity Audience; Admirable Program Beautifully Played

By MARY M. HOWARD
Times Music Critic

It is long since the walls of Elmwood Music Hall have echoed such storms of unabating applause as last evening greeted the playing of the Boston Symphony Orchestra which, ~~conducted by~~ Serge Koussevitzky, gave the fourth concert in the Zorah B. Berry series. The audience was a capacity one and its enthusiasm could scarcely be transcended.

There was cause for this warmth of approval, for the program was an admirable one and to its performance the men brought their full equipment of splendid technical efficiency, well balanced dynamics, broad musicianship and exquisite shading.

It was both just and gracious that Dr. Koussevitzky signalled his players repeatedly to share with him the demonstrative tributes of applause.

Program Listed

"The Roman Carnival," Berlioz; the Prelude to "Lohengrin," Wagner; a G minor Scherzo from a string octet composed by Mendelssohn at 16; four movements from Stravinsky's "Le Baiser de la Fee," a ballet written for the dancer, Ida Rubinstein, and Beethoven's fifth symphony were the program numbers.

The Mendelssohn octet, which he later scored for orchestra, is altogether captivating in its delicacy and grace. It was played with a tonal daintiness like fairy footsteps and with irresistible naivete.

Stravinsky dedicated his ballet "To the muse of Tschaikowsky," on whose writings he draws for many themes of the work. Fragments of the "Nutcracker Suite," the waltz "Natha," and even the familiar "Humoresque for Piano" are woven into this whimsical, sometimes grotesque, Stravinskyan music, which holds one's attention constantly through its novel and ingenious scoring for orchestra. It made a very agreeable impression.

Symphony Is Climax

The "Lohengrin" prelude, with the beautiful, floating harmonies of the violin choir, subdivided into many parts, from which emerges the Grail motive, grows to full splendor, gradually dies away, received vital utterance.

The climax of the evening came with the playing of the symphony. This music of sheer beauty and profound grandeur was given such a reading, and such a performance as to re-create its nobility and loveliness. It cast a spell over the audience that was only broken at its close.

TOLEDO, O.
BLADE

DEC 9 - 1936

Holmes Lecture, Symphony Occasion Several Parties

P. A. Harsches To Entertain Friends Before Attending Talk

BY MARION H. FROST

SEVERAL large evening functions will attract groups of society this week and next. The affairs include the Burton Holmes lecture tomorrow evening, the Boston Symphony the following evening, and the midnight benefit preview Saturday in the Paramount theater sponsored by the women's auxiliary to the Toledo Society for Crippled Children.

Several dinner parties will precede the lecture by Burton Holmes in the Toledo club tomorrow at 7 p. m. in the lounge.

MR. AND MRS. PAUL H. HARSCH will have as their guests at the dinner Miss Leslie Leland, and their son and daughter, Paul and Miss Kate Harsch.

Among others dining at the club will be Mr. and Mrs. Jay Lockwood, and Mr. and Mrs. Beryl Boyer.

THE midnight preview Saturday night in the Paramount theater of "Give Me Your Heart," sponsored by the Women's auxiliary to the Toledo Society for Crippled Children for the benefit of the convalescent home, will occasion much entertaining.

Dr. and Mrs. Albert Bershon will have a group of physicians and their wives as guests at a buffet supper in their home preceding the showing. Their guests will include Dr. and Mrs. John Marshall, Dr. and Mrs. Harold Crosby and Dr. and Mrs. Maury of Findlay, Dr. and Mrs. Wade Stone, Dr. and Mrs. Eugene Ockuly, Dr. and Mrs. A. J. Kuehn, Dr. and Mrs. Wendell Green, Dr. and Mrs. Bernard Karwowski and Dr. and Mrs. Burt Chollett.

* * *

MR. AND MRS. PRESTON THAL also will entertain at dinner before the preview.

Mrs. Philip S. Trost, president of the association, and Mrs. A. J. Spieker, co-chairman with Mrs. Frank Stranahan for arrangements for the Saturday affair, are meeting their captains at tea this afternoon in the Toledo Woman's club to complete plans for the benefit production.

* * *

A BRILLIANT audience will attend the complimentary concert to members of the Toledo Museum of Art Friday evening when the Boston Symphony will be heard under the leadership of Serge Koussevitzky. Many dinner parties will be given preceding the concert.

LOWELL, MASS.
COURIER-CITIZEN

DEC 9 - 1936

A Fine Artist.

Last evening in Carnegie ha
New York, Efrem Zimbalist ga
a violin recital to commemorate t
25th anniversary of his Americ
debut. Olin Downes of the Ne
York Times recalls that his first a
pearance in America was ma
with the Boston Symphony Orche
tra in Boston on Oct. 27, 1911. H
played in New York with the Phi
harmonic under Stransky on No
3 of the same year. Zimbalist wa
the second of the three most famou
pupils of the late Leopold Aue
the other two being Mischa Elma
and Jascha Heifetz. In his Bosto
debut Zimbalist played the Glaz
now concerto. The master and hi
three famous pupils all becam
American citizens. Appreciation o
Zimbalist's talents came more slow
ly than in the case of some of th
others. But he has steadily de
veloped and now has a large follow
ing. A fine artist, and a sincer
one is the general verdict.

It has now been decided that the Metropolitan Opera will open its season with Wagner's "Die Walkuere" with an eminent cast which will include Kirsten Flagstad, Elizbeth Rethberg, Kerstin Thorburg, Lauritz Melchior, Friederich Schorr and Emanuel List with Bodansky conducting. This selection—and it is an unusual one for an opener—may be taken as a marked tribute to the excellence and the appeal of the great German operas as presented at the Metropolitan.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 9 - 1936

Zimbalist Plays To Mark 25th Concert Year

Recital at Carnegie Hall Celebrates Anniversary of First American Tour

Eva Gauthier at Gotham

Sings Spanish Program Dedicated to Schindler

Celebrating the twenty-fifth anniversary of his first tour of this country, Efrem Zimbalist gave a recital last night in Carnegie Hall, playing Kreisler's arrangement of Corelli's "La Folia"; Eugene Ysaye's sonata in D minor for violin alone, Bruch's Scotch Fantasy, Arthur Loesser's "California" and transcriptions of short pieces by Schubert and Paganini. Samuel Chotzinoff, music critic of "The New York Post," was the accompanying pianist. A large audience was present to acclaim this observance of the quarter-centennial of a series of events which were to prove highly auspicious for violin music, and music in general in this city.

Mr. Zimbalist had made his American debut in the Boston Symphony Orchestra's home concerts of October 27-28, 1911, playing Glazounoff's violin concerto under Max Fiedler's direction. He made his bow to New York and Carnegie Hall in the Philharmonic Society's concerts of November 2-3 in the same concerto with Josef Stransky conducting. Reappearing with the Philharmonic on the following Sunday, November 5, he played the Tchaikovsky concerto. His first recital in Carnegie Hall was on the afternoon of November 10, twenty-four hours after a song recital in the same auditorium by the much-admired young opera and concert soprano, Mme. Alma Gluck, whom Mr. Zimbalist was to marry three years later.

The violinist observed the anniversary appropriately last night by playing at the top of his form, both in regard to the clear, mellow and even quality of his tone and to the familiar and still remarkable dexterity of his technical skill, as it was exhibited in the closing swift-paced bravura passages of the Ysaye sonata, as well as in his exceptional mastery of fine points of interpretative color.

When he first played here Henry E. Krehbiel wrote in the New York Tribune: "Mr. Zimbalist is a fine acquisition from every point of view—a violinist with a peculiarly pure and golden quality of tone; an artist every inch of him; a musician in all his instincts, in intelligence, in feeling; . . . master of an irreproachable technique and impeccable taste, of most ingratiating purity of intonation." And this could well be paraphrased to describe Mr. Zimbalist's playing today.

Mr. Chotzinoff, noted in his pre-journalistic days as a foremost accompanist, gave the violinist skillful and sympathetic co-operation. At the close of the program Mr. Zimbalist was handed a wreath from the artists of the "Art of Musical Russia" company.

Another program of reminiscent significance was offered last night by Eva Gauthier, who began a series of concerts at the Hotel Gotham, giving representative examples of the valuable while little-known music which the soprano introduced or made better known here during many years of artistic activity.

Yesterday's recital was devoted to Spanish music of various types and periods, beginning with fourteenth century and other early Christmas songs arranged by the late Kurt Schindler, to whom Mme. Gauthier had dedicated this program. Seventeenth and eighteenth century Spanish music was represented by works of Jose Marin, Jose Bassa, Pablo Esteve and Antonio Literes, a group was devoted to songs of Isaac Albeniz, while more modern composers were represented by Obradors, Mompou, Halffter, Granados, Turina and Da Falla. Celius Dougherty was the accompanist. A good-sized audience applauded the singer, whose pioneering and exploration in regions without the beaten track of vocal program-making have long merited the gratitude of New York music lovers.

F. D. P.

MUSIC REVIEW

Buffalo Dec. 9/36

By ISABELLE WORKMAN EVANS

Serge Koussevitzky, vibrant and magnetic conductor of the Boston Symphony Orchestra, led his musicians in a concert last night in Elmwood Music Hall, which will long be remembered by those present. A capacity audience applauded and cheered the artists for their perfect as is humanly interpretations of masterpieces possible. It is certain that every listener must have regreted the necessity for returning to earth after an evening spent in a heavenly realm of tone!

The well constructed program was replete with interesting music. The brilliant Roman Carnival Overture by Berlioz, thet etmotinal Prelude to Lohengrin by Wagner, the lilting Scherzo in G minor from the Octet, Op. 20 by Mendelssohn, the impressionistic Divertimento from Le Baiser de la Fee (The Fairy's Kiss), and the dramatic fifth Symphony by Beethoven.

The perfectly synchronized choirs of the orchestra wre well balanced by the arrangement. This of course is a matter which varies with different conductors. Dr. Koussevitzky's division of the bass, 'celols to the right and basses to the left, forms a resonant support for the violins grouped to the left and the violas forward to thet right. The viola section and the bass group are of great merit. The entire orchestra is a grand instrument and when played by a conductor whose technique comprises totally independent and equally eloquent hands, remarkably clear intelect, thorough knowledge, and imaginative inspiration, what more could be desired?

All this music was so utterly beautiful that it seems difficult to remark about some numbers to the exclusion of others. This listener was particularly impressed by the "singing" tones of the various choirs, especially the violins, in the Lohengrin prelude. Dr. Koussevitzky's molding of delicate phrases, the sensitivity of the response of the musicians and the control of dynamics were amazing. The gayety of Mendelssohn were delineated exquisitely while the potent powers and characteristic charms of the Stravinsky were a revelation. The humor of the Danses Suisses was most effective; the rhythmic complexities of the same movement were treated with perfect clarity, while the difficult passages were excellently played by the wind instrumentalists.

The precision of the introduction to the Beethoven was breathtaking. Dr. Koussevitzky's amazing left hand seemed to be everywhere at once; a cue is never too minute to be cared for by this wonderful leader. The Andante con moto was absolutely free in expression. The beautiful 'cello themes were outstanding while every phase of the brilliant finale received its due proportion.

This superb concert was another presentation of the Zorah B. Berry series. The next recital will be given jointly by Helen Oelheim and Richard Crooks on January 12th.

ANN ARBOR, MICH.
NEWS

Sell-Out For Concert Seen

Boston Symphony Here Tomorrow Night

Another sell-out for the Choral Union concert tomorrow night in Hill auditorium of the Boston Symphony Orchestra was indicated today by Dr. Charles A. Sink, president of the University of Michigan School of Music.

The few tickets remaining were expected to be sold today, President Sink said, assuring an audience of close to 5,000 persons and a sell-out for the fifth time this year.

The concert of the Boston orchestra, one of the world's leading musical organizations, will be its sixth in as many years and will be heightened by the appearance of Joseph Brinkman, professor of piano in the School of Music, as soloist.

Brinkman was invited to play Sowerby's Concerto No. 2 in E major for piano and orchestra by Serge Koussevitzky, conductor, after he had successfully presented the work with orchestra last week in Boston.

Four well-known orchestrations appear on the program in addition to the concerto. They are "The Roman Carnival" of Berlioz, Wagner's prelude to "Lohengrin," the Scherzo in G minor from the Octet, Op. 2 of Mendelssohn, and Beethoven's Fifth Symphony in C minor.

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Crowd Cheers at Program by the Boston Symphony

Detroit Dec. 10/36

By RUSSELL McLAUCHLIN

An audience of almost 5,000 stood up and cheered at the conclusion of the Boston Symphony Orchestra's concert in the Masonic Auditorium. There were those who shouted "Bravo!" and there were others who made a joyful noise more commonly heard at Navin Field. It was as hearty an example of unleashed enthusiasm as has ever concluded an orchestral concert in Detroit.

The cause and fountain head of the excitement was a remarkable orchestra. In reporting the deeds of the Boston Symphony, under the scholarly and well-tailored Serge Koussevitzky, there is a temptation simply to trundle in a wheel-barrow full of adjectives and dump them between the column-rules. This is

PITTSBURGH, PA.
POST GAZETTE

DEC 10 1936

Orchestra Leader

GREENWICH, CONN.

DEC 1 - 1936

UP BATON!

(Continued from page 154) melodic lines, intensified rhythms, and brought vitality and colour to black symbols.

The name Koussevitzky was encircled by an aureole years before he was invited to rescue the Boston Symphony. Legends surrounding his gifts, achievements, and personality aroused high anticipation. Koussevitzky came through handsomely. In an incredibly short time, the orchestra was restored to a greater glory than ever before. Above all towered the magnetic figure of Koussevitzky. Genius, showmanship, suave social grace, tyrannical methods, all the recognizable features of a luminous personality.

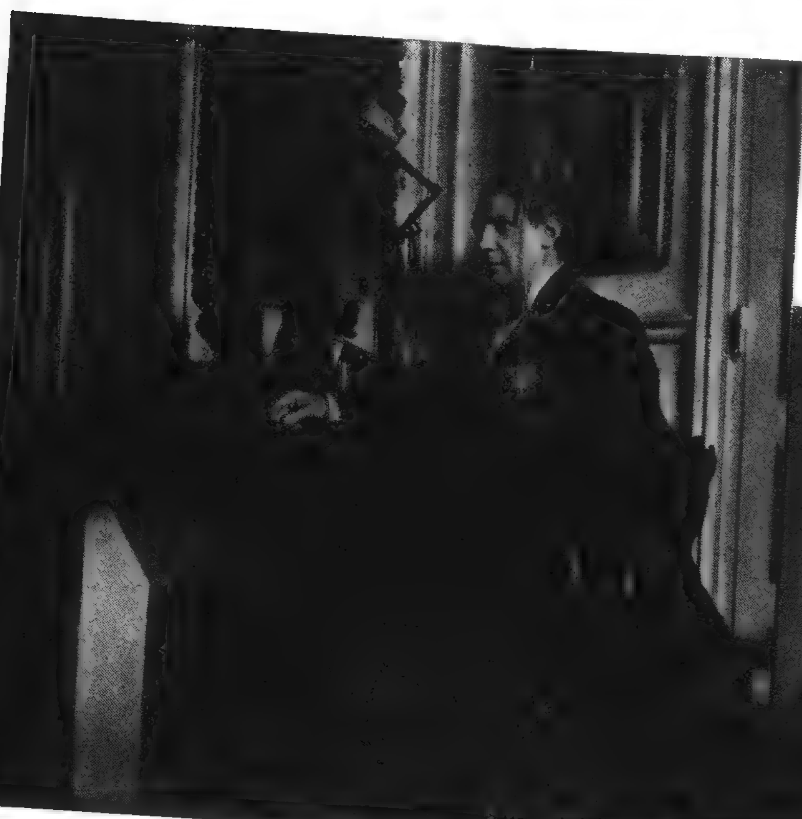
The possibilities of exploiting such personalities are sensational; characteristics entirely subordinate to musical endowments are bound to be exaggerated and capitalized to impress further an already prostrate public, and to swell box-office. We are apt to lose sight that the news we read, the stories which make good table-talk, stress the mere externals around achievements obtained primarily by native talent, heroic labour, and selfless devotion. We are apt to mistake incidental idiosyncrasies for significant norms with which to measure all conductors.

The Toscanini stories, for instance, emanate from his genius. His gifts are not employed for self-glorification, but as offerings to music. Stokowski's dramatic leanings, his personal peculiarities, are overgarments that cover the figure of a conductorial wizard. Koussevitzky's sartorial perfection, his tyrannical manner lead to publicity, of course, but they are supplementary personal quirks of one whose performances have the heat of white fire, the precision of a machine.

The signal qualities of such men are mastery, singleness of purpose, and superb control, all dedicated to the enrichment of our musical life. Why the hue and cry against residual qualities which are so overshadowed? They have aided in furthering a superlative standard which we can not renounce. Most certainly will we not *wilfully* renounce it. With the approaching twilight of the gods, we can but hope that from the dawn will arise godlings who will then be given undivided power and long years within their organizations. When a Chosen One emerges as the public idol, it will but hasten his power to thrill, to keep the houses packed, and to elicit a benediction upon the symphonic realm. There can be no conquest by Personality alone, no survival of the slickest. The cardinal requisite, and for this certainty we thank the glamorous ones, will always be genius.

DEBENHAM

RUTH GORDON IN "THE COUNTRY WIFE"

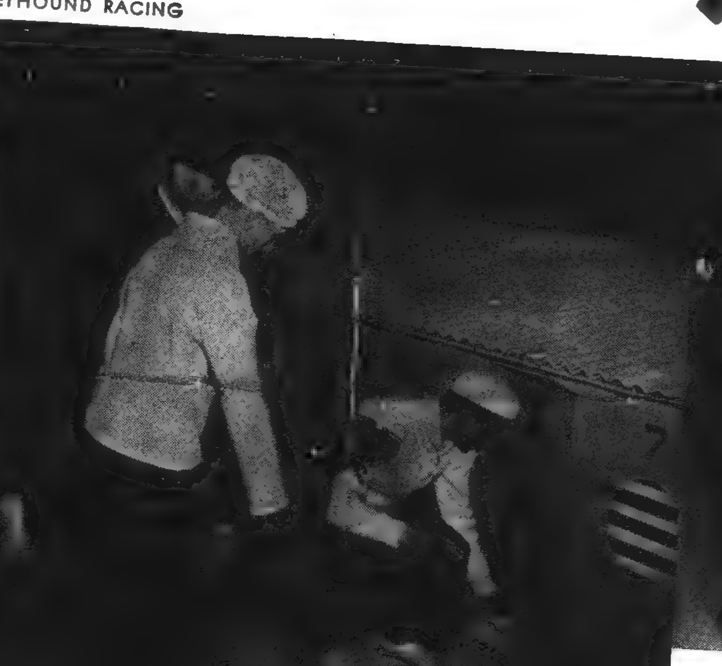


PICASSO HIMSELF

KATHARINE HEPBURN

YORK

GREYHOUND RACING



GARDES MOBILES

HANFSTAENGL, MUNICH

THE RUBENS SHOW

PARI

"THE TWO BOUQUETS"

SASHA

Ravel and the

UP BATON!

(Continued from page 71) ideals, he resorted to circus-like histrionics which were far less noticed than the steep descent of his artistry. With each concert, his prestige diminished, his audience dwindled, and his orchestra atrophied. "Mengy" was through.

The legends attached to Toscanini spring entirely from his colossal knowledge, fantastic memory, and consummate zeal. My own experiences with him have revealed the simple, logical, and entirely artistic considerations motivating dramatic scenes that read like publicity hocus-pocus. At the first rehearsal of my composition, "Parade," Maestro emerged from the wings, pale, intent, walking as though preoccupied. He reached the podium and slowly lifted his head. "Parade," he said, and waited. Then two sharp upward raps of the baton. With utmost economy of motion, the stick swung like the pendulum of a small clock, and the music began. A careless mistake, and the sensitive face ruffled for an instant. Three raps of the baton. Over again. Another mistake. "*Stupido!*" Again. Something else went wrong. Contempt spread over his features. Again. Then two successive errors, and the orchestra was in three different places at the same time.

Then came the storm. Verbal abuse rising to uncontrollable fury, culminating in a vicious sweep of the baton. It struck a stand and broke in two. Trembling with rage, Toscanini snatched another. The verbal tantrum continued . . . then crack! . . . the new baton was deliberately broken in his hands. Suddenly, pausing for breath, Toscanini grabbed the manuscript that was resting on a table, and, for a moment, I ceased to be a fascinated onlooker. But it did not go the way of those demolished batons. He merely threw it on the floor. Then he kicked over a stand and sat down on the podium, his head between his hands.

I recalled the alleged meeting between the irresistible Farrar and the immovable Maestro. It was rehearsal at the Metropolitan. As greetings were exchanged, there was a disturbing gleam in the eye of the little man. When the diva saw the baton descend like the blade of a guillotine, observed the awed expressions of the hardened virtuosi of the orchestra, she felt an understandable loss of serenity. Her nervousness resulted in deviations from pitch. Increasing nervousness led her more out of tune. Three cracks of the baton. Then out of the awkward silence, the frosty voice of Maestro, "Perhaps Mademoiselle will be so kind to give the orchestra *her* 'A'?"

"Bughouse. All them guys is bughouse," once commented a player, as Stokowski sprinted to the podium, raised his hand in Messianic benediction, and surveyed the men with the hypnotic gaze of the snake-charmer. On another occasion in Philadelphia, we were rehearsing my second piano concerto. I was running over some passages on the piano. The men were practising and tuning. With a sudden hush, all sound ceased, like the lull before the storm. The door blew open, and Stokowski flew in, like a rush of wind, and leaped to the podium. In a high voice, delivered as rapidly as you can read, he said, "Chasins concerto first movement four measures after number twelve . . . no, make it three. . . ." Swish! . . . went the beautiful hands. Miraculous to me, the men actually played.

I wasn't with them, of course. I hadn't the faintest idea what it was all about. Had Stokowski said it as one reads it, I might have scrambled to the place, but it was given in that peculiar mumbo-jumbo which alters with his moods. It sounded something like this: "Chasins cunsharto firs' mooment faw meshes after num'er twelf . . . no, make it tree. . . ." Swish! I marveled at the orchestra. In those split seconds, the men went through the music on their stands, found the specified score, opened it to the first movement, found number twelve, counted four bars after number twelve . . . no, three, adjusted their instruments, and succeeded in starting together with electric precision. I thought, "Theatricalism, yes . . . but what control! He uses no baton . . . now that every bottle baby conducts without score, he goes them one better." But these reflections disappeared as the shapely digits caressed (Continued on page 155)

10X

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announced Wednesday. The concert will be given Thursday by the Boston Symphony Orchestra.

Prof. Joseph Brinkman, of the School of Music, who last week played Sowerby's Concerto No. 2 in E major for piano and orchestra with the symphony in Boston, has been invited by Serge Koussevitzky, conductor, to repeat the number in Ann Arbor.

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an absence of critical detachment; two virtues which should prevail. In considering such a concert as this one, however, they are hard to practice.

It is a great orchestra numerically, with 110 members. Koussevitzky has been its lord for enough years to impress completely his brains and musicianship on the whole

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INFORMATION OBSCURED

up Baton!

THOSE of us who like our orchestral geniuses with glamour have cause for dismay. Toscanini's retirement from the New York Philharmonic has been capitalized to suggest that this is the propitious moment to dethrone the King of the Baton and "to let music speak for itself."

It is naïve not to recognize that accidents of personality play as important a part in orchestral history as in all other history. The system underlying orchestras is an inevitable development, fostered by the same forces that determine the policies of baseball, moving-pictures, and even of nations.

The orchestral family springs from Leipzig, where the *Gewandhaus* is the oldest of living orchestras. Its place as a great orchestra first came under the régime of Nikisch, whose genius was matched by his showmanship, whose finger-tips, eyes, and hair were so romanticized that, on his American tour in 1912, the front pages were alive with his pictures and mobs rushed to hear the "Thousand-dollar-a-night conductor."

Some eighty years ago, the New York Philharmonic engaged Karl Bergmann as permanent conductor. A competent musician, he laboured for twenty-one years to develop the orchestra and the taste of his audience. He succeeded in arousing the subscribers to the point where they recognized his shortcomings. At that time, the public was hearing of a young firebrand, Theodore Thomas, whose effect on orchestra and public was volcanic. He possessed a magic baton, a dictatorial manner, and superb histrionic ability. Thomas was a natural, and the Philharmonic engaged him. His programs, at first conservative, began to be coloured with the new music. At a Liszt première, Thomas encountered a hostile audience, annoyed with the growing preponderance of unfamiliar compositions, and bent on not allowing him to proceed. He turned to the rebellious mob, produced his watch, and calmly announced that he would give the dissenters exactly five minutes to leave. This was the man who gave the New York orchestra its first eminence, who first interpreted here the messages of Berlioz, Liszt, Wagner, and Strauss.

Sagely observing Thomas' value to New York, Chicago decided against courting public indifference by the mere formation of an orchestra under a so-called "competent" conductor. A star was wanted. Thomas, offered this post, accepted, repeated his miracle, and the Chicago Symphony became one of the greatest in the land.

Meanwhile, the Philadelphia band was completely out of the running. Then came Stokowski, the unpredictable paradox. Looking like a combination of Saint Francis and Rasputin, he created a magnificent orchestra, made the head-lines, and packed the halls.

An indifferent start marked Boston's entrance into the symphonic arena. Its preeminence
the genius of Dr. Muck, around whom
of the World War. He fell into bad
to admit that his countrymen were cap
rumoured Belgian atrocities. Nor wou
Beethoven, or Wagner had anything to
situation. ck was subjected to poin
the coura nner conviction, and scr
stamped hi as an artist, he replied th
not a politic an, he could maintain strict
termed a da rous enemy: then followe
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was a shan episode; t
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lished to its former glory? W
by the name of Koussevitzky . . . .

And so we observe that there are no gre
there are only great conductors. The conclus
that music is not able to "speak for itself,"
on creative interpreters. That an orchestra is
medium, in a sense like a piano, which respon
of inspiration and mastery of individuals wh

The man who rejuvenates a lifeless orch
immortalizes music, is unable to achieve these
cept on purely artistic grounds. Before he enco
and public opinion, the conductor is on trial be
of the orchestra. Parlour tricks are of no avai
sceptical tribunal; victory is justly won. Thereaft
ondary characteristic of the conqueror assumes
importance. His accomplishment and his glamou
leader, a superman. People identify themselves wi
participate in his greatness. Then the deluge of wors

With every new favourite is revived the com
audiences are indiscriminate idolaters. Individu
might be, but collectively they have the Voice of th
Artists have forgotten this from time to time. In 19
York audiences were storming the halls to hear a
Philharmonic and a revitalization of masterpiece
they could speak for themselves, were crying, "B ing
an Interpreter!" Mengelberg was the answer. H a
ments brought an adulation that steadily mount
years of this, and Furtwängler came, then Toscani
too, were taken to the public bosom, whereupon Meng
jealousy proved his undoing. Music became a lesser co
tion as he became preeminently concerned with the riv
"menaced" him, obsessed with the fear that his footho
the icy steps of power was insecure. Underestimating th
lic, unaware of its uncompromising (Continued on page 15

Crowd Cheers at Program by the Boston Symphony

Detroit Dec. 10/36

By RUSSELL McLAUCHLIN

An audience of almost 5,000 stood up and cheered at the conclusion of the Boston Symphony Orchestra's concert in the Masonic Auditorium. There were those who shouted "Bravo!" and there were others who made a joyful noise more commonly heard at Navin Field. It was as hearty an example of unleashed enthusiasm as has ever concluded an orchestral concert in Detroit.

The cause and fountain head of the excitement was a remarkable orchestra. In reporting the deeds of the Boston Symphony, under the scholarly and well-tailored Serge Koussevitzky, there is a temptation simply to trundle in a wheel-barrow full of adjectives and dump them between the column-rules. This is unwise, arguing a poor restraint and an absence of critical detachment; two virtues which should prevail. In considering such a concert as this one, however, they are hard to practice.

It is a great orchestra numerically, with 110 members. Koussevitzky has been its lord for enough years to impress completely his brains and musicianship on the whole caboodle. It is, in a genuine and and unusual sense, an instrument whereon he plays. One never has the feeling, familiar enough at orchestral concerts, that all the conductor's work was done at rehearsal and that his antics before the audience are so much gratuitous window-dressing. Koussevitzky, with a teeming crowd in the seats, works harder than his percussionist and one is sure that, if he got a new idea in the middle of a symphonic movement, he'd make the orchestra play it for him, there and then.

With so much evident virtuosity at the desks and with such a really consecrated leadership as Koussevitzky affords, the Boston Symphony has a brilliance that is unmatched in America and probably in the world. This special quality of brilliance is everywhere in the orchestra. Can you imagine a brilliant—a genuinely brilliant—flute? Or a brilliant contra-bassoon or string-bass? A brilliant tuba? Koussevitzky will instruct you that all these are possible and that a combined voice, whether of a choir or of the whole ensemble, can have a brightness that is almost visible.

One is ashamed to speak of anything as rudimentary as dynamics, however they impart an eloquence to the music. As well compliment a cobbler on his proficiency at mending shoes as to extoll Koussevitzky because he can bring the orchestra's tone up and down.

But program-building, according to the Koussevitzky scheme, is certainly newsworthy. He opened with Handel's Concerto Grosso, Op. 6, No. 6, in G Minor, to reveal the silken quality of the strings. Then came a not familiar work of Sibelius, his symphonic fantasia called "Pohjola's Daughter," which is an immensely effective piece of program-music in which every component of the orchestra blazed like a torch. This was followed by Ravel's much admired suite, "Daphnis and Chloe," with all the instruments having a field day with a thoroughly modern score.

After the intermission came the classic period's greatest survival into harsher times, the First Symphony of Brahms, toward whose nobility the program had marched, step by step. The final movement to abandon restraint and detachment with great relief, was the finest single example of orchestral performance which these ears have ever heard, anywhere. It was a great wisdom that constructed an evening expanding delight, with a terminal episode that should send the crowd crazy.

PITTSBURGH, PA.
POST GAZETTE

DEC 10 1936

Orchestra Leader

DR. SERGE KOUSSEVITZKY.
Dr. Koussevitsky and his Boston Symphony Orchestra will give concerts Saturday night and Sunday in Syria Mosque.

BOSTON SYMPHONY TO BE HEARD HERE

Concerts Listed for Saturday and Sunday.

The Boston Symphony Orchestra, with its famed conductor, Dr. Serge Koussevitzky, will come to Pittsburgh this week for a concert Saturday night and another Sunday afternoon in Syria Mosque.

The Mozart Symphony in C-major and the Cesar Franck Symphony in D-minor, and Stravinsky's Divertimento from "Le Baiser de la Fee," will be played Saturday night and the Beethoven No. 5 Symphony will be given Sunday afternoon.

Just a month ago, Dr. Koussevitzky was accorded the highest official decoration within the gift of France when he was awarded the ivory and gold star of a commander of the Legion of Honor. Francois de Tessan, French under-secretary of state, who made the presentation said Dr. Koussevitzky was so honored because of his "eminence in music as an artist and interpreter."

DETROIT, MICH.
FREE PRESS

Dec. 10/36

Music /24

The most spiritually moving flawlessly played concert that has been heard in Detroit this season —and in many seasons—was presented in the Masonic Temple Wednesday evening by the Boston Symphony Orchestra, under Serge Koussevitzky.

In a program that was arranged with that delicate balance and true artistry for which Koussevitzky is famous, this orchestra showed beyond a shadow of doubt that it is entitled to its rank among the three top-flight orchestras of the United States.

It is difficult to tell what makes an orchestra great. It must have a group of highly skilled musicians, accustomed to playing together, and to performing the most difficult of pieces without an error. It must have numbers —a volume of instruments and a variety. It must have a background of accomplishment over a period of years.

The Boston Symphony Orchestra has this, and so have many other orchestras. But the Boston Symphony has in addition a leader who, with a single graceful movement of the hand or the nod of his head, can blend the forces and abilities of all the men into a compact unit that lives, for the moment, for nothing but the music which is being played.

The program opened with Handel, included Sibelius and Ravel, and the First Symphony of Brahms. The range of the program showed the complete mastery of all music which this man has. At the end, the audience was left breathless for a moment, then burst into a round of applause that indicated that the 5,000 persons who packed the auditorium were deeply moved by this superb performance. It proved conclusively that love of music is not dead in this "dynamic city."

The strings alone performed in Handel's "Concerto Grosso," Op. No. 6 in G-minor. Calmly, quietly, but with a firm command of his men, Koussevitzky conducted this number with the incisiveness demanded by Handel, losing no opportunity to blend the melodic phrases and changes in mood into an enchanting whole.

In the following number, "Pohjola's Daughter," Symphonic Fantasia of Sibelius, the depths of beauty and heights of ecstasy of which this modern Finnish composer is capable were ably shown by this orchestra. To say that Koussevitzky did the composer justice with this very difficult composition is ample.

Equally difficult to play was the third number, Fragments from Ravel's "Daphnis et Chloe," music that was written for the Diaghileff Russian Ballet. This magnificent tone picture was brought to vibrant life by the conductor's baton, and one could easily imagine the ballet that it was designed to accompany.

What has been said about the preceding numbers can be repeated endlessly about the Boston Symphony's rendition of the Brahms First Concerto, a work that combines the monumental with the delicate, the somber with the victorious to produce one of the greatest compositions in musical literature.

The thrilling andante movement was played with such romantic calm and tenderness that one really felt he had an insight into the composer's mind. The finale, a song of triumph, was a masterpiece.

Through it all, in one of the front rows, sat Jose Iturbi, who recently conducted a series for the Detroit Symphony Orchestra.

D. L. W.

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up

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ROCHESTER, N. Y.
Democrat Chronicle

DEC 10 1936

Variety to Mark Social Scene For Weekend, with Music, Drama Predominating

DRAMA and music dominate the social scene for this weekend, which is of the busy between-holiday variety.

Dances and dinners are having their place on the program too, providing light diversion and a change from the more serious musical and theater offerings.

Music lovers are doubly blessed this week, for after hearing the Boston Symphony Monday night they have another long-awaited concert in store, the recital of Fritz Kreisler in the Eastman Theater tomorrow evening.

An imposing list of play-goers from social ranks has been announced for the production of "Othello" with Walter Huston at the Auditorium Theater tomorrow and Saturday, and it is probable that the theater will see some of the season's largest audiences.

"To the Ladies" at the Community Theater continues to draw good crowds. It will be given for three more performances, tonight, tomorrow and Saturday night, and

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DETROIT, MICH.
FREE PRESS

10/31

Ann Arbor Predicts a Sellout for Concert

ANN ARBOR, Dec. 9—A sellout of tickets for the fifth Choral Union concert at the University of Michigan's Hill Auditorium is virtually assured, Dr. Charles Sink, president of the School of Music, announced Wednesday. The concert will be given Thursday by the Boston Symphony Orchestra.

Prof. Joseph Brinkman, of the School of Music, who last week played Sowerby's Concerto No. 2 in E major for piano and orchestra with the symphony in Boston, has been invited by Serge Koussevitzky, conductor, to repeat the number in Ann Arbor.

135

TOLEDO, O.
NEWS-BEE

DEC 10 1936

Boston Orchestra To Play Varied Program Friday

Berlioz' Overture, Brahms' Second Symphony Listed For Art Museum Concert

By RODOLFO FLORIPE

Select examples of modern and romantic music make up the program which the famed Boston Symphony Orchestra, under the baton of Dr. Serge Koussevitzky, will play at 8:30 p. m. Friday in the Museum of rt Peristyle.

This is the annual concert given for the Museum members and it is not included in the regular concert series. This will also mark the third successive year that the Boston orchestra has been the featured attraction at the annual members' concert.

The program will open with Berlioz' "Overture, Roman Carnival," followed by the "Divertimento" from "Le Baiser de la Fee," by Stravinsky; the orchestral fragments from the second suite of "Daphis and Chloe," by Ravel, and it will end with Brahms' "Symphony No. 2 in D Major."

Was Opera Overture.

The "Overture Roman Carnival" was originally written by Berlioz to serve as the introduction to the second act of his opera, "Benvenuto Cellini," which turned out to be a failure. It is based on two chief subjects — Benvenuto's love song in the opera's first act, which comes after a short introduction, and the "saltarello," a wild Italian dance of vigorous and impetuous rhythm which is delivered with glowing brilliance. Toward the end the dance figure becomes dominant and the music moves on to a powerful, brilliant conclusion.

The Stravinsky number should be of particular interest to Toledo concert goers because it was played here last year in a special arrangement for violin and piano with Stravinsky himself at the piano and Samuel Dushkin, violinist. The composition on the program of the Stravinsky concert is listed as a "divertimento, inspired by the Muse of Tschaikowsky." It is permissible, therefore, to look for some resemblance to the music of the older composer. It is a descriptive composition originally written for a ballet. It is divided into four parts titled respectively, "Sinfonia, Danses Suisses, Scherzo and Pas de Deux."

Ballet Russe Number.

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It is lyric and joyous in general although it has occasional moments of somberness. Worthy of particular attention are the second and fourth movements. In the former the 'cellos and violins sing a restrained yet passionate song, poignantly human, which is the utterance of one who observes the woes of humanity from a calm but not remote eminence. No one can accuse Brahms of coldness and unsensitivity after hearing this music where he reaches so vas and profound human feeling.

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DETROIT, MICH.
TIMES

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125

TOLEDO, O.
NEWS-BEE

DEC 10 1936

Boston Orchestra To Play Varied Program Friday

Berlioz' Overture, Brahms' Second Symphony Listed For Art Museum Concert

By RODOLFO FLORIPE

Select examples of modern and romantic music make up the program which the famed Boston Symphony Orchestra, under the baton of Dr. Serge Koussevitzky, will play at 8:30 p. m. Friday in the Museum of rt Peristyle.

This is the annual concert given for the Museum members and it is not included in the regular concert series. This will also mark the third successive year that the Boston orchestra has been the featured attraction at the annual members' concert.

The program will open with Berlioz' "Overture, Roman Carnival," followed by the "Divertimento" from "Le Baiser de la Fee," by Stravinsky; the orchestral fragments from the second suite of "Daphis and Chloe," by Ravel, and it will end with Brahms' "Symphony No. 2 in D Major."

Was Opera Overture.

The "Overture Roman Carnival" was originally written by Berlioz to serve as the introduction to the second act of his opera, "Benvenuto Cellini," which turned out to be a failure. It is based on two chief subjects — Benvenuto's love song in the opera's first act, which comes after a short introduction, and the "saltarello," a wild Italian dance of vigorous and impetuous rhythm which is delivered with glowing brilliance. Toward the end the dance figure becomes dominant and the music moves on to a powerful, brilliant conclusion.

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INFORMATION OBSCURED

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NEWS

DEC 10 1936

Crowd Cheers at Program by the Boston Symphony

By RUSSELL McLAUCHLIN

An audience of almost 5,000 stood up and cheered at the conclusion of the Boston Symphony Orchestra's concert in the Masonic Auditorium. There were those who shouted "Bravo!" and there were others who made a joyful noise more commonly heard at Navin Field. It was as hearty an example of unleashed enthusiasm as has ever concluded an orchestral concert in Detroit.

The cause and fountain head of the excitement was a remarkable orchestra. In reporting the deeds of the Boston Symphony, under the scholarly and well-tailored Serge Koussevitzky, there is a temptation simply to trundle in a wheel-barrow full of adjectives and dump them between the column-rules. This is unwise, arguing a poor restraint and an absence of critical detachment; two virtues which should prevail. In considering such a concert as this one, however, they are hard to practice.

It is a great orchestra numerically, with 110 members. Koussevitzky has been its lord for enough years to impress completely his brains and musicianship on the whole caboodle. It is, in a genuine and unusual sense, an instrument whereon he plays. One never has the feeling, familiar enough at orchestral concerts, that all the conductor's work was done at rehearsal and that his antics before the audience are so much gratuitous window-dressing. Koussevitzky, with a teeming crowd in the seats, works harder than his percussionist and one is sure that, if he got a new idea in the middle of a symphonic movement, he'd make the orchestra play it for him, there and then.

With so much evident virtuosity at the desks and with such a really consecrated leadership as Koussevitzky affords, the Boston Symphony has a brilliance that is unmatched in America and probably in the world. This special quality of brilliance is everywhere in the orchestra. Can you imagine a brilliant—a genuinely brilliant—flute? Or a brilliant contra-bassoon or string-bass? A brilliant tuba? Koussevitzky will instruct you that all these are possible and that a combined voice, whether of a choir or of the [illegible] can have a brigh[illegible] most visible.

One is ashamed [illegible] thing as rudiment[illegible] however they imp[illegible] to the music. As a cobbler on hi[illegible] mending shoes as to extoll Koussevitzky because he can bring the orchestra's tone up and down.

But program-building, according to the Koussevitzky scheme, is certainly newsworthy. He opened with Handel's Concerto Grosso, Op. 6, No. 6, in G Minor, to reveal the silken quality of the strings. Then came a not familiar work of Sibelius, his symphonic fantasia called "Pohjola's Daughter," which is an immensely effective piece of program-music in which every component of the orchestra blazed like a torch. This was followed by Ravel's much admired suite, "Daphnis and Chloe," with all the instruments having a field day with a thoroughly modern score.

After the intermission came the classic period's greatest survival into harsher times, the First Symphony of Brahms, toward whose nobility the program had marched, step by step. The final movement to abandon restraint and detachment with great relief, was the finest single example of orchestral performance which these ears have ever heard, anywhere. It was a great wisdom that constructed an evening expanding delight, with a terminal episode that should send the crowd crazy.

PITTSBURGH, PA.
PRESS

DEC 11 1936

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PITTSBURGH is having a week full of sharps and flats. The Friends of Chamber Music opened a series of concerts last night at the University Club.

Tomorrow night and Sunday afternoon the Boston Symphony Orchestra will entertain society at two concerts in Syria Mosque.

Several box parties have been planned by registrites. Among those who will attend the musicals are Mrs. William Thaw Jr., returned recently from a plane trip to Rio de Janeiro, who is president of the association; Mrs. William Reed Thompson, Mrs. Howard Hale McClintic, Mrs. William Watson Smith, Mrs. Alexander Laughlin, Mrs. William D. Hamilton and Mrs. Horace Forbes Baker.

Also planning to attend the concerts are Moorhead B. Holland, Mrs. Nathaniel Spear, Mrs. Ralph Flinn, Mrs. W. Terrell Johnson, Mrs. James Edward Lewis, Dr. Ellen J. Patterson, Mrs. John G. Stephenson Jr., Mrs. Enoch Rauh, Mrs. Leon Falk, Mrs. Alexander J. Barron, Mrs. Frank B. Ingersoll, Mrs. William A. Gordon III, Mrs. James G. Pontefract, Mrs. Daniel M. Clemson, Mrs. Joseph H. Bialas, Mrs. Oliver J. Keller, Mrs. George J. Willock and Mrs. Daniel M. Clemson.

TOLEDO, O.
NEWS-BEE

DEC 12 1936

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A CAPACITY audience filled the Peristyle of the Toledo Museum of Art Friday evening when the Boston Symphony Orchestra under the direction of Serge Koussevitzky presented its third annual concert in this city.

A distinct change in outer apparel was noted among the smartly gowned women, stunning fur coats taking the place of the usual fur-trimmed velvet wraps.

Mrs. E. D. Libbey, wife of the founder of the museum, who came from her home in New York City to attend the concert, wore a black gown under a squirrel evening coat.

Mink coats were in predominance. Mrs. J. C. Blair wore a dark blue velvet gown accented by a corsage of artificial red flowers at the waistline under her mink coat, and Mrs. Lyman P. Goodbody's stunning wrap was of the same fur.

Mrs. Aaron Chesbrough's gown was of dark green crepe. The square neckline was trimmed with flowers of the same material and shade as her gown. She also wore a mink coat, as did Miss Sally Libbey, whose gown was of white satin.

Mrs. Justice Wilson was stunning in a midnight blue crepe gown with black caracul evening wrap, and Mrs. Paul Prudden's wrap was of ermine.

OAKLAND, CAL.
TRIBUNE
DEC 13 1936

KOUSSEVITSKY

Clementi's Symphony in D (edited by Casella) was played for the first time in Boston, by Koussevitsky. Other works played so far this season by the Boston orchestra include Hindemith's symphony based on his opera, "Mathis der Maler", and a symphony by the Russian, Basil Kallinikov. At the concerts of November 13 and 14, Werner Josten conducted his own symphony in F.

The first American performance of Balakirev's "En Boheme" was given recently by Iturbi at Rochester.

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Dec. 10/36

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DETROIT, MICH.
Dec. **NEWS** 10/36

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GLOBE
New Wilmington, Pa.
12/10/36

5-126

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NEW YORK, N. Y.
HERALD-TRIBUNE

13 1936

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INFORMATION OBSCURED

DETROIT, MICH.
NEWS

DEC 10 1936

Crowd Cheers at Program by the Boston Symphony

By RUSSELL McLAUCHLIN

An audience of almost 5,000 stood up and cheered at the conclusion of the Boston Symphony Orchestra's concert in the Masonic Auditorium. There were those who shouted "Bravo!" and there were others who made a joyful noise more commonly heard at Navin Field. It was as hearty an example of unleashed enthusiasm as has ever concluded an orchestral concert in Detroit.

The cause and fountain head of the excitement was a remarkable orchestra. In reporting the deeds of the Boston Symphony, under the scholarly and well-tailored Serge Koussevitzky, there is a temptation simply to trundle in a wheel-barrow full of adjectives and dump them between the column-rules. This is unwise, arguing a poor restraint and an absence of critical detachment; two virtues which should prevail. In considering such a concert as this one, however, they are hard to practice.

It is a great orchestra numerically, with 110 members. Koussevitzky has been its lord for enough years to impress completely his brains and musicianship on the whole caboodle. It is, in a genuine and and unusual sense, an instrument whereon he plays. One never has the feeling, familiar enough at orchestral concerts, that all the conductor's work was done at rehearsal and that his antics before the audience are so much gratuitous window-dressing. Koussevitzky, with a teeming crowd in the seats, works harder than his percussionist and one is sure that, if he got a new idea in the middle of a symphonic movement, he'd make the orchestra play it for him, there and then.

With so much evident virtuosity at the desks and with such a really consecrated leadership as Koussevitzky affords, the Boston Symphony has a brilliance that is unmatched in America and probably in the world. This special quality of brilliance is everywhere in the orchestra. Can you imagine a brilliant—a genuinely brilliant—flute? Or a brilliant contra-bassoon or string-bass? A brilliant tuba? Koussevitzky will instruct you that all these are possible and that a combined voice, whether of a choir or of the whole ensemble, can have a brightness that is almost visible.

One is ashamed to speak of anything as rudimentary as dynamics, however they impart an eloquence to the music. As well compliment a cobbler on his proficiency at mending shoes as to extoll Koussevitzky because he can bring the orchestra's tone up and down.

But program-building, according to the Koussevitzky scheme, is certainly newsworthy. He opened with Handel's Concerto Grosso, Op. 6, No. 6, in G Minor, to reveal the silken quality of the strings. Then came a not familiar work of Sibelius, his symphonic fantasia called "Pohjola's Daughter," which is an immensely effective piece of program-music in which every component of the orchestra blazed like a torch. This was followed by Ravel's much admired suite, "Daphnis and Chloe," with all the instruments having a field day with a thoroughly modern score.

After the intermission came the classic period's greatest survival into harsher times, the First Symphony of Brahms, toward whose nobility the program had marched, step by step. The final movement to abandon restraint and detachment with great relief, was the finest single example of orchestral performance which these ears have ever heard, anywhere. It was a great wisdom that constructed an evening expanding delight, with a terminal episode that should send the crowd crazy.

PITTSBURGH, PA.
PRESS

DEC 11 1936

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PITTSBURGH is having a week full of sharps and flats. The Friends of Chamber Music opened a series of concerts last night at the University Club.

Tomorrow night and Sunday afternoon the Boston Symphony Orchestra will entertain society at two concerts in Syria Mosque.

Several box parties have been planned by registrites. Among those who will attend the musicals are Mrs. William Thaw Jr., returned recently from a plane trip to Rio de Janeiro, who is president of the association; Mrs. William Reed Thompson, Mrs. Howard Hale McClintic, Mrs. William Watson Smith, Mrs. Alexander Laughlin, Mrs. William D. Hamilton and Mrs. Horace Forbes Baker.

Also planning to attend the concerts are Moorhead B. Holland, Mrs. Nathaniel Spear, Mrs. Ralph Flinn, Mrs. W. Terrell Johnson, Mrs. James Edward Lewis, Dr. Ellen J. Patterson, Mrs. John G. Stephenson Jr., Mrs. Enoch Rauh, Mrs. Leon Falk, Mrs. Alexander J. Barron, Mrs. Frank B. Ingersoll, Mrs. William A. Gordon III, Mrs. James G. Pontefract, Mrs. Daniel M. Clemson, Mrs. Joseph H. Bialas, Mrs. Oliver J. Keller, Mrs. George J. Willock and Mrs. Daniel M. Clemson.

TOLEDO, O.
NEWS-BEE

DEC 12 1936

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A CAPACITY audience filled the Peristyle of the Toledo Museum of Art Friday evening when the Boston Symphony Orchestra under the direction of Serge Koussevitzky presented its third annual concert in this city.

A distinct change in outer apparel was noted among the smartly gowned women, stunning fur coats taking the place of the usual fur-trimmed velvet wraps.

Mrs. E. D. Libbey, wife of the founder of the museum, who came from her home in New York City to attend the concert, wore a black gown under a squirrel evening coat.

Mink coats were in predominance. Mrs. J. C. Blair wore a dark blue velvet gown accented by a corsage of artificial red flowers at the waistline under her mink coat, and Mrs. Lyman P. Goodbody's stunning wrap was of the same fur.

Mrs. Aaron Chesbrough's gown was of dark green crepe. The square neckline was trimmed with flowers of the same material and shade as her gown. She also wore a mink coat, as did Miss Sally Libbey, whose gown was of white satin.

Mrs. Justice Wilson was stunning in a midnight blue crepe gown with black caracul evening wrap, and Mrs. Paul Prudden's wrap was of ermine.

OAKLAND, CAL.
TRIBUNE

DEC 13 1936

KOUSSEVITSKY

Clementi's Symphony in D (edited by Casella) was played for the first time in Boston, by Koussevitsky. Other works played so far this season by the Boston orchestra include Hindemith's symphony based on his opera, "Mathis der Maler"; and a symphony by the Russian, Basil Kallinikov. At the concerts of November 13 and 14, Werner Josten conducted his own symphony in F.

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TOLEDO, O.
NEWS-BEE

DEC 12 1936

Boston Orchestra Wins New Laurels in Toledo

Enthusiastic Audience Greets Dr. Koussevitzky in Third Concert at Art Museum

By RODOLFO FLORIPE.

History does a good deal of repeating when the famed Boston Symphony Orchestra under its wiry Napoleonic leader, Dr. Serge Koussevitzky visits the Art Museum peristyle in concert.

As in the past there was a capacity house, unbridled enthusiasm, insistent demands for more and more.

The program was characteristic of what we have become accustomed to expect of the Boston orchestra here. There is always a liberal dose of modern music, a sample of romanticism and a measure of classicism. Last night the romantic note furnished by Berlioz' "Overture, the Roman Carnival," whic hopened the concert. Modernism was represented by Stavinsky's "Divertimento," from "Le Baiser de la Fee," and Ravel's "Daphins and Chloe," (second suite). For the classic note Mr. Koussevitzky turned to Brahms' magnificent "Symphony No. 2 in D Major." The last selection does not exactly fall into the classic standard in point of time and some may reasonably object to the classification.

Brahms Symphony Leads.

Whatever your classification may be, however, the fact remains that Brahms' symphony was the major offering of the evening and where the orchestra's virtuosity and the mastery of Mr. Koussevitzky over his men shone the brightest. Let no man upon hearing this music still call Brahms cold and obscure. The warm-blooded humanity of a great artist who could survey the woes of his fellow men from a calm, yet not remote eminence, vibrate in every measure of the score. This is not the utterance of a neurotic who finds the world is too much with him.

If the music lacks the grandeur and epic breath or the exquisite lyricism of some of the composer's other symphonies, it is nevertheless, beautiful, surcharged with hope and optimism. Lacking the heroic simplicity of that other master symphonist, Beethoven, Brahms nevertheless inherited the harmonic mantle dropped by the master and his shoulders did not prove too weak for the task. He is the deep river at the foot of the mountain we call Beethoven.

Ravel Number Praised.

Of the other compositions on the program, Mr. Koussevitzky gave us a masterful reading of Ravel's "Daphnis and Chloe." He is admittedly one of the greatest living interpreters of Ravel. He knows exactly how to extract the very essence of Ravel's music, how to reveal its delicate tints, subtle shades, and charming rhythms for the listener.

Stravinsky's "divertimento" was of particular interest because it gave us the chance to hear the same composition by the orchestra in contrast to the arrangement for piano and violin which we heard not long ago with Stravinsky himself at the piano assisted by violinist Dushkin.

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TOLEDO, O.
NEWS-BEE

DEC 12 1936

Boston Orchestra Wins New Laurels in Toledo

Enthusiastic Audience Greets Dr. Koussevitzky in Third Concert at Art Museum

By RODOLFO FLORIPE.

History does a good deal of repeating when the famed Boston Symphony Orchestra under its wiry Napoleonic leader, Dr. Serge Koussevitzky visits the Art Museum peristyle in concert.

As in the past there was a capacity house, unbridled enthusiasm, insistent demands for more and more.

The program was characteristic of what we have become accustomed to expect of the Boston orchestra here. There is always a liberal dose of modern music, a sample of romanticism and a measure of classicism. Last night the romantic note furnished by Berlioz' "Overture, the Roman Carnival," whic hopened the concert. Modernism was represented by Stavinsky's "Divertimento," from "Le Baiser de la Fee," and Ravel's "Daphins and Chloe," (second suite). For the classic note Mr. Koussevitzky turned to Brahms' magnificent "Symphony No. 2 in D Major." The last selection does not exactly fall into the classic standard in point of time and some may reasonably object to the classification.

Brahms Symphony Leads.

Whatever your classification may be, however, the fact remains that Brahms' symphony was the major offering of the evening and where the orchestra's virtuosity and the mastery of Mr. Koussevitzky over his men shone the brightest. Let no man upon hearing this music still call Brahms cold and obscure. The warm-blooded humanity of a great artist who could survey the woes of his fellow men from a calm, yet not remote eminence, vibrate in every measure of the score. This is not the utterance of a neurotic who finds the world is too much with him.

If the music lacks the grandeur and epic breath or the exquisite lyricism of some of the composer's other symphonies, it is nevertheless, beautiful, surcharged with hope and optimism. Lacking the heroic simplicity of that other master symphonist, Beethoven, Brahms nevertheless inherited the harmonic mantle dropped by the master and his shoulders did not prove too weak for the task. He is the deep river at the foot of the mountain we call Beethoven.

Ravel Number Praised.

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PITTSBURGH, PA.
PRESS

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Koussevitsky Refuses to Conduct Orchestra at Crowning of King

SERGE KOUSSEVITSKY
Here to conduct Boston Symphony.

Serge Koussevitsky, the Russian poor boy who grew up to be a great musician and conductor of the Boston Symphony Orchestra, refused to conduct an orchestra at the coronation which was planned for King Edward VIII.

He came here to conduct the Boston Symphony at its appearance last night and this afternoon at Syria Mosque.

The refusal is a notable achievement even though Koussevitsky, born in the small Russian province of Tyer in 1874 is a world famous musician. To be invited to appear at the English coronation is a signal honor.

Koussevitsky, who has conducted the Boston Symphony for the last 12 years, came to America in 1924, the first Russian conductor of the Boston orchestra.

He was brought to Pittsburgh under the auspices of the Pittsburgh Orchestra.

This afternoon's program was to include:

Hendel Concerto Grosso; Wagner Prelude to "Lohengrin;" Mendelssohn Scherzo G minor; Ravel "Daphnis and Chloe;" Beethoven Symphony No. 5.

The Russian conductor received his invitatiton to conduct at the coronation of Edward VIII last summer when he was abroad on his vacation. He refused, he told representatives of the Pittsburgh Orchestra Association last night, because he annually conducts at the Berkshire Festival, a performance that he greatly enjoys.

Serge Koussevitsky Leads Boston Orchestra Concert

Musicians Add Another Triumph to Long List Of Successes

SERGE KOUSSEVITSKY
Here to conduct Boston Symphony.

By **RALPH LEWANDO**
Press Music Critic

Peerless Serge Koussevitsky and the incomporable Boston Symphony Orchestra added another triumph to their long list of successes last evening in Syria Mosque where a packed house turned out for the second event of the Pittsburgh Orchestra Association.

Not in many a moon have local concert goers listened to great music given such thrilling performance. Small wonder that demonstrations of applause after each number was evoked—a tribute testifying to the eminent place occupied by these players and their conductor.

The program comprised Mozart's C-major symphony, No. 34 (Koechel 338); Stravinsky's Divertimento from his Ballet, "The Kiss of the Fairy;" and Cesar Franck's marvelous D-minor symphony.

No other conductor before the public brings forth from his scores the impressive results achieved by Dr. Koussevitsky. Especially is this so in the case of the Mozart work played last night. Here, the inspirational force of an immortal creator of tone was given fullest expression in a manner that held the vast audience in rapt attention.

In giving us Mozart's music Dr. Koussevitsky endowed it with the natural masculinity that really is innate in the composer's creations. Thus we heard Mozart revitalized.

The ensuing Stravinsky work, tremendously complex as a score, was given glowing performance with the utmost simplicity that is typically characteristic with this conductor. Thus its beauties and fine range of tonal color was revealed in most comprehensive fashion.

The Franck symphony proved climactic, and under the spell of their leader the players brought forth a tonal achievement of surpassing quality.

A second concert will be given this afternoon at 3 o'clock in Syria Mosque. The program will include Handel's Concerto Grosso, No. 6, in G-minor; the Prelude to Lohengrin; Mendelssohn's own arrangement for orchestra of the Scherzo of his octet, opus 20; the 2nd suit from Ravel's "Daphnis and Chloe; and Beethoven's 5th symphony.

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BROOKLYN, N. Y.
EAGLE

Dec. 13/36

THURSDAY

Jose Iturbi, noted composer-pianist-conductor, will lead the Rochester Philharmonic Orchestra during the concert broadcast over WJZ, 3:15-4 p.m.

"Leonore" Overture, No. 3	Beethoven
"Haffner" Symphony	Mozart
Toccata and Fugue	Bach

The Boston Symphony Orchestra concert will come from Sanders Theater, Harvard University. Dr. Serge Koussevitzky will conduct. Howard Goding will be piano soloist. WJZ, 8-9 p.m.

FRIDAY

Among the orchestral features of the concert conducted by Rosario Bourdon will be Von Suppe's "Beautiful Galathea," Wagner's march, "Under the Double Eagle," and the Soldiers Chorus, from Gounod's "Faust." WEAF, 8-9 p.m.

Beautiful Galathea	Von Suppe
My Paradise	Friml
It's Delovely	Porter
Dedication	Turins
Liebestraum	Liszt
Sylvia	Speaks
Scotch Songs	Traditional
Under the Double Eagle	Wagner
Two Hearts in Waltz Time	Stoltz
Zigeunerweisen	Sarasete
Clouds	Charles
Soldiers Chorus	Gounod
You Are All I've Wanted	Romberg
Flirting With the Moon	Grever

In commemoration of the 150th birthday anniversary of Carl Maria von Weber, Eugene Ormandy features a performance of the composer's Euryanthe Overture played by the Philadelphia Orchestra. WABC, 10-10:30 p.m.

Want Ads Only—GRant 5400 — PITTSBURGH SUNDA

ENTHUSING OVER PITTSBURGH MUSIC

Dec. 13/36

International News Photo by Sun-Telegraph.

SERGE KOUSSEVITSKY . . . "PITTSBURGH'S MUSICAL GROWTH HAS BEEN AMAZING"
Dr. Koussevitsky, famed leader of the Boston Symphony Orchestra, becoming excited as he praises Pittsburgh's musical growth. He's in town for twoconcerts at the Syria Mosque.

Popular Music? 'Horrible,' Says Koussevitsky

Pittsburgh's growth as a musical center of America is amazing, in the opinion of Dr. Serge Koussevitsky.

The famed Russian conductor of the Boston Symphony who will present his orchestra in its second concert at Syria Mosque this afternoon, has this to say:

"In my first season in this country, 12 years ago, Pittsburgh was just beginning to develope. In the last few years, through your splendid musical organizations, the musical growth has been both amazing and magnificent."

'RADIO NO CONTRIBUTOR'

Ranked generally as one of the first four conductors of the world and by many as second only to Arturo Toscanini, he believes that radio has not contributed one iota to the development of musical culture.

He believes popular music "horrible" and will not live.

THE 'DIVINE SPARK'

Young men anxious to attain musical success must study and study hard, warns Dr. Koussevitsky. Then they must have a "divine spark."

"Fifty per cent is hard work; fifty per cent comes from above."

And the conductor's expressive hands shot Heavenward.

DETROIT, MICH.
FREE PRESS

Who Goes Where

By a Passerby

BIG MOMENT of the week for us came Wednesday night when Serge Koussevitsky brought his band (familiar, what?) to Detroit to play a perfect program. We sat where we could see the controlled energy he puts into his conducting, the soundless shouts with which he directed the players.

The audience of course was enormous in size and in enthusiasm. Sitting practically on top our head were the Eliel Saarinens with their party from Bloomfield—the Richard Rasemans, the Zoltan Sepeshys, Eero Saarinen and Florence Schust.

"Did you like the Sibelius?" we asked Mr. Saarinen when he leaned over to see who was doing the loud clapping under the edge of his box.

"Yes," he stated succinctly, adding, as an afterthought, "I met Mr. Koussevitsky on the boat coming back last summer and asked him to play 'Pohjola's Daughter' when he came to Detroit." We learned later from Mrs. Raseman that the two artists are friends and that on Thursday Mr. Koussevitsky planned to go out to Cranbrook to see some of Mr. Saarinen's architectural triumphs there.

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no body.

FINE PROGRAM BY ORCHESTRA

By **FRED LISSFELT**

The Boston Symphony Orchestra made its annual pilgrimage to Syria Mosque last night and once more proved that it is the most efficient, further, that it is the completely artistic orchestra of the day.

Director Koussevitsky made for the occasion a marvelously attractive program: Mozart's C Major Symphony, a work from the earliest days of the symphony, Cesar Franck's D Minor Symphony, made a century later in the transition days which led to present day music, represented last night by its high priest Stravinsky in his "Le Baiser de la Fee."

Koussevitsky's reading of the Franck Symphony is monumental. How clearly he builds the architecture of the wonderful work from its early theme through the long cycle of its development in three movements of diverse character is one of the feats of directing.

The orchestra plays a second concert this afternoon in Syria Mosque at 3 o'clock.

PROVIDENCE, R. I.
JOURNAL

DEC 13 1936

Krasner With Bostonians.

Louis Krasner, violinist, son of Mrs. Sarah Krasner of this city, is announced as soloist with the Boston Symphony Orchestra on April 16 and 17 when he is scheduled to give the first American performance of Alban Berg's Violin Concerto.

Mr. Krasner has been playing this concerto to great acclaim abroad and last Wednesday appeared in it at Queen's Hall, London, a re-engagement with the British Broadcasting Symphony Orchestra, under Sir Henry Wood.

Previously he had played the concerto at the Festival of the International Society for Contemporary Music in Barcelona, with the Vienna Philharmonic, under Otto Klepmerer, and the Paris Philharmonic, under Charles Munch. Future performances are scheduled for Stockholm, at the Konsertverein, conducted by Ernest Ansermef, and at the Maggio Musicale Florentino in Italy.

Krasner was born in Russia, but came to Providence in his early boyhood. He is a graduate of the Boston Conservatory of Music, where he studied with Eugene Gruenberg.

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Chamber Music Concerts

129

Boston Symphony Receives Ovation at Final Concert

Dr. Serge Koussevitzky and Orchestra Offer Inspiring Interpretation of Exceptional Program—Wagner's Lohengrin Prelude, Mozart's 'Fifth' Are Highlights

Pittsburgh PRESS -- December 14, 1936

By RALPH LEWANDO
Press Music Critic

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The program comprised Handel's G-minor Concerto Grosso, No. 6; Wagner's "Lohengrin" Prelude; Mendelssohn's own arrangement of the Scherzo from his opus 20 Octet; the 2nd suite from Ravel's one-act ballet, "Daphnis and Chloe," and Beethoven's 5th symphony.

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This wide range of fine music so beautifully juxtaposed indicated Dr. Koussevitbky's keeness as a program master-builder. The projection of this music revealed him as one of the greatest interpreters of our time and gave ample opportunity for the vast audience which crammed all available seating space to know first hand the great personality whose leadership has brought the Boston Symphony Orchestra to its present high estate.

The luscious tonal power evoked by the strings in the Handel piece was a joy to the ear. This marvelous string choir, unequalled by any, forms the very backbone of the orchestra, and the vibrant energy evoked from the combined efforts of the players by their director added even greater stature to the majesty and dignity of the work played. Especially impressive was the performance of the first Allegro, which cast in fugual form, is probably the most striking movement of this notable concerto. The incidental violin solos superbly achieved by Concermaster Richard Burgin.

All the glory that is Wagner's was fully set forth in the Lohengrin Prelude, and the ensuing Mendelssohn piece proved particularly ingratiating. Here is Mendelssohn in delightful mood—music which conjures up a picture of sprites disporting amid sylvan surroundings—which Dr. Koussevitzky and the Orchestra revealed with charm and finesse.

The exotic loveliness of the Ravel piece was disclosed with stunning effect. In the luxuriant instrumentation of this score Ravel has spread rich and vibrant colors over the orchestral canvass. In interpreting this remarkable piece of tonal impressions, Dr. Koussevitzky endowed it with glamor.

Bringing a memorable concert to a close came the immortal "Fifth" of Beethoven. Here, again, the collaboration of players and director reached the heights.

Ovational applause was showered upon leader and players time after time. At the conclusion the audience seemed unwilling to depart from the scene of such an inspiring experience.

SPRINGFIELD, MASS.
REPUBLICAN

DEC [illegible] 1936

Music in Boston

Boston's determination to support its Symphony orchestra is abundantly justified by the character of that organization. In recent years two or three men have made substantial contributions, and an association known as Friends of the Orchestra has 2000 members, who make annual contributions to the orchestra's expenses. An effort is being made to increase this number. The Boston Herald says: "In this period of 'changing and vanishing institutions, 'the Boston orchestra remains one of 'the major luminaries of the cul'tural world and an object of pride 'for the people of its city." This is true enough; but, if cultural institutions are imperiled in a changing world, it is well to know whether this is mainly because people are growing indifferent to them or because persons who would naturally give them financial support are restrained by diminished incomes and rising taxes.

Boston's solicitude to preserve the orchestra is not less meritorious even if one consideration is a belief that this band of musicians is the one remaining widely recognized symbol of Boston's cultural distinction. It is usually not a bad thing for any cultural institution that persons not directly concerned in its function are desirous of expanding it or preserving its prestige for the sake of community advertising or even for local financial advantage. The Boston orchestra, and other Boston institutions like the Museum of Fine Arts, may, of course, be able to count proportionately as many people with a heartfelt interest in their welfare as there were 30 years ago.

Boston's practical support of its orchestra, whether prompted by love or a sense of obligation, is not likely to be overdone. Enthusiasm, however, may need restraint if it fosters a supercilious attitude toward other cities and other orchestras. Here is a writer in the Boston Transcript who says that "Mr 'Barbirolli merits the esteem of all 'who are building the future of his 'admirable orchestra." The orchestra patronizingly referred to is the New York Philharmonic, which, in recent years, under the conducting of Mr Toscanini, has achieved performances never surpassed in orchestral history. The New York orchestra's misfortune is that it has no permanent conductor—or didn't have when the words were written, for Mr Barbirolli has just been given a three-year contract. But the Boston Symphony orchestra might be in exactly the same position if Dr Koussevitzky were to retire.

PITTSBURGH POST-GAZETTE: MONDAY, DECEMBER 14, 1936

Boston Symphony Gives Two Splendid Programs

Koussevitzky Proves Master at Governing Great Orchestra in Presentation of Classics From Works Of Masters to Standard Modern Repertoire.

By Dr. Frederick Dorian

This week-end was a splendid one for music lovers in Pittsburgh. Boston's famous orchestra under the conductorship of Sergei Koussevitzky presented two outstanding programs in Syria Mosque. Saturday night, as well as Sunday afternoon, an unusually large audience was delighted to hear classical music, ranging from Mozart and Beethoven to contemporary standard works of the symphonic repertoire such as Ravel's "Daphnis and Chloe" (II Suite) and Igor Stravinsky's suite from the ballet "Le Baiser de la Fee." Every rendition was a masterpiece. No wonder the Boston Symphony occupies such an important position in musical America!

After hearing one of these great performances, for example Beethoven's Fifth Symphony, one is tempted to analyze wherein the perfection of the orchestra lies. First of all the greatest credit must go to Sergei Koussevitzky, a leader in the truest sense of the word.

He is a master who governs the orchestra from the first violinist to the last double bass player, from which ranks he himself ascended to the conductorship. The very fact that the great Russian artist is himself a virtuoso of an orchestral instrument partly accounts for his masterful workmanship.

Do not assume however that his love for the orchestra groups is limited only to the strings (although it is difficult not to mention as an example the superior playing of the double bass in the D minor Symphony by Cesar Franck.) All the orchestra groups are higly favored by Koussevitzky. His woodwinds certainly are comparable to those of the French orchestras which are reputedly the best. Maurice Ravel, the greatest contemporary French composer, (who is at present unfortunately very ill) would himself be highly satisfied with the superior technique of the flutes, the oboes, the clarinets, and the bassoons in "Daphnis and Cloe."

Another reason for the high standard of the Boston players is that Koussevitzky has selected only the finest musicians in the European musical capitals for his orchestra. How surprising and pleasing for this reviewer to discover in the stands of the first clarinetist and the first French horn player, the well-known faces of two Austrian musicians, that he has seen for years in the orchestra of the Viennese Staatsoper — Viktor Polatschek, according to Richard Strauss the best in his field, and Gottfried Freiberg.

Koussevitzky chooses his musicians solely on the basis of ability. As a result, the splendid body of the Boston Symphony is today an ideal unity of players assembled from all over the world.

Besides the already cited works of Beethoven, Franck, Stravinsky and Ravel the Boston program included a group of smaller scores. "In der Beschraenkung zeigt sich erst der Meister," ~~says~~ Goethe, which means that in art one judges mastery, when manifested within the limits of small forms and formal rules. Doubtless the performance of pieces such as Handel's "Concerto Grosso G Minor," Wagner's "Prelude to Lohengrin," Mendelssohn's "Scherzo" or the magic C Major Symphony by Mozart (which was Koussevitzky's introductory work Saturday night) are not less important than the splendid, dynamic performance of Beethoven's Fifth Symphony Sunday afternoon.

The audience's reception of Dr Koussevitzky and his glorious orchestra was overwhelming.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 13 1936

Philadelphians Reappear Here Tuesday Night

Prokofieff and Strauss Works on the Program Scheduled by Ormandy

The Philadelphia Orchestra will give its next concert at Carnegie Hall on Tuesday night, December 15, with Eugene Ormandy conducting. The program includes Prokofieff's Classical Symphony, Richard Strauss's "Thus Spake Zarathustra" and Brahms's [illegible]ond piano concerto, in B flat, with Rosalyn Tureck as soloist.

The Boston Symphony Orchestra, back from a tour which took it as far west as Michigan and Ohio, will observe the seventy-fifth anniversary of Edward MacDowell's birth in Serge Koussevitzky's program for next Friday and Saturday in Carnegie Hall playing the D minor piano concerto with Howard Goding as the soloist.

Josef Hofmann will be the soloist with the Cleveland Orchestra under Artur Rodzinski next week, playing Beethoven's "Emperor" piano concerto. In St. Louis Alexander Tansman will be the soloist in the first American performances of his piano concertino on Friday and Saturday under Vladimir Golschmann's direction. Lotte Lehmann will be the soloist with the National Symphony of Washington under Hans Kindler next Wednesday afternoon in Constitution Hall, singing a Wagner aria and a group of Strauss songs.

Fritz Reiner will make his [illegible] American appearance before leaving for Europe next Thursday as guest conductor of the Detroit Symphony. Mischa Elman, on his way West [illegible] an Oriental tour, will stop over Minneapolis for solo appearances n[illegible] Friday and Sunday. On the last date he will play three violin concertos, by Mozart, Mendelssohn a[illegible] Tchaikovsky.

LITERARY DIGEST
NEW YORK

DEC 12 1936

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Mellowed newspaper clippings of 1817 reported that Clementi was composing six symphonies as his bid for a niche in musical history. Other clippings dating from 1786 to 1824 told of fourteen symphonies in addition to the six of 1817.

Yet, when he died, bequeathing all his MSS. to his widow, only 100 sonatas, no symphony scores were found. Tho Clementi was a practical man of affairs for a composer and his large estate was in good order his unprinted symphonies dropped from musical ken for forty years.

Two MSS. came to the British Museum in 1871, but, unconnected, they merely intensified search for the others. Then, in 1917, Dr. William H. Cummings, London antiquary, died and left an attic chest containing several Clementi MSS., incomplete and in utter disorder.

Purchase—Public auction resulted in purchase by Carl Engel, Chief of the Music Division of the Library of Congress, Washington, D. C. There they lay, gathering more dust, until 1924, when a magazine article piqued the curiosity of Alfredo Casella, Italian composer-pianist-conductor and musical antiquary.

A decade passed before Casella finally crossed the ocean to study the Washington scores. His is an astonishing detective story in weaving together disordered pages.

Putting them together was similar to doing several jigsaw puzzles at once. *By last year there were four symphonies, each with an incomplete first movement.* Recalling the two British Museum MSS., Casella went to London, armed with photostats of the Washington scores. *Careful work restored all four. He had to fill in a slight part of the first, third and fourth, but the complete Clementi second bridges a century gap in musical history.* Doctor Koussevitzky finds the new-old music possessing "great charm and brilliance." But the latter praise belongs, too, to patient musical detectives.

BATTLE CREEK, MICH.
ENQUIRER NEWS

DEC 1 1 1936

Symphony Plays To Audience of 5,000 Thursday

A REAL taste of modern music was given the more than 5,000 persons who packed Hill auditorium in Ann Arbor last night to hear the Boston Symphony orchestra, directed by Serge Koussevitzky, in the third concert of this season's Choral Union series.

This taste of modern music came with the fourth number when Joseph Brinkman of the University of Michigan's school of music joined the orchestra in the Concerto No. 2 in E major for piano. Mr. Brinkman is a real artist and proved that a prophet can have some honor in his own country, for he received an ovation from a really thrilled audience. The concerto, which is a composition of Leo Sowerby, a native of Grand Rapids, is a disonant, rhythmic, thoroughly modern thing that immediately captured the whole-hearted interest of those who heard it. The Ann Arbor pianist gave it its first public presentation with the Boston organization in Boston early this month. Last night's performance was the second presentation.

Opening the program was the exciting overture, The Roman Carnival (Berlioz). There followed excellent interpretations of the Prelude to Lohengrin (Wagner) and Scherzo in G minor from the Octet, *Opus 20, arranged for orchestra by* the composer (Mendelssohn), and the concerto concluded the first part of the program.

The whole second part of the concert consisted of Beethoven's Fifth Symphony, which left the audience breathless for a moment *after the final majestic bars.* Then a storm of applause came, calling Koussevitzky back to the platform several times. The director seemed to realize the applause was meant for appreciation only, for everyone felt an encore would have been nothing but anti-climax after the magnificent symphony.—E. H.

Mr. and Mrs. O. W. Kube of Bertha lake, near Clare, are spending the week with Mr. and Mrs. R .H. Gauss of 19 Anderson court.

W HAVEN, CONN.
REGISTER

DEC 13 1936

The World Music....

By H. Earle Johnson

ne current issue of The Atlantic ıthly contains an interesting cle entitled *"Notes on Conducting; versations with Koussevitzky"* by via Dreyfus. Miss Dreyfus asks Dr. ussevitzky many of the seemingly ple, but sometimes complex, stions which frequently occur to average listener; his answers are ays carefully thought out, and ss Dreyfus has expressed them in ple words.

-MONDAY, DECEMBER 14, 1936—

—PITTSBURGH SUN-TELEGRAPH—

Koussevitsky, Boston Orchestra Acclaimed

By FRED J. LISSFELT

*The matinee of the Boston Sym*phony Orchestra yesterday afternoon in Syria Mosque drew a capacity audience which accorded *Koussevitsky the greatest ovation* I can remember in our concert halls. Both he and the players *had to respond repeatedly to the* storm of applause, and never before has it been better deserved.

Tension broke at the end of *Ravel's second suite to "Daphnis* and Chloe," the original performance of which induced the French government to pay Koussevitsky *its highest recognition for merit in* the arts. There was the acme in skill as director, in displaying the *ultimate possibilities of color,* rhythm and tone in the modern orchestra.

The opening Handel Concerto Grosso in G minor displayed *again the cold clarity of musical* perceptition which this director can evoke from his players. In *the prelude to "Lohengrin" for the* first time I have heard a convincing tonal depicting of the miracle Richard Wagner tried to imply with the coming of the "Swan *Knight."* The Mendelssohn arrangement of his own Sherzo from the Octet Op. 20 was rather a weakling in robust company.

Koussevitsky's reading of the Beethoven Fifth Symphony must have been a surprise to many. Only in the opening theme could one sense the impetuous Russian musician. In straightforward German manner he read this beloved work and kept it quite clear of the maudlin sentiment most directors feel especially towards the Andante.

129

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Music in Boston

Boston's determination to support its Symphony orchestra is abundantly justified by the character of that organization. In recent years two or three men have made substantial contributions, and an association known as Friends of the Orchestra has 2000 members, who make annual contributions to the orchestra's expenses. An effort is being made to increase this number. The Boston Herald says: "In this period of 'changing and vanishing institutions, 'the Boston orchestra remains one of 'the major luminaries of the cul'tural world and an object of pride 'for the people of its city." This is true enough; but, if cultural institutions are imperiled in a changing world, it is well to know whether this is mainly because people are growing indifferent to them or because persons who would naturally give them financial support are restrained by diminished incomes and rising taxes.

Boston's solicitude to preserve the orchestra is not less meritorious even if one consideration is a belief that this band of musicians is the one remaining widely recognized symbol of Boston's cultural distinction. It is usually not a bad thing for any cultural institution that persons not directly concerned in its function are desirous of expanding it or preserving its prestige for the sake of community advertising or even for local financial advantage. The Boston orchestra, and other Boston institutions like the Museum of Fine Arts, may, of course, be able to count proportionately as many people with a heartfelt interest in their welfare as there were 30 years ago.

Boston's practical support of its orchestra, whether prompted by love or a sense of obligation, is not likely to be overdone. Enthusiasm, however, may need restraint if it fosters a supercilious attitude toward other cities and other orchestras. Here is a writer in the Boston Transcript who says that "Mr 'Barbirolli merits the esteem of all 'who are building the future of his 'admirable orchestra." The orchestra patronizingly referred to is the New York Philharmonic, which, in recent years, under the conducting of Mr Toscanini, has achieved performances never surpassed in orchestral history. The New York orchestra's misfortune is that it has no permanent conductor—or didn't have when the words were written, for Mr Barbirolli has just been given a three-year contract. But the Boston Symphony orchestra might be in exactly the same position if Dr Koussevitzky were to retire.

W HAVEN, CONN.
REGISTER

DEC 1 3 1936

The World Music ....

By H. Earle Johnson

ne current issue of The Atlantic thly contains an interesting cle entitled "Notes on Conducting; versations with Koussevitzky" by ia Dreyfus. Miss Dreyfus asks Dr. ssevitsky many of the seemingly ple, but sometimes complex, stions which frequently occur to average listener; his answers are ays carefully thought out, and s Dreyfus has expressed them in ple words.

PITTSBURGH POST-GAZETTE: MONDAY, DECEMBER 14, 1936

Boston Symphony Gives Two Splendid Programs

Koussevitzky Proves Master at Governing Great Orchestra in Presentation of Classics From Works Of Masters to Standard Modern Repertoire.

By Dr. Frederick Dorian

This week-end was a splendid one for music lovers in Pittsburgh. Boston's famous orchestra under the conductorship of Sergel Koussevitzky presented two outstanding programs in Syria Mosque. Saturday night, as well as Sunday afternoon, an unusually large audience was delighted to hear classical music, ranging from Mozart and Beethoven to contemporary standard works of the symphonic repertoire such as Ravel's "Daphnis and Chloe" (II Suite) and Igor Stravinsky's suite from the ballet "Le Baiser de la Fee." Every rendition was a masterpiece. No wonder the Boston Symphony occupies such an important position in musical America!

After hearing one of these great performances, for example Beethoven's Fifth Symphony, one is tempted to analyze wherein the perfection of the orchestra lies. First of all the greatest credit must go to Sergei Koussevitzky, a leader in the truest sense of the word.

He is a master who governs the orchestra from the first violinist to the last double bass player, from which ranks he himself ascended to the conductorship. The very fact that the great Russian artist is himself a virtuoso of an orchestral instrument partly accounts for his masterful workmanship.

Do not assume however that his love for the orchestra groups is limited only to the strings (although it is difficult not to mention as an example the superior playing of the double bass in the D minor Symphony by Cesar Franck.) All the orchestra groups are higly favored by Koussevitzky. His woodwinds certainly are comparable to those of the French orchestras which are reputedly the best. Maurice Ravel, the greatest contemporary French composer, (who is at present unfortunately very ill) would himself be highly satisfied with the superior technique of the flutes, the oboes, the clarinets, and the bassoons in "Daphnis and Cloe."

Another reason for the high standard of the Boston players is that Koussevitzky has selected only the finest musicians in the European musical capitals for his orchestra. How surprising and pleasing for this reviewer to discover in the stands of the first clarinetist and the first French horn player, the well-known faces of two Austrian musicians, that he has seen for years in the orchestra of the Viennese Staatsoper — Viktor Polatschek, according to Richard Strauss the best in his field, and Gottfried Freiberg.

Koussevitzky chooses his musicians solely on the basis of ability. As a result, the splendid body of the Boston Symphony is today an ideal unity of players assembled from all over the world.

Besides the already cited works of Beethoven, Franck, Stravinsky and Ravel the Boston program included a group of smaller scores. "In der Beschraenkung zeigt sich erst der Meister," says Goethe, which means that in art one judges mastery, when manifested within the limits of small forms and formal rules. Doubtless the performance of pieces such as Handel's "Concerto Grosso G Minor," Wagner's "Prelude to Lohengrin," Mendelssohn's "Scherzo" or the magic C Major Symphony by Mozart (which was Koussevitzky's introductory work Saturday night) are not less important than the splendid, dynamic performance of Beethoven's Fifth Symphony Sunday afternoon.

The audience's reception of Dr. Koussevitzky and his glorious orchestra was overwhelming.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 1 3 1936

Philadelphians Reappear Here Tuesday Night

Prokofieff and Strauss Works on the Program Scheduled by Ormandy

The Philadelphia Orchestra will give its next concert at Carnegie Hall on Tuesday night, December 15, with Eugene Ormandy conducting. The program includes Prokofieff's Classical Symphony, Richard Strauss's "Thus Spake Zarathustra" and Brahms's second piano concerto, in B flat, with Rosalyn Tureck as soloist.

The Boston Symphony Orchestra, back from a tour which took it as far west as Michigan and Ohio, will observe the seventy-fifth anniversary of Edward MacDowell's birth in Serge Koussevitzky's program for next Friday and Saturday in Carnegie Hall, playing the D minor piano concerto with Howard Goding as the soloist.

Josef Hofmann will be the soloist with the Cleveland Orchestra under Artur Rodzinski next week, playing Beethoven's "Emperor" piano concerto. In St. Louis Alexander Tansman will be the soloist in the first American performances of his piano concertino on Friday and Saturday under Vladimir Golschmann's direction. Lotte Lehmann will be the soloist with the National Symphony of Washington under Hans Kindler next Wednesday afternoon in Constitution Hall, singing a Wagner aria and a group of Strauss songs.

Fritz Reiner will make his last American appearance before leaving for Europe next Thursday as guest conductor of the Detroit Symphony. Mischa Elman, on his way West for an Oriental tour, will stop over in Minneapolis for solo appearances next Friday and Sunday. On the latter date he will play three violin concertos, by Mozart, Mendelssohn and Tchaikovsky.

-MONDAY, DECEMBER 14, 1936—

—PITTSBURGH SUN-TELEGRAPH—

Koussevitsky, Boston Orchestra Acclaimed

By FRED J. LISSFELT

The matinee of the Boston Symphony Orchestra yesterday afternoon in Syria Mosque drew a capacity audience which accorded Koussevitsky the greatest ovation I can remember in our concert halls. Both he and the players had to respond repeatedly to the storm of applause, and never before has it been better deserved.

Tension broke at the end of Ravel's second suite to "Daphnis and Chloe," the original performance of which induced the French government to pay Koussevitsky its highest recognition for merit in the arts. There was the acme in skill as director, in displaying the ultimate possibilities of color, rhythm and tone in the modern orchestra.

The opening Handel Concerto Grosso in G minor displayed again the cold clarity of musical percepttion which this director can evoke from his players. In the prelude to "Lohengrin" for the first time I have heard a convincing tonal depicting of the miracle Richard Wagner tried to imply with the coming of the "Swan Knight." The Mendelssohn arrangement of his own Sherzo from the Octet Op. 20 was rather a weakling in robust company.

Koussevitsky's reading of the Beethoven Fifth Symphony must have been a surprise to many. Only in the opening theme could one sense the impetuous Russian musician. In straightforward German manner he read this beloved work and kept it quite clear of the maudlin sentiment most directors feel especially towards the Andante.

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NEW YORK, N. Y.
HERALD-TRIBUNE
DEC 13 1936

AMERICAN COMPOSERS: THERE IS STILL TIME

By LAWRENCE GILMAN

ANY American composer who is now putting the finishing touches on the score of an orchestral masterpiece, "from twenty-five minutes to symphonic length," had best complete it forthwith and send the manuscript to the office of the Philharmonic-Symphony Society of New York before January 1, 1937. If the judges in the Society's "American Composers Contest" find the work sufficiently worthy, it will be performed this season, and the composer will receive $1,000.

Of course there is not much time between now and the first day of 1937; but it is quite a while since the Philharmonic announced its "American Composers Contest," and there must be many orchestral works which, inspired by the Society's offer, have come almost to maturity upon the desks of American composers. And much can be accomplished in eighteen days. Schubert would have thought that a laggard's allowance.

* * *

The Philharmonic has already made public announcement of the judges' decision that one of the two prizes which it had offered ($500 for a short orchestral work, not to exceed twenty minutes in length) would not be awarded—presumably because none of the submitted scores had met the required conditions of that particular contest, the period for the entry of shorter works having closed on October 1. The judges suggested that the money which had been set aside for the $500 prize be held over, and that another similar contest be organized next season.

At the same time, however, the Philharmonic announced that the judges had decided to award Honorable Mention, in accordance with the terms of the contest, to the well known New York musician, Philip James, for an Overture entitled "Bret Harte." Mr. James's Overture will be performed, of course for the first time anywhere, at next Sunday's Philharmonic concert (December 20), under the direction of Barbirolli. It is in order, therefore, to have a look at Mr. James and his honorably mentioned Overture.

* * *

Enter Mr. James

MR. JAMES, a long-time resident of New York, was born on the other side of the Hudson, in Jersey City, some forty-six years ago. He has composed a quantity of music in various forms. Much of it has been played—the orchestral works by such organizations as the Boston Symphony, Philharmonic, Philadelphia, and others. Mr. James served in the infantry during the war, and after the armistice he conducted General Pershing's Headquarters Band of the A. E. F. For the last seven years he has been conductor of the symphonic programs broadcast through station WOR. He is also conductor of programs for N. B. C. Formerly instructor of music at Columbia University, he is now professor of music and chairman of the department of music at New York University.

Mr. James is used to prize contests, and has had success in them. Four years ago a suite of his called "Station WGZBX" won first prize in a radio competition for American orchestral works. It was broadcast in May, 1932, from a New York studio under the direction of Eugene Goossens; and six months later, Mr. James conducted a performance of it at Carnegie Hall with Nikolai Sokoloff's New York Orchestra.

Mr. James in that composition amused himself by spoofing such familiar aspects and activities of the world of radio as crooning, slumber-hours, auditions, mike-struck amateurs, and so forth. He did it very well, "with sly humor and authentic musical wit," as I remarked in the Herald Tribune the day after.

But Mr. James is not only a musical satirist. He has composed in quite different veins. You will find among his scores such works as a symphonic poem, "Song of the Night"; an "Overture in Olden Style on French Noëls"; a Kammersymphonie; much chamber music, various cantatas and oratorios.

* * *

The Overture, "Bret Harte"

CONCERNING the new Overture, "Bret Harte," Mr. James writes me as follows:

'Bret Harte' is the third of three overtures I have written with that title. I do not propose, however, to entitle this one 'Bret Harte No. 3,' inasmuch as the first and second have never been performed, and the first (written some fifteen years ago) will never be performed, since I have destroyed it. All three overtures are quite different, although using largely the same thematic material. The present overture, composed in 1934, is not programmatic, although its title might have that implication. It is absolute in form, using motives based on bits of songs belonging to the time and people written of by Bret Harte in his 'Luck of Roaring Camp,' 'Outcast of Poker Flat,' etc. I have tried to engender, through the medium of music, the romance, the boisterousness, the animation, and the many other abstract qualities of the people of Bret Harte and the West—a people and a section of our country whose glamour has been bedimmed through the eyes of Hollywood as well as by the mawkishness of the radio 'hill-billy' singer.

"The work is scored for full orchestra, with an enlarged percussion group (including rattle, wire-brush, and slap-stick), and a tenor banjo."

* * *

The Conditions

TO REVERT to the matter of the prize that may still be won by an American composer of "a major symphonic work": Here is what the Philharmonic-Symphony Society had to say in its original announcement concerning the conditions governing this award:

"The first award of $1,000 is offered for a major symphonic work, lasting from twenty-five minutes to forty or forty-five ["symphonic length"]. It may be cast in any form the composer sees fit—that of a suite, tone-poem, symphony, etc. It should not exceed in its instrumental requirements the limits of the normal symphony orchestra: 18 first violins, 16 second violins, 12 violas, 12 'celli, 9 string bass, 3 flutes, piccolo, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contra bassoon, 5 horns, 3 trumpets, 3 trombones, tuba, usual percussion group, harp, piano-celeste [no heckelphone].

"The work submitted must never have been published or publicly performed before.

"The material and treatment are left entirely to the composer; but it is suggested that the works have their roots in the American scene or derive their inspiration from indigenous sources."

The judges are: Hans Lange and Alexander Smallens, the conductors; Carleton Sprague Smith, head of the Music Division of the New York Public Library; Lee Orean Smith, editor of the publishing house of Carl Fischer, and the composer Ernst Toch. Men of taste and discrimination, all of them. The Society could scarcely have chosen better.

* * *

Some may wonder what the Society means by an "American composer." It means a native-born composer. If you were born in Siam, but journeyed to America with your parents at the age of three and one-half months and have lived ever since in Salem, Mass., as a naturalized citizen, voting the straight Republican ticket at appropriate intervals, you need not submit your symphonic poem, "The Life and Times of Daniel Webster": you are not an American.

If, however, you were born in "These States," as Walt Whitman lovingly called them, sit down before your score-paper and finish that Passacaglia in D minor or that "Symphonic Ode to the East Wind" which you have long wished to write, and send it, before the old year dies, to the New York office of the Philharmonic-Symphony Society, 113 West 57th Street. You must fill out an entrance-blank. The Society will send you one if you write and ask for it.

PITTSBURGH, PA.
PRESS

Boston Symphony Receives Ovation at Final Concert

Dr. Serge Koussevitzky and Orchestra Offer Inspiring Interpretation of Exceptional Program—Wagner's Lohengrin Prelude, Mozart's 'Fifth' Are Highlights

By RALPH LEWANDO
Press Music Critic

Musical pleasure derived from instrumental utterance reached a climactic point yesterday afternoon when Dr. Serge Koussevitzky led the Boston Symphony Orchestra in the second and final concert of their two-day visit here at Syria Mosque. The occasion marked the third event sponsored by the Pittsburgh Orchestra Association.

The program comprised Handel's ~~G-minor~~ Concerto Grosso, No. 6; Wagner's "Lohengrin" Prelude; Mendelssohn's own arrangement of the Scherzo from his opus 20 Octet; the 2nd suite from Ravel's one-act ballet, "Daphnis and Chloe," and Beethoven's 5th symphony.

Mr. Lewando

This wide range of fine music so beautifully juxtaposed indicated Dr. Koussevitbky's keeness as a program master-builder. The projection of this music revealed him as one of the greatest interpreters of our time and gave ample opportunity for the vast audience which crammed all available seating space to know first hand the great personality whose leadership has brought the Boston Symphony Orchestra to its present high estate.

The luscious tonal power evoked by the strings in the Handel piece was a joy to the ear. This marvelous string choir, unequalled by any, forms the very backbone of the orchestra, and the vibrant energy evoked from the combined efforts of the players by their director added even greater stature to the majesty and dignity of the work played. Especially impressive was the performance of the first Allegro, which cast in fugual form, is probably the most striking movement of this notable concerto. The incidental violin solos superbly achieved by Concermaster Richard Burgin.

All the glory that is Wagner's was fully set forth in the Lohengrin Prelude, and the ensuing Mendelssohn piece proved particularly ingratiating. Here is Mendelssohn in delightful mood—music which conjures up a picture of sprites disporting amid sylvan surroundings—which Dr. Koussevitzky and the Orchestra revealed with charm and finesse.

The exotic loveliness of the Ravel piece was disclosed with stunning effect. In the luxuriant instrumentation of this score Ravel has spread rich and vibrant colors over the orchestral canvass. In interpreting this remarkable piece of tonal impressions, Dr. Koussevitzky endowed it with glamor.

Bringing a memorable concert to a close came the immortal "Fifth" of Beethoven. Here, again, the collaboration of players and director reached the heights.

Ovational applause was showered upon leader and players time after time. At the conclusion the audience seemed unwilling to depart from the scene of such an inspiring experience.

SPRINGFIELD, MASS.
REPUBLICAN 12/36

Boston, Dec. 18—(AP)—The Boston Symphony orchestra ovserved the 75th birthday anniversary today of the late Edward MacDowell by playing the noted American composer's piano concerto No 2 with Howard Goding as soloist.

The Boston orchestra has not played this concerto since 1919, when Goding, a Bostonian now on the faculty of the New England conservatory, also was the soloist making his debut with the orchestra.

Arthur Foote, 80-year-old American composer and friend of MacDowell, attended today's concert and heard the orchestra, under Dr Serge Koussevitzky, play his own suite in E major for string orchestra. Brahms's symphony completed the program.

NEWS OF THE WORLD OF MUSIC

P. Dec. 13

Notes on the Merits of MacDowell

19—36

BY WARREN STOREY SMITH

WHEN Howard Goding plays the Second Piano Concerto of Edward MacDowell at next Friday afternoon's Symphony Concert, the performance will fall upon the 75th anniversary of that composer's birth. It may not be inappropriate, then, to reflect upon the place which MacDowell holds as composer in the world of today. Admittedly nine informed people out of 10, or 99 out of 100, if asked to name the outstanding American music-maker, would select MacDowell. Certainly, he is the only American composer of "serious" music outside, whose name is a household word among us. And did his music disappear altogether from public and private performance, MacDowell's name would still be recalled to us by the numerous MacDowell Clubs scattered throughout the country and by the MacDowell Colony in Peterborough, N. H.

When MacDowell had been dead 25 years, or in 1933, this commentator considered the preparation of an extended article in which MacDowell's entire musical output would be surveyed in terms of contemporary criticism. Faithfully, he read through the piano music, the songs and orchestral compositions — and the net result was discouraging, so discouraging, in fact, that the projected article was never written lest it offend these same MacDowell Clubs and the devotees of the composer in general.

Alone among American composers, MacDowell achieved a very personal idiom, but like many other writers of music who have done so, including Grieg and Debussy, he himself came near to running that idiom into the ground. We can say of a piece of music that it is MacDowellish—or could once, when MacDowell imitations were rife—in a way which we could never say that it was Chadwickian, although Dr. Muck, a contemporary of both composers, told this reviewer in Munich 10 years ago that he considered Chadwick the greater man and one more representatively American. But to return to the question of the MacDowell idiom, the harmonic, melodic and rhythmic idiosyncracies of which it is composed have somehow staled. And so in surveying MacDowell's music there seemed to be a greater freshness in the early, uncharacteristic pieces than in the later ones, by which the composer's real reputation was made. A singular paradox, to be sure. This very Concerto which Mr. Goding plays at Cambridge on Thursday night and at Symphony Hall on Friday and Saturday, and which seems to exhibit a greater vitality than any other of his larger works, was composed at the age of 27 and is certainly not as MacDowellish, although it is unmistakably individual, as a work like the "Keltic" Sonata. But further comment on this Concerto will be more to the point when it has been freshly reheard.

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We are reminded by Symphony Hall that Mr. Goding played this same Concerto of MacDowell on the occasion of his first appearance with the Symphony Orchestra, at Sanders Theatre, Cambridge, in 1917. Dr. Muck conducted. Together with the Concerto the impending Symphony Concerts will offer another American work, Arthur Foote's Suite for Strings, in E major, to which Dr. Koussevitzky is greatly devoted. The Fourth Symphony of Brahms will be the remaining item. At Cambridge on Thursday the other pieces besides the Concerto will be Tchaikovsky's "Romeo and Juliet" Overture and the Symphony of Franck.

* * * *

Tuesday evening at Jordan Hall a new and promising series of concerts for chamber orchestra will be inaugurated by a group from the Boston Symphony led by Bernard Zighera, the orchestra's first harpist. The soloists at this first concert will be Guiomar Novaes, the distinguished Brazilian pianist, who will be heard in a Concerto of Mozart, and Chester Hazlett, saxophonist, who will play a Concertino by Jacques Ibert. Pieces by the 18th century Rigel, by Daniel-Lesur of the latest French group, by Domenico Scarlatti and by Paul Hindemith complete a tempting programme.

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NEW YORK, N. Y.
TIMES

DEC 1 3 1936

INFLUENCE OF LISZT'S GENIUS

By OLIN DOWNES

THE observances of the fiftieth anniversary of Liszt's death in 1886 have been in this country very few. In New York, where the Philharmonic-Symphony and the visiting orchestras are concerned, they have been negligible. The Wiener transcription of the Liszt transcription of Bach's Weinen, Klagen, played by the Philharmonic-Symphony ten days ago, served as a rather unfortunate reminder of Liszt's notorious weaknesses as a composer, rather than providing an example of the remarkable genius of the creative artist who is so profoundly responsible for evolutions of modern music.

The indifference to Liszt thus manifested may appear to those who minimize him as the logical confirmation of their opinions. But the Liszt question is not so easily solved as that. Liszt's influence is living as well as historical—is in fact woven into the very warp and woof of much of the music that we hear—and there are numerous vivid and original compositions by him which should be heard and revalued.

In Boston Dr. Koussevitzky and the Boston ~~Symphony~~ Orchestra have performed what is perhaps Liszt's supreme symphonic expression, the "Faust" symphony. In New York the one most faithful to his memory is his old and great pupil, Alexander Siloti, whose masterly interpretation of the "Totentanz" remains a treasured memory for those who heard it in Carnegie Hall four seasons ago. Recently, on occasions which he chose to describe as his last appearances in public, with the orchestra of Elizabeth, N. J., and with the orchestra of the Juilliard Graduate School, Mr. Siloti played again the "Totentanz" and the unique A major concerto. Perhaps a partial answer to the question of Liszt observances would be a further question. How many musicians have we hereabout of Mr. Siloti's great spirit and grand style?

* * *

But Liszt, even in the days of his glory, often missed rewards which would properly have been his. That he missed them sometimes through his own faults and weaknesses it would not be possible to deny. He also missed them through his generosity to his colleagues and to the cause of music, and through the genuine modesty which went side by side with his romantic posturings and virtuoso manifestations. The story may or may not be fact, but in principle it holds true of the composer who sat at Liszt's elbow while the latter played for him one of his poorer transcriptions of airs from an Italian opera. When Liszt finished, his friend took him by the arm and said, very earnestly, "But, my dear Franz, why do you spend your genius on such stuff?" Liszt turned to him, a little sadly, a little ironically: "In order, my dear friend, that you may have opportunity to produce your music."

He made it possible for many of his contemporaries to compose their music, and he did this in three ways: through out-and-out generosity, often of a perfectly reckless order; by an amazing intuition for new creative genius, wherever he encountered it, and finally, by the perfect wealth of original ideas of form, harmony and thematic transformation which he contributed to the composer's art. Wagner's indebtedness is shown in hundreds of pages, at the same time that Wagner's selectiveness and independence are shown by his individual treatment of elements of Liszt's music. Often, to Liszt, Wagner acknowledged his artistic indebtedness, but with the outside world the composer of "Tristan" and "Parsifal" was not disposed to be so frank.

* * *

He wrote Von Buelow from Paris on Oct. 7, 1859, upset because Buelow had written publicly that "Tristan," on account of its very greatness, could never become a popular opera, while C. F. Pohl had referred to Liszt's influence. As for "Tristan's" inaccessibility for the average mind of the day, "Why touch upon it at all." Then the other vexatious thought: "In the same way, there are many matters which we are quite frank about among ourselves (for instance, that since my acquaintance with Liszt's compositions my treatment of harmony has become very different from what it was formerly), but it is indiscreet, to say the least, of friend Pohl to babble this secret to the whole world in the prominent first lines of his short article on the overture to 'Tristan.' I cannot suppose, can I, that he was authorized to this indiscretion? * * * I believe he embarrasses Liszt, even if he pleases the Princess."

The Princess Sayn-Wittgenstein is, of course, the reference. The concern felt about Liszt's tender feelings on the point of Wagner's assimilations is one of those sudden bursts of solicitude that the composer of the "Ring" felt for any one whose course might in any way appear to conflict with his own. But the admission is as conclusive as the music paper's testimony to Wagner's harmonic evolution.

As for the modern musical descendants of Liszt, those whose music would not have been what it is without his inescapable influence—they are all about us. Richard Strauss and Mahler are unthinkable without him. His influence upon César Franck is very obvious. Rimsky-Korsakoff and a majority of his contemporaries in Russia followed Liszt and Berlioz—not Wagner. How many modern Frenchmen, not excluding one Claude Achille Debussy, confess indebtedness to the creator of tone-poems.

* * *

Liszt's exotic harmonic sense survived even his European musical training. In one of his songs measures of "Tristan," note for note, leap out at you. That Wagner, in that same opera of "Tristan," takes the diminished seventh chords which Liszt strewed so lavishly and often indiscriminately about his pages, and works miracles impossible for the Hungarian, is also self-evident. But new harmonic and formal perceptions which have entered with the very texture of present-day music were Liszt's and were not discoveries of the man of Baireuth.

A field in which far less than the just measure of credit has been given Liszt is his extraordinary mastery of form. How he achieved it, in his feverish and preoccupied existence, is a miracle. Because he did not follow the classic symphonic form and because his fugal passages do not hold to the Bach tradition, the new structures of tone which he developed for himself have been underrated. The Hungarian rhapsodies represent simple but extremely finished forms worked out from the bases of Hungarian gypsy music. The piano concertos stand entirely by themselves, and the concerto in E flat is one of the most finished and perfectly balanced forms in modern music. The unithematic principle of the three-movement structure, the kaleidoscopic transformations and the wholly unusual developments of the theme are Liszt's alone. He holds the copyright, and no one can take it from him.

* * *

The concerto in A major, with the Oriental opening, has more remarkable pages, while it is less coordinated, and does not completely consummate the rare promise of the strange and fascinating introduction. Then there are the symphonic poems. "Les Preludes" is not the only one. Rimsky-Korsakoff took freely from the pages of "Ce qu'on entend sur la montagne." "Tasso"; "Mazeppa," an evolution of the earlier piano étude; the "Hunnenschlacht," after Kaulbach's painting, are works worth the hearing. Liszt's influence in liberating composers from the strait-jacket of symphonic tradition, in elaborating means of developing a theme not according to an imposed formula but according to the inner dictates of the idea itself—musical as well as poetic—is past calculation. The apex of his symphonic composition is undoubtedly the "Faust" symphony, which, in all modern music, comes probably nearest the characterization and the philosophy of Goethe.

* * *

The scheme is a series of character pictures, of Faust, Gretchen and Mephistopheles. Faust the restless seeker, the dreamer torn between two worlds, his pride, his introspections and self-tortures, and the vision of Gretchen, are limned in those pages. The Gretchen music is the one revealing orchestral picture of this character. Interwoven with it is the Faust motive, moving across the surface of Liszt's orchestra as the image of the young knight was seen by Gretchen in her mirror. The Mephistopheles movement, that of "the spirit which denies," is caricature and trivialization of the Faust and Gretchen themes, a passage which has proved a whole volume of reference for later composers and stands in itself a masterly example of musical transformations. This is not only a historical but a prophetic score.

But any adequate disquisition upon Franz Liszt and his music would take more columns than a reader would care to scan of a Sunday morning. Our musicians can supplement the discussion better by actual performance of his works.

TIME
CHICAGO, ILL.

DEC 1 4 1936

M U S I C

Clementi Revival

"Dolce, dolcissimo," begged Dr. Sergei Koussevitzky during rehearsal of his Boston Symphony Orchestra one day last week. "It is beautiful music, gentlemen, play it beautifully. . . . Give me the warm Italian sunshine, gentlemen." Three days later Conductor Koussevitzky and his men played this beautiful music so beautifully that a capacity audience in Symphony Hall came near breaking a house rule against applause between movements. What aroused their enthusiasm was the first U. S. performance of a major work by an almost forgotten 18th Century maestro, Muzio Clementi.

Living during 80 years (1752-1832) in which flourished such taller musical giants as Mozart, Haydn and Beethoven, Italian-born Clementi achieved his fame and wealth in England as a teacher, pianist, conductor and music publisher. He wrote a *Gradus ad Parnassum*, exercises which some piano students still practice. In Vienna he engaged in a public battle of music with Mozart, the two improvising on the pianoforte, playing at sight and in duets. Listeners called it a draw. When Death came to this able composer, whom Beethoven respected, his most ambitious works—a score of symphonies, some of which he had conducted in London—remained unpublished, the manuscripts in complete disorder.

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BROOKLYN, N. Y.
TIMES UNION

DEC 1 3 1936

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WHY not a week in Brooklyn at the end of the tour as a preliminary to a new Jones Beach season?

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NEW YORK, N. Y.
TIMES
DEC 13 1936

INFLUENCE OF LISZT'S GENIUS

By OLIN DOWNES

THE observances of the fiftieth anniversary of Liszt's death in 1886 have been in this country very few. In New York, where the Philharmonic-Symphony and the visiting orchestras are concerned, they have been negligible. The Wiener transcription of the Liszt transcription of Bach's Weinen, Klagen, played by the Philharmonic-Symphony ten days ago, served as a rather unfortunate reminder of Liszt's notorious weaknesses as a composer, rather than providing an example of the remarkable genius of the creative artist who is so profoundly responsible for evolutions of modern music.

The indifference to Liszt thus manifested may appear to those who minimize him as the logical confirmation of their opinions. But the Liszt question is not so easily solved as that. Liszt's influence is living as well as historical—is in fact woven into the very warp and woof of much of the music that we hear—and there are numerous vivid and original compositions by him which should be heard and revalued.

In Boston Dr. Koussevitzky and the Boston Symphony Orchestra have performed what is perhaps Liszt's supreme symphonic expression, the "Faust" symphony. In New York the one most faithful to his memory is his old and great pupil, Alexander Siloti, whose masterly interpretation of the "Totentanz" remains a treasured memory for those who heard it in Carnegie Hall four seasons ago. Recently, on occasions which he chose to describe as his last appearances in public, with the orchestra of Elizabeth, N. J., and with the orchestra of the Juilliard Graduate School, Mr. Siloti played again the "Totentanz" and the unique A major concerto. Perhaps a partial answer to the question of Liszt observances would be a further question. How many musicians have we hereabout of Mr. Siloti's great spirit and grand style?

* * *

But Liszt, even in the days of his glory, often missed rewards which would properly have been his. That he missed them sometimes through his own faults and weaknesses it would not be possible to deny. He also missed them through his generosity to his colleagues and to the cause of music, and through the genuine modesty which went side by side with his romantic posturings and virtuoso manifestations. The story may or may not be fact, but in principle it holds true of the composer who sat at Liszt's elbow while the latter played for him one of his poorer transcriptions of airs from an Italian opera. When Liszt finished, his friend took him by the arm and said, very earnestly, "But, my dear Franz, why do you spend your genius on such stuff?" Liszt turned to him, a little sadly, a little ironically: "In order, my dear friend, that you may have opportunity to produce your music."

He made it possible for many of his contemporaries to compose their music, and he did this in three ways: through out-and-out generosity, often of a perfectly reckless order; by an amazing intuition for new creative genius, wherever he encountered it, and finally, by the perfect wealth of original ideas of form, harmony and thematic transformation which he contributed to the composer's art. Wagner's indebtedness is shown in hundreds of pages, at the same time that Wagner's selectiveness and independence are shown by his individual treatment of elements of Liszt's music. Often, to Liszt, Wagner acknowledged his artistic indebtedness, but with the outside world the composer of "Tristan" and "Parsifal" was not disposed to be so frank.

* * *

He wrote Von Buelow from Paris on Oct. 7, 1859, upset because Buelow had written publicly that "Tristan," on account of its very greatness, could never become a popular opera, while C. F. Pohl had referred to Liszt's influence. As for "Tristan's" inaccessibility for the average mind of the day, "Why touch upon it at all." Then the other vexatious thought: "In the same way, there are many matters which we are quite frank about among ourselves (for instance, that since my acquaintance with Liszt's compositions my treatment of harmony has become very different from what it was formerly), but it is indiscreet, to say the least, of friend Pohl to babble this secret to the whole world in the prominent first lines of his short article on the overture to 'Tristan.' I cannot suppose, can I, that he was authorized to this indiscretion? * * * I believe he embarrasses Liszt, even if he pleases the Princess."

The Princess Sayn-Wittgenstein is, of course, the reference. The concern felt about Liszt's tender feelings on the point of Wagner's assimilations is one of those sudden bursts of solicitude that the composer of the "Ring" felt for any one whose course might in any way appear to conflict with his own. But the admission is as conclusive as the music paper's testimony to Wagner's harmonic evolution.

As for the modern musical descendants of Liszt, those whose music would not have been what it is without his inescapable influence—they are all about us. Richard Strauss and Mahler are unthinkable without him. His influence upon César Franck is very obvious. Rimsky-Korsakoff and a majority of his contemporaries in Russia followed Liszt and Berlioz—not Wagner. How many modern Frenchmen, not excluding one Claude Achille Debussy, confess indebtedness to the creator of tone-poems.

* * *

Liszt's exotic harmonic sense survived even his European musical training. In one of his songs measures of "Tristan," note for note, leap out at you. That Wagner, in that same opera of "Tristan," takes the diminished seventh chords which Liszt strewed so lavishly and often indiscriminately about his pages, and works miracles impossible for the Hungarian, is also self-evident. But new harmonic and formal perceptions which have entered with the very texture of present-day music were Liszt's and were not discoveries of the man of Baireuth.

A field in which far less than the just measure of credit has been given Liszt is his extraordinary mastery of form. How he achieved it, in his feverish and preoccupied existence, is a miracle. Because he did not follow the classic symphonic form and because his fugal passages do not hold to the Bach tradition, the new structures of tone which he developed for himself have been underrated. The Hungarian rhapsodies represent simple but extremely finished forms worked out from the bases of Hungarian gypsy music. The piano concertos stand entirely by themselves, and the concerto in E flat is one of the most finished and perfectly balanced forms in modern music. The unithematic principle of the three-movement structure, the kaleidoscopic transformations and the wholly unusual developments of the theme are Liszt's alone. He holds the copyright, and no one can take it from him.

* * *

The concerto in A major, with the Oriental opening, has more remarkable pages, while it is less coordinated, and does not completely consummate the rare promise of the strange and fascinating introduction. Then there are the symphonic poems. "Les Preludes" is not the only one. Rimsky-Korsakoff took freely from the pages of "Ce qu'on entend sur la montagne." "Tasso"; "Mazeppa," an evolution of the earlier piano étude; the "Hunnenschlacht," after Kaulbach's painting, are works worth the hearing. Liszt's influence in liberating composers from the strait-jacket of symphonic tradition, in elaborating means of developing a theme not according to an imposed formula but according to the inner dictates of the idea itself—musical as well as poetic—is past calculation. The apex of his symphonic composition is undoubtedly the "Faust" symphony, which, in all modern music, comes probably nearest the characterization and the philosophy of Goethe.

* * *

The scheme is a series of character pictures, of Faust, Gretchen and Mephistopheles. Faust the restless seeker, the dreamer torn between two worlds, his pride, his introspections and self-tortures, and the vision of Gretchen, are limned in those pages. The Gretchen music is the one revealing orchestral picture of this character. Interwoven with it is the Faust motive, moving across the surface of Liszt's orchestra as the image of the young knight was seen by Gretchen in her mirror. The Mephistopheles movement, that of "the spirit which denies," is caricature and trivialization of the Faust and Gretchen themes, a passage which has proved a whole volume of reference for later composers and stands in itself a masterly example of musical transformations. This is not only a historical but a prophetic score.

But any adequate disquisition upon Franz Liszt and his music would take more columns than a reader would care to scan of a Sunday morning. Our musicians can supplement the discussion better by actual performance of his works.

TIME
CHICAGO, ILL.
DEC 14 1936

MUSIC

Clementi Revival

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PITTSBURGH, PA.
POST GAZETTE

DEC. 14 1936

Boston Symphony Gives Two Splendid Programs

Koussevitzky Proves Master at Governing Great Orchestra in Presentation of Classics From Works Of Masters to Standard Modern Repertoire.

By Dr. Frederick Dorian

This week-end was a splendid one for music lovers in Pittsburgh. Boston's famous orchestra under the conductorship of Sergei Koussevitzky presented two outstanding programs in Syria Mosque. Saturday night, as well as Sunday afternoon, an unusually large audience was delighted to hear classical music, ranging from Mozart and Beethoven to contemporary standard works of the symphonic repertoire such as Ravel's "Daphnis and Chloe" (II Suite) and Igor Stravinsky's suite from the ballet "Le Baiser de la Fee." Every rendition was a masterpiece. No wonder the Boston Symphony occupies such an important position in musical America!

After hearing one of these great performances, for example Beethoven's Fifth Symphony, one is tempted to analyze wherein the perfection of the orchestra lies. First of all the greatest credit must go to Sergei Koussevitzky, a leader in the truest sense of the word.

He is a master who governs the orchestra from the first violinist to the last double bass player, from which ranks he himself ascended to the conductorship. The very fact that the great Russian artist is himself a virtuoso of an orchestral instrument partly accounts for his masterful workmanship.

Do not assume however that his love for the orchestra groups is limited only to the strings (although it is difficult not to mention as an example the superior playing of the double bass in the D minor Symphony by Cesar Franck.) All the orchestra groups are higly favored by Koussevitzky. His woodwinds certainly are comparable to those of the French orchestras which are reputedly the best. Maurice Ravel, the greatest contemporary French composer (who is at present unfortunately very ill) would himself be highly satisfied with the superior technique of the flutes, the oboes, the clarinets, and the bassoons in "Daphnis and Cloe."

Another reason for the high standard of the Boston players is that Koussevitzky has selected only the finest musicians in the European musical capitals for his orchestra. How surprising and pleasing for this reviewer to discover in the stands of the first clarinetist and the first French horn player, the well-known faces of two Austrian musicians, that he has seen for years in the orchestra of the Viennese Staatsoper — Viktor Polatschek, according to Richard Strauss the best in his field, and Gottfried Freiberg.

Koussevitzky chooses his musicians solely on the basis of ability. As a result, the splendid body of the Boston Symphony is today an ideal unity of players assembled from all over the world.

Besides the already cited works of Beethoven, Franck, Stravinsky and Ravel the Boston program included a group of smaller scores. "In der Beschraenkung zeigt sich erst der Meister," says Goethe, which means that in art one judges mastery, when manifested within the limits of small forms and formal rules. Doubtless the performance of pieces such as Handel's "Concerto Grosso G Minor," Wagner's "Prelude to Lohengrin," Mendelssohn's "Scherzo" or the magic C Major Symphony by Mozart (which was Koussevitzky's introductory work Saturday night) are not less important than the splendid, dynamic performance of Beethoven's Fifth Symphony Sunday afternoon.

The audience's reception of Dr. Koussevitzky and his glorious orchestra was overwhelming.

ZIGHERA CONCERT NOTABLE

Post ~~Dec~~. 16/36

His Chamber Orchestra Delights Audience of Musicians

BY WARREN STOREY SMITH

That most diverting form of musical entertainment, a concert for chamber orchestra, was presented at Jordan Hall last evening by a group from the Boston Symphony conducted by Bernard Zighera. Before his properly enthusiastic listeners, Mr. Zighera set a varied and delectable tonal repast. As is the way with such concerts, most of the items were unfamiliar, so this must be, first of all, a programme story.

TONAL NOVELTIES

For beginning there came a Symphony by Heinrich Rigel, 1741-99; conventional 18th century music perhaps, but with an individual twist or two. Much of it would have passed for early Mozart, some of it would not. Followed five Interludes for four horns by Daniel-Lesur, a member of the group self-styled "Young France," already introduced to us at the Symphony Concerts in the person of Olivier Messiaen. Apparently what Young France chiefly needs is to grow up. These naive Interludes were interesting, however, for their tonal color. And the same might be said of the next number, Strauss' youthful, quite Mendelssohnian Serenade for 13 wind instruments.

Musically of more importance than anything previously heard were the ensuing Toccata, Bourree and Gigue by Domenico Scarlatti, orchestrated with great skill and tact by Alfredo Casella.

Mme. Novaes Soloist

After an intermission there came the two most substantial numbers of the evening, the first an early Piano Concerto of Mozart, in E-flat major, in which the soloist was no less notable an artist than Guiomar Novaes, while for exhilarating conclusion Mr. Zighera offered Hindemith's Kammermusik No. 1.

This last, heard here several years ago at a similar concert directed by Arthur Fiedler, is by way of becoming a modern classic. There is a kinship between the first two movements and the music of Scarlatti, for all their outward differences. If the brief slow movement seems a little dry, it makes excellent preparation for the wildly exciting, "Jazzy" Finale, which portrays Germany in a mood of post-war forgetfulness.

The severest test of orchestra and conductor came in the music of Hindemith, and both emerged triumphant. Yet is is only accurate to say that perfection was the rule of the evening. Mr. Zighera showed himself no less well-graced and versatile as conductor than he has proved himself to be as virtuoso of the harp and of the piano.

FORT WAYNE, IND.
NEWS-SENTINEL

Dec. 17/36

Myrt and Marge, co-stars of a chain last year, will be the starring broadcast over CBS (WJR) tonight at 7 o'clock.

The fourth of this season's broadcasts by the Boston Symphony will be aired over the NBC network (WGL) this evening at 7 o'clock when Dr. Serge Koussvitzky will be conducting one of his regular Harvard University subscription concerts. Tschaikowsky's "Romeo and Juliet" overture and Edward MacDowell's second concerto for piano and orchestra will comprise the program.

AKRON, O.
BEACON-JOURNAL

Dec. 17/36

[illegible]r. Walter Damrosch inaugurates his new policy during his Music Ap[illegible]eciation hour tomorrow aft[illegible]on over NBC at 2 o'clock. H[illegible]ill impersonate Handel and Beethoven.

Boston symphony concert is on the Blue net from 8 to 9 o'clock and will feature Tschaikovsky's "Romeo and Juliet" overture.

* * * * * *

PHILADELPHIA, PA.
RECORD

Dec. 20/36

Paul Stassevitch will give the American premiere of Clementi's C major Sinfonia December 30 at Town Hall, New York. This is one of two Clementi works recently discovered and revised by Alfredo Casella. The other is the D major Symphony lately played for the first time by the Boston Symphony.

Selection

Herald Dec 16/36

MUSIC

CHAMBER ORCHESTRA

By ALEXANDER WILLIAMS

The first of a series of chamber orchestra concerts, conducted by Bernard Zighera, was given last night in Jordan Hall before a fair-sized and musically distinguished audience. The players were all members of the Boston Symphony. The soloist was Guiomar Novaes, pianist. The program was as follows:

Sinfonie	H. J. Rigel
Five Interludes for Four Horns	Daniel-Lesur
Serenade for wind instruments, Op. 7	Strauss
Toccata, Bourree and Gigue for chamber orchestra (orch. A. Casella)	D. Scarlatti
Concerto for piano and orchestra in E flat major, K. 271	Mozart
Kammermusik No. 1, Op. 24	Hindemith

There are few more stimulating concerts than those given by a chamber orchestra. For one thing the music is almost all unfamiliar and yet deserves a hearing. For another it is certain that some of the music will be far from solemn. Such concerts are both surprising and diverting; and Mr. Zighera arranged a particularly interesting example last night. The hall should have been packed for it, but at least the audience was emphatically appreciative.

Rigel (or Riegel, as he was called before h echanged his name) had a reputation as a composer and musician of distinction in his day, as did his son after him. Apparently his day is considered over by some authorities, for he does not figure i nthe lexicons of Grove and Riemann. But Fetis has him and the dependable Baker. This "Symphony" played last night has freshness and a sprightly charm, though it is clearly not music of great depth. The Strauss serenade, like all Strauss's chamber music, an early work, also has charm of a romantic nature. It is really a pity that Strauss did not compose in this form in what may be called his "Rosenkavalier" style.

Daniel-Lesur is a comrade at arms in that group of four, "La Jeune France," as a sample of which Olivier Messiaen's "Les Offrandes oubliees" was played here by the Boston Symphony earlier this season. One would gladly listen to four French horns play scales, so lovely is the instrument—just as Modjeska could give a dramatic interpretation of the alhpabet whe nshe spoke it in Polish. These five interludes are correctly described by their title. They exploit the qualities of four horns playing together in effective fashion. Indeed the composer asks for the lowest notes on the instrument, which—as of course it is a matter of chance—did not happen to come off yesterday. The pieces are experimental rather than intrinsically interesting.

Mme. Novaes was an exceedingly competent and sensitive soloist in this lovely concerto of Mozart. Her playing was polished and musical, which is just what one wants in Mozart. She was sympathetically assisted by the small orchestra under Mr. Zighera and, naturally, received an ovation. As a matter of fact all Mr. ighera's interpretations were in the best possible taste and were well executed by the orchestra.

The Scarlatti pieces are really sonatas for harpsichord, but they have here been retitled and very boldly orchestrated. Yet Casella has not exceeded the bounds of good taste or intelligence in the witty sophistication of his scoring. In this version the music is highly entertaining. So, too, is the Hindemith an amusing work in which the composer is obviously off on a rhythmic holiday. The Kammermusik has all the vigor and exuberance, the contrapuntal skill and the rhythmic emphasis, which we associate with Hindemith when not in a serious mood. Only the slow movement seems thin and out of place.

The next concert of this series will be on Tuesday evening, Jan. 12. Ethel Bartlett and Rae Robertson, pianists, will be the soloists.

BANGOR, ME.
NEWS

Boston Symphony Orchestra Honors Edward MacDowell

BOSTON, Dec. 18—(AP)—The Boston Symphony Orchestra observed the 75th birthday anniversary today of Edward MacDowell by playing the noted American composer's piano concerto No. 2 with Howard Goding as soloist.

Mrs. MacDowell, widow of the composer who died Jan. 23, 1908, was expected to attend tomorrow evening's performance, when the concerto will be repeated. She lives in Boston.

It was the first time the Boston orchestra has played this MacDowell concerto since 1919. When, curiously enough, Goding, a Bostonian now on the faculty of the New England Conservatory, also a soloist, making his debut with the orchestra under Dr. Karl Muck, conductor. Today's also was his first appearance with the orchestra since that time.

Arthur Foote, 80-year old American composer and friend of MacDowell, attended today's concert and heard the orchestra, under Dr. Serge Koussevitsky, play his own suite in E major for string orchestra. Foote lives in nearby Newton. Brahm's Fourth Symphony completed the program.

BROOKLYN, N. Y.
EAGLE

DEC 16 1936

Music of the Day

By B. H. HAGGIN

Rosalyn Tureck Gives Brilliant Performance of Brahms Concerto with the Philadelphia Orchestra—Don Cossacks and Morning Choral in Brooklyn

Last night's concert of the Philadelphia Orchestra under the direction of Eugene Ormandy began rather unpromisingly with Prokofiev's "Classical" Symphony, whose "classical" refinement and elegance and high-spirited chatter, so marvelously realized in the brilliant, swift, light-as-air performance of the Boston Symphony under Koussevitzky, were nullified in a performance that was strenuous, heavy, now over-deliberate, now over-emphatic.

Brahms' Piano Concert in B flat followed, and here Mr. Ormandy operated with better effect. But his achievement—the general shape and color that he gave the work, the better playing of the orchestra—was overshadowed by the achievement of the solo pianist, Rosalyn Tureck. Her performance last night was impressive in its mere technical competence and sheer physical power, in which the work makes heavy demands; and no less impressive in its musical understanding.

The concluding work was Strauss' "Also sprach Zarathustra"; and with the first phrase Mr. Ormandy revealed an authority, a mastery that had been lacking until then. Clearly, this was the music that he felt with conviction; and the performance had power, sweep and magnificence that were exciting. But only during the earlier portions of the work. From the section entitled "The Dance-Song" Mr. Ormandy seemed no longer to have the same mastery either of the work or of the orchestra, the technical imperfections of whose playing were at times disastrous.

HOLYOKE, MASS.
Transcript Telegram

DEC 18 1936

Widow Will Hear Husband's Concerto At Boston Concert

BOSTON, Dec. 18.—A tiny gray-haired widow will come to Boston tomorrow to hear one of the world's greatest symphony orchestras play her husband's second piano concerto in tribute to his 75th birthday anniversary.

Probably unnoticed by some 2500 music-lovers in the audience, Mrs. William Nevins MacDowell, 75, publicity-shy widow of Edward MacDowell, America's best-known classical composer, will attend tomorrow night's concert by the Boston symphony orchestra.

To the general public, MacDowell, who died in 1908, is perhaps best remembered for his "To a Wild Rose."

Today—the anniversary—the widow was at a New York hotel recovering from a slight indisposition. Grieved at being unable to attend the actual anniversary performance of one of her husband's finest works, she told the United Press by long-distance telephone that she would be in the audience tomorrow night.

"I am looking forward eagerly to hearing what I know will be a magnificent performance," she said. "I can't thank Conductor Serge Koussevitzky for reviving my husband's concerto."

Last night she listened to a broadcast of the concerto from Sander's theatre in Cambridge. It was the first of three daily performances of the work by the Boston symphony.

Globe Dec 19

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The greater part of the Symphony concerts this week is given over to two distinguished American composers of an elder generation: The late Edward MacDowell, who was born in New York 75 years ago yesterday, and Arthur Foote, who is now in his 82d year. The first is represented by the Second Piano Concerto, of which the solo part is played by Howard Goding, Boston musician; Mr Foote by the Suite in E major, Op 63, for strings. The program is concluded with the Fourth Symphony of Brahms.

The regime of Dr Serge Koussevitzky as conductor of the Boston Symphony has been characterized in part by his interest in American music, and by his keenness to observe appropriately the anniversaries of composers. That these are happy traits could have been illustrated no better than by the program of this week.

Mr Foote was the first American composer of achievement to gain his musical education solely in this country. Our tonal heritage came, of course, from Europe, but in his own composition Mr Foote has ever followed the counsel of his own mind and heart. He is known for concise, refined expression, and his music preserves a definite independence of thought and style.

Some of his compositions have permanent place in the pages of American musical history of the late 19th and early 20th centuries. The Suite in E major partakes of Mr Foote's individual characteristics. His themes are salient, their development clear. The writing for strings is not only that of a master craftsman, but is really notable for glowing sonority. The composer was present yesterday afternoon, and bowed both from his seat and from the stage. The Friday audience applauded with more than customary warmth.

Much has been said of the position held by Edward MacDowell, one of the earlier American composers of genius. A newspaper review does not provide sufficient scope for full elaboration either of his originality or the national flavor of his work.

In the whirl of contemporary concert-giving, the name of MacDowell is not found so often as it once was upon vocal and instrumental programs. Justice has not been done in this case, for MacDowell created many works of beauty and of force. But musical fashions change, and public concerts sometimes reflect more of current fashion than of representative genius of all ages and races.

If the Second Piano Concerto is not consistently so great as its finest portions, the fact remains that MacDowell here penned some memorable pages. As a lyricist, MacDowell was highly gifted. The lyrical interludes of the D minor Concerto—and its jocose second movement—represent, to one person, MacDowell at his best. Their beauty reveals what the Germans might call "a great deal of Nature."

Mr Goding, making his first appearance at the "regular" Symphony concerts, played admirably. This pianist is a true disciple of musical beauty; straightforwardness of interpretation and technical skill are invariably conspicuous in his work.

Dr Koussevitzky and the orchestra were again in superlative form throughout the afternoon.

The afternoon concert next week will be given Thursday instead of Friday, which is Christmas Day. The evening concert will, as usual, occur Saturday. Gregor Piatigorsky will be soloist in the 'Cello Concerto of Dvorak. The first half of the program will be devoted to Debussy's "The Martyrdom of St Sebastian."

C. W. D.

Trans. Dec. 18/36

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Two Composers

MacDowell's Seventy-Fifth, Weber's 150th Birthday Anniversaries Reached Today

Edward Alexander MacDowell was born seventy-five years ago today in New York city. Seventy-five years before that, to a day, Carl Maria Friedrich Ernst von Weber was born in Eutin, Germany. The coincidence of birthday anniversaries is not stressed here; neither is any attempt being made to relate the art of Weber and MacDowell. The German Romantic composer died before he was forty years old, but the article about him and his music in Grove's dictionary contains almost forty pages of finely printed matter. In the same reference-work, the American Romantic, who died at the age of forty-six, is conceded a page and a half. On the other hand, in Pratt's Encyclopedia, a one-volume American work, MacDowell receives almost two columns against about three and a half for Weber.

It is obvious, though, however strong one's patriotism, that MacDowell is not to be placed in the same artistic rank with Weber. A few years ago almost no-one would have denied MacDowell's claim to first position among American composers though. And although that claim would no doubt be challenged by many at this time, MacDowell may still reasonably take first place if it is a question of what is called "inspiration," by which people mean essentially the ability to manufacture a tune.

MacDowell could make tunes, and he made many good ones. If he retains his popularity it is because of this melodic gift, not because of other qualities, which several other American composers have possessed more conspicuously. That is why MacDowell's short pieces are of more enduring vitality than his longer and more pretentious works, the most notable exception being the Second Piano Concerto in D minor, which Howard Goding and the Boston Symphony Orchestra are playing three times this week. And MacDowell's shorter works are now more suitable to the parlor and the studio than to the concert-hall, although the radio has made much of a few of them. Like many composers of the second rank MacDowell has left behind a considerable quantity of piano music which makes better teaching material than can be readily got out of some of the greatest masters. A specific instance, not as widely known as the Idylls and Sketches, is the set of Twelve Studies, Opus 29.

Like other composers who died young, Weber remains a question mark What would he have done if he had lived longer? Ernest Newman once argued persuasively that this is a profitless question, except in the case of Chopin. He lived in a day when a composer could be an executant musician and still number his works by the hundred, instead of the specialized craftsman of today who, like a novelist, produces a "major' composition a year—or even less.

Here is Weber's list, taken from Grove's: nine operas; a large amount of miscellaneous dramatic compositions, including incidental music to plays, "scenas" and airs, airs and recitatives, settings of ballads, duets and so forth; eight cantatas; two masses; ninety songs, romances and so forth; nineteen part-songs for men's voices; various other types of part-songs; a group of ten Scotch songs, the accompaniments set for flute, violin and 'cello; two symphonies and other orchestral music; concertos and concert pieces for piano and other instruments; works for piano and other instruments; and a considerable quantity of music, of course, for piano solo.

How much of this catalogue is known in terms of the modern concert or operatic repertory? As to the operas, when they are heard it is as revivals, not as enduring works worthy of periodic billing. The three great operatic overtures — "Freischuetz," "Euryanthe" and "Oberon" —are, of course, in a different case. They constitute Weber's principal basis for popularity today—they and the piano-piece, "Invitation to the Dance," which is more commonly heard in the Berlioz orchestral arrangement.

Otherwise, Weber is occasionally recalled by the Concertstueck in F minor for piano and orchestra, or perhaps by an infrequent performance of a piano sonata or the Perpetual Motion by itself. If we measured Weber's importance in the history of music, indeed, by that portion of his music we hear today we should be doing him an injustice. For while he has written some great music, most of it is not, so to say, in a shape to continue to be presented either in the concert-hall or the opera house. No, Weber's importance lies in the effect his music had on his immediate successors, notably Richard Wagner.

AUGUSTA, ME.
KENNEBEC JOURNAL

DEC 1[illegible] 1936

Boston Symphony Honors Composer

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Mrs. MacDowell, widow of the composer who died Jan. 23, 1908, was expected to attend tomorrow evening's performance, when the concerto will be repeated. ~~She lives in Boston.~~

It was the first time the Boston orchestra has played this MacDowell concerto since 1919. When, curiously enough, Goding, a Bostonian now on the faculty of the New England Conservatory, also was soloist, making his debut with the orchestra under Dr. Karl Muck, conductor. Today's also was his first appearance with the orchestra since that time.

Arthur Foote, 83-year old American composer and friend of MacDowell, attended today's concert and heard the orchestra, under Dr. Serge Koussevitsky, play his own suite in E major for string orchestra. Foote lives in nearby Newton. Brahms' fourth symphony completed the program.

Dec. 17/36

SUN

DIAL TWISTS

Boston Symphony On WJZ

The Boston Symphony orchestra, playing at Sanders Theater, Harvard University, Cambridge, with Dr. Serge Koussevitsky conducting, will be heard on the WJZ network from 8 to 9 o'clock this evening. Howard Goding will be the piano soloist. The program will include the Overture Fantasia "Romeo and Juliet," Tschaikowsky, and Concerto No. 2 D Minor, Opus 23, MacDowell.

News of Music

"Le Martyre de Saint Sebastien" by Debussy and Dvorak's Concerto for 'cello and orchestra will constitute the program of the Boston Symphony Orchestra under Serge Koussevitzky for next Thursday afternoon and Saturday evening. It will be noted that because of Christmas Day the regularly scheduled Friday matinee has been advanced a day. Gregor Piatigorsky will be the 'cello soloist, and Olga Averino, the Boston soprano, will present the solo part of the Debussy incidental music to d'Annunzio's play. The Cecilia Society will sing the choral numbers. Dr. Koussevitzky presented this work at the symphony concerts in 1930. It has been almost twenty years since the Dvorak work has been played there, if the orchestra's printed records are correct.

The date of the first of the three concerts which the Boston String Quartet will give in Jordan Hall this season has been changed from Monday evening, Jan. 4, to Monday evening, Feb. 1.

Howard Goding Plays With Boston Symphony Orchestra

The Boston Symphony Orchestra gave the fourth of its series of concents in Sanders Theater, Cambridge, last evening. Serge Koussevitzky directed a program that included Tchaikovsky's "Romeo and Juliet" Overture-Fantasy, MacDowell's Second Concerto in D minor for piano and orchestra, and the Symphony in D minor by Franck. The soloist in the Concerto was Howard Goding, Boston pianist, who was cordially received by the audience that filled the auditorium.

NEW YORK, N. Y.
AMERICAN

DEC 17 1936

Dialing with Doyle

By J. E. (Dinty) Doyle

Lawyers and judges in New York and adjacent counties will no longer be allowed to serve as arbiters in the Sunday night Good Will Court, under a new canon enacted late yesterday by the Appellate Division.

It is another step in the battle being waged against the radio program by local attorneys, who insist that the show violates legal codes of ethics.

The program will continue, however, as the rule does not yet apply to some counties of New York State, or to Connecticut, New Jersey and Pennsylvania jurisdictions, and judges or ex-judges from these localities will officiate, beginning Sunday night.

The sponsors fear further action for local lawyers' organizations following action taken by the American Bar Association.

Miss Smith's Award

Nine years ago, while on a vaudeville bill at a Hartford theatre, Dorothea Antel, then a star, slipped on a loose piece of concrete, fell and injured her spine.

She has been in bed since that injury, and for nine years has made her living by writing cheery verses for greeting cards.

Dorothea Antel, whose courage is such a sermon, will be one of the nominees for Kate Smith's weekly $500 award tonight, and if the story is told well, dialers will marvel that a person who suffers so much is able to maintain such a frame of mind that she cheers others who are more fortunate.

Stage - hands who remember Dorothea Antel in the days when her name was in lights, go to her home, 316 W. 72nd st., at least every six months, to build new scenes in her room, new backgrounds to help hurry suffering hours.

There may be other nominees tonight who may also have manifested those qualities which have made Dorothea Antel stand out from the crowd.

She may not win the $500 award.

But maybe these few lines will prompt you to drop that brave little lady a Christmas card, just to show her that you want to be a member of the cheering section she needs so badly.

Myrt and Marge return to the air via Smith Band Wagon tonight. Mother Myrtle Vail and Daughter Donna Dammerel have been absent from the kilocycles for some time and will excite interest.

Other Good Shows

Mr. Vallee brings back the talented and versatile Cornelia Otis Skinner, who did so well last Summer. Others will include John Gurney of the Metropolitan, who sang on Rudy's first program seven years ago; Elsa Maxwell, and ventriloquist Edgar Bergen. One is prompted to wonder just how a ventriloquist will project in the loudspeaker, but Vallee usually has ideas.

Miss Maxwell, by the way, has been a guest at the chateau of the Baron and Baroness de Rothschild.

Buffalo will be the honor city for Major Bowes tonight.

Clarence Francis, president of the General Foods Corp., is to extend Christmas greetings when he speaks in the course of the Showboat program, which will have Jepson, Lanny Ross and the other regulars with Al Goodman's orchestra.

At 10 o'clock, Bing Crosby should garner the ears of the nation, as he is to parade Jack Oakie, who will soon have his own program and will probably call Crosby "The Groaner"; Mary Astor of "Dodsworth" fame; Nadine O'Connor, destined for light opera; Jimmy Dorsey's band, and, of course, Bob Burns. That Burns can handle that Oakie, too.

The "Then and Now" show bowed out last week and I doubt if it will be missed.

Gen. Hugh S. Johnson and Clinton L. Bardo are to debate "Can Business Absorb Employment?" (WJZ, 9:30), and others to attract include Margaret Daum and Eugene Lowenthal in the Columbia Concert Hall, the fourth concert in the Boston symphony series (WJZ, 8), and Helena Mara with the WOR symphony (10).

Add Sherlock Holmes, the 10:30 WJZ Jamboree, Braddock, Jerry Cooper, Stan Lomax, the 8 o'clock Melody Treasure Hunt, and several others.

NEW YORK, N. Y.
TIMES

DEC 20 1936

13 SYMPHONY GROUPS EXPENDED $4,346,500

The Year's Earned Income Was $2,782,100 and the Deficit More Than $1,500,000.

ST. LOUIS, Dec. 19 (AP).—America's thirteen leading symphony orchestras, in their first consolidated financial statement, have disclosed an annual combined budget of $4,346,500, an average of $334,346.

Managers of the orchestras, twelve of whom are meeting here, estimated that, exclusive of Summer seasons and radio broadcasts, more than 3,000,000 persons hear their 1,100 musicians in 1,200 concerts every year.

None of the orchestras is self-sustaining. Their annual combined earned income is $2,782,100, leaving a deficit of $1,564,400, or an average of $120,339. The largest earned incomes were reported by the Boston, New York, Philadelphia and Chicago orchestras.

Managers attending the meeting are George E. Judd, Boston; Arthur Judson, New York; Alfred Reginald Allen, Philadelphia; Henry E. Voegeli, Chicago; Carl J. Vossburgh, Cleveland; Murray Patterson, Detroit; Arthur M. See, Rochester; Theo Gannon, Cincinnati; Mrs. Verna Scott, Minneapolis; Miss Grace Kaufmann, Kansas City; Walter B. Howe, Washington, and Arthur J. Gaines, St. Louis.

SYMPHONY NOW A BIG BUSINESS

Post Dec. 19

Thirteen Orchestras Play to 3,500,000 Hearers

ST. LOUIS, Dec. 18 (AP)—Cold statistics showed today symphonic music hides a big business.

America's 13 leading symphony orchestras, in their first consolidated financial statement, disclosed an annual combined budget of $4,346,500, an average of $334,346.

NONE SELF SUSTAINING

Managers of the orchestras, 12 of whom are meeting here, estimated, exclusive of summer seasons and radio broadcasts, more than 3,500,000 persons hear their 1100 musicians in 1200 concerts each year.

None of the orchestras is self-sustaining. Their combined earned income is $2,782,100, leaving a total deficit of $1,564,400, or an average of $120,339.

Box office and miscellaneous earned incomes range from a high of 86 per cent to a low of 35 per cent of the annual budgets, with an average of 66 per cent for the group. The largest earned incomes were reported by the Boston, New York, Philadelphia and Chicago orchestras.

Managers attending the meeting include George E. Judd of Boston and Arthur M. See, Rochester.

MACDOWELL HONORED BY SYMPHONY

Post Dec. 19

Second Concerto With Goding at Piano Played

BY WARREN STOREY SMITH

The Symphony Concert of yesterday afternoon, designed in part to honor the memory of Edward MacDowell on the 75th anniversary of his birth, became through half its length an all-American affair. Sharing the first division of the programme with MacDowell was Arthur Foote, whose 84th birthday approaches; and the pianist in MacDowell's Second Concerto, by which that composer was remembered, was still another Bostonian, Howard Goding.

MACDOWELL'S CONCERTO

It was undoubtedly wise for Dr. Koussevitzky to ordain that MacDowell should be here represented by this Concerto. The music has its weaknesses as well as its attractions: it is a product of the composer's youth, not of his brief maturity. But today it comes closer to being symphony concert material than the Indian Suite once hailed as MacDowell's greatest work.

Like Greig, whom he so much resembles, whom he greatly admired and whom he came close to copying in the chief theme of this Concerto's first movement, MacDowell was essentially a miniaturist. The long breath, the large stride were not for him. But like the Norwegian, he came nearest to achieving these things in a piano concerto composed in his middle 20's. Grieg, however, with his Scandinavian background, strikes in his piece both a more individual and a more distinguished note.

Fresh After 50 Years

While admitting the imaginativeness of the opening passage in MacDowell's Concerto, the infectious gusto of the Scherzo and of parts of the Finale, we may still feel that this Scherzo approaches facile prettiness in the manner of certain of its counterparts in the symphonies of Glazounov; that the moments of sentiment, as always with MacDowell, approach sentimentality and that some of the bravura passages are empty and mechanical, musically meaningless.

After all, MacDowell wrote in the middle 1880's, when the influence of Liszt was still paramount. And we should remind ourselves that few works of 50 years ago sound as fresh today as does this same D minor Concerto. Thus with arguments presented on both sides, the case may rest.

Mr. Goding's Playing

MacDowell was yesterday fortunate in his interpreters, as were Mr. Foote and also Brahms, whose Fourth Symphony brought the end. Mr. Goding, who played the Concerto with the Symphony Orchestra in Sanders Theatre 17 years ago, has made the piece peculiarly his own. It is not easy to imagine a juster performance than the one which it received yesterday. And this goes for conductor and orchestra as well as for the accomplished soloist.

Twice yesterday the audience heaped applause upon a deserving fellowtownsman, upon Mr. Foote, called to the stage after a beautifully proportioned performance of his fine Suite for strings, in E major, and upon Mr. Goding for his playing of the Concerto. This Suite of Mr. Foote has been especially favored by Dr. Koussevitzky, and with reason. Again one can comment upon the fact that Mr. Foote's best music does not seem to "date." Fashionableness did not inspire it, and so the presence of that which is no longer fashionable cannot destroy it.

Brahms' Fourth

And to come to what might well have been the centre of interest in many a concert, if there was regret that Dr. Koussevitzky substituted the Fourth Symphony of Brahms for the now more rarely heard Third, there was the compensation of a performance that was surely the best among the many eloquent performances which this most sombre of the Brahms symphonies has already received at his hands.

More than that we need not ask.

Her

MUSIC

Dec 19

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The ninth regular concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. Howard Goding, pianist, was the soloist. The program was as follows:

Foote..Suite in E major Op. 63 for strings
MacDowell....Concerto for piano and orchestra No. 2 in D minor Op. 23
Brahms—Symphony No. 4 in E minor Op. 98

It is all very well for the program book to congratulate the Boston Symphony on a long association with the music of MacDowell; but the plain fact is that the works of America's greatest composer have been left severely alone since 1919, with but one exception. The English will play Elgar year in and year out; yet one of our greatest orchestras will calmly allow 15 years to slip by with hardly a bow in the direction of MacDowell. Last spring (May 24, to be exact), this same Second Concerto was played at a Pop concert by Mr. Sanroma. And his singularly brilliant performance found a ready response with the public.

Time plays strange tricks with a composer of great reputation. A writer on American music in 1900, Rupert Hughes, could speak of MacDowell's writing for the piano as greater than Brahms. We are also told that MacDowell was greatly influenced by Joachim Raff. Now, looking at these two statements at the present time, we have different reflections. In the first place, fine work through this concerto is, it is unlikely that any one in yesterday's audience would rank it as high as the concertos of Brahms. And, in the second, the music of Raff is no longer played, so that for us the question of his influence on MacDowell is purely academic.

This concerto combines the qualities of brilliance and lyrical beauty. It unquestionably suits the piano and is also, unlike those concertos which are really symphonies with the piano as an important instrument in the orchestra, a work of display. Such a work does not need the suggestion that it is an American product in order to urge its performance, but is on the other hand the best possible advertisement for American music.

The performance yesterday did justice to the qualities of the concerto in the last two movements. Here Mr, Goding's light touch and, in contrast, his knowledge of when to use force and when to let the melody sing found a happy outlet in MacDowell's music. The performance was a fine one both from the soloist's and the orchestra's side in these movements. But in the first movement the interpretation was not so sympathetic. Mr. Goding's playing was far from clear. Dr. Koussevitzky now restrained the woodwinds and now urged on the orchestra so that a good balance was not attained.

Arthur Foote's delightful Suite in E major made an excellent opening number, for it is soundly written and genial music. The Mendelssohnian fugue is particularly effective. Mr. Foote was in the audience and came on to the platform to receive the applause. The audience, it is pleasant to record, gave him an ovation.

Finally there was Brahms' greatest symphony to end a good concert. We have often rather flippantly wondered if Brahms would have used the triangle as he did in the third movement if he had had our familiarity with the telephone bell.

Prof. Lowes used to say in English 72 that connotations with prohibition had spoiled the effect for him of Shelley's use of the word "jag." Thus circumstances, unforeseen by the artist, may in a later age interrupt for an instant one's enjoyment of his work. The orchestra under Dr. Koussevitzky, gave a magnificent performance of the Symphony.

The concert will be repeated tonight. Next week, Thursday afternoon and Saturday night, Debussy's St. Sebastian music and Dvorak's concerto for 'cello (Piatigorsky, soloist) will be given.

AND for the Christmas season, Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in three concerts of especial interest this week.

The regular Friday afternoon concert has been advanced one day because of the holiday. The program for this, as for the Saturday evening concert, will enlist the distinguished services of Gregor Piatigorsky, who will be heard for the first time in Boston as soloist in Dvorak's violoncello concerto, and Debussy's "Le Martyre de Saint Sebastien."

The music of the latter was written around the mystery play of that name by D'Annunzio.

The second concert of the orchestra's Tuesday afternoon series in Symphony Hall will take place on the 22nd. Dr. Koussevitaky will then conduct performances of Weber's Overture to "Oberon," Schumann's Fourth Symphony in D minor; and three works by Richard Wagner: "A Siegfried Idyll," "Forest Murmurs," from "Siegfried," and the Overture to "Tannhauser."

Dec. 20/36

Free Concerts

This afternoon at 2 o'clock a distinguished trio, composed of Jesus Maria Sanroma, pianist; Richard Burgin, violinist; and Jean Bedetti, 'cellist, will play Arensky's Trio in D minor, Opus 32, and Beethoven's Trio in B flat major, Opus 97 in the Isabella Stewart Gardner Museum.

* * *

THE WPA State Symphony Orchestra under the direction of Alexander Thiede will present a concert at the Dorchester Manor on Tuesday evening, Dec. 22. Harry Ellis Dickson, conductor and violinist, will play Mendelssohn's Violin Concerto. The 105 musicians will be heard in Wagner's Overture to "Tannhauser," Saint-Saens' "Algerinne Suite," Handel's "Largo," Borodin's Polovetxian Dances frim "Prince Igor," and "Flight of the Bumblebee" by Rimsky-Korsakoff.

MUSIC

Globe Dec 16/36

JORDAN HALL

Zighera Chamber Concert

Bostonians usually have cause to rejoice over their musical fare from season to season. But one field, however, has not been crowded of late, and that is the chamber orchestra. Bernard Zighera, first harpist of the Boston Symphony Orchestra, last night offered the first of three concerts in this genre. If the remaining two programs match the first for variety, the Winter months hold pleasure in store.

This was said to be Mr Zighera's local debut as a conductor. His talents as a virtuoso of the harp are known. Until last night local concert-goers did not, perhaps, realize that Mr Zighera is also a potential leader of talent. Directing a group of about 30 Symphony men in music from before Mozart to post-war Hindemith, Mr Zighera made an excellent impression by the coolness and authority of his work.

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By Ruth Marsters

Music Editor

Dec. 21/36

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BOSTON TRAVELER, SATURDAY, DECEMBER 19, 1936

134

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To the general public, MacDowell, who died in 1908, is perhaps best remembered for his "To a Wild Rose."

"I am looking forward eagerly to hearing what I know will be a magnificent performance," she said. "I can't thank Conductor Serge Koussevitzky enough for reviving my husband's concerto."

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END

BROOKLYN, N. Y.
EAGLE

DEC 20 1936

Conductor and Orchestra

The Question of the Guest Artist

By B. H. Haggin

THERE may be good reasons for the engagement of John Barbirolli as sole conductor and musical director of the Philharmonic-Symphony Orchestra, but there has been some faulty reasoning in connection with the matter. For example, pointing out that after Gericke the Boston Symphony had three important conductors, Muck, Monteux and Koussevitzky, each of whom was in sole command, Mr. Henderson went on to draw what he thought was the lesson: "If music lovers seek the secret of the splendor of tone and high level of finish which characterize performances of the great Boston organization, let them ponder the advantages of following the artistic ideals of one mind." But what one has to ponder is the advantages of following the artistic ideals of one mind when it is the mind of a Gericke, a Muck, a Monteux or a Koussevitzky. Will Mr. Henderson contend that the Boston orchestra would play with the same tone and finish if its permanent conductor were Klemperer or Dobrowen? And what about the tone and finish of the New York Philharmonic-Symphony under One-third-of-the-season Conductor Toscanini? Does Mr. Henderson expect them to be achieved by Permanent Conductor Barbirolli (and I am speaking, remember, only of technical aspects of the orchestra's playing)?

Nor may one take the shabby playing of the New York Philharmonic-Symphony under certain guest conductors in recent seasons as proof of the disadvantage of guest conductors; what it demonstrated was the disadvantage of these particular guest conductors. What of the orchestra's playing under Four-week Conductor Beecham last year? What of the playing of the Philadelphia Orchestra under Richard Strauss for a few weeks in 1922? A conductor like Beecham or Strauss will no doubt do better with an orchestra the tenth time than the first, but he will make his quality felt even the first time. There is nothing inherently wrong in an arrangement of guest conductors; many of the important European orchestras operate under such an arrangement, with results that are now good, now bad, but this solely in accordance with the quality of the conductor. I observed this in the Vienna Philharmonic during a period of several months. When the orchestra played poorly under Furtwaengler and superbly under Strauss, it was not because Furtwaengler was a guest, for both men conducted only occasionally; it was because Strauss conducted better. And for the same reason it played better under Strauss than under Schalk, who conducted it far more frequently.

Cont.

A season divided between a Gericke and a Muck, if they were available, would be a better season than one given entirely to a Barbirolli. But where they are not available, then certainly one Barbirolli a season is better than four (and ten Barbirollis are better than one Stokowski, the threat of whom left one pale and shaken). The decision of the Philharmonic-Symphony directors amounts to making the best of a bad situation. They are building for the future, but I do not think the flaws in musical taste that Mr. Barbirolli has revealed are of the sort that can be expected to disappear with time. Deficiencies in performance might be compensated for by interesting programs, but although the ever dependable Deems Taylor had his bright word for Mr. Barbirolli's skill in program-building last Sunday, the fact is that Mr. Barbirolli has shown admirable enterprise but little ability to judge what is worth an audience's attention and what is not. That, however, is something a man can acquire; and if he acquires it he will be valuable to us.

* * *

LAST Sunday's program—with its second half devoted to matters like Delius' "On Hearing the First Cuckoo in Spring," Mendelssohn's Scherzo from his Octet and the Rossini-Respighi "Rossiniana"—illustrated the popularization of the Philharmonic-Symphony's weekend programs this season. I don't know whether this has been done for the benefit of the Saturday night audience or the Sunday afternoon radio audience, but in either case it is unnecessary and regrettable. For years we have been told how discriminating and exacting the Saturday night audience is, and the fact is that it has been hearing programs of mid-week caliber and giving evidence of its satisfaction and pleasure. And of the Sunday afternoon radio audience we have been told how exacting and discriminating it has become from hearing such programs; but even if this were not so I would hold that in a week filled with popular programs for the vast radio audience there should be at least one broadcast for those, no matter how comparatively few, who are interested in a program of symphonic caliber and length. The Sunday afternoon Philharmonic-Symphony broadcast was this once, but is no longer.

INFORMATION OBSCURED

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MUSIC

Dec 19

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The ninth regular concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. Howard Goding, pianist, was the soloist. The program was as follows:

Foote..Suite in E major Op. 63 for strings
MacDowell.....Concerto for piano and orchestra No. 2 in D minor Op. 23
Brahms—Symphony No. 4 in E minor Op. 98

It is all very well for the program book to congratulate the Boston Symphony on a long association with the music of MacDowell; but the plain fact is that the works of America's greatest composer have been left severely alone since 1919, with but one exception. The English will play Elgar year in and year out; yet one of our greatest orchestras will calmly allow 15 years to slip by with hardly a bow in the direction of MacDowell. Last spring (May 24, to be exact), this same Second Concerto was played at a Pop concert by Mr. Sanroma. And his singularly brilliant performance found a ready response with the public.

Time plays strange tricks with a composer of great reputation. A writer on American music in 1900, Rupert Hughes, could speak of MacDowell's writing for the piano as greater than Brahms. We are also told that MacDowell was greatly influenced by Joachim Raff. Now, looking at these two statements at the present time, we have different reflections. In the first place, fine work through this concerto is, it is unlikely that any one in yesterday's audience would rank it as high as the concertos of Brahms. And, in the second, the music of Raff is no longer played, so that for us the question of his influence on MacDowell is purely academic.

This concerto combines the qualities of brilliance and lyrical beauty. It unquestionably suits the piano and is also, unlike those concertos which are really symphonies with the piano as an important instrument in the orchestra, a work of display. Such a work does not need the suggestion that it is an American product in order to urge its performance, but is on the other hand the best possible advertisement for American music.

The performance yesterday did justice to the qualities of the concerto in the last two movements. Here Mr. Goding's light touch and, in contrast, his knowledge of when to use force and when to let the melody sing found a happy outlet in MacDowell's music. The performance was a fine one both from the soloist's and the orchestra's side in these movements. But in the first movement the interpretation was not so sympathetic. Mr. Goding's playing was far from clear. Dr. Koussevitzky now restrained the woodwinds and now urged on the orchestra so that a good balance was not attained.

Arthur Foote's delightful Suite in E major made an excellent opening number, for it is soundly written and genial music. The Mendelssohnian fugue is particularly effective. Mr. Foote was in the audience and came on to the platform to receive the applause. The audience, it is pleasant to record, gave him an ovation.

Finally there was Brahms' greatest symphony to end a good concert. We have often rather flippantly wondered if Brahms would have used the triangle as he did in the third movement if he had had our familiarity with the telephone bell.

Prof. Lowes used to say in English 72 that connotations with prohibition had spoiled the effect for him of Shelley's use of the word "jag." Thus circumstances, unforeseen by the artist, may in a later age interrupt for an instant one's enjoyment of his work. The orchestra, under Dr. Koussevitzky, gave a magnificent performance of the Symphony.

The concert will be repeated tonight. Next week, Thursday afternoon and Saturday night, Debussy's St. Sebastian music and Dvorak's concerto for 'cello (Piatigorsky, soloist) will be given.

AND for the Christmas season, Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in three concerts of especial interest this week.

The regular Friday afternoon concert has been advanced one day because of the holiday. The program for this, as for the Saturday evening concert, will enlist the distinguished services of Gregor Piatigorsky, who will be heard for the first time in Boston as soloist in Dvorak's violoncello concerto, and Debussy's "Le Martyre de Saint Sebastien."

The music of the latter was written around the mystery play of that name by D'Annunzio.

The second concert of the orchestra's Tuesday afternoon series in Symphony Hall will take place on the 22nd. Dr. Koussevitaky will then conduct performances of Weber's Overture to "Oberon," Schumann's Fourth Symphony in D minor; and three works by Richard Wagner: "A Siegfried Idyll," "Forest Murmurs," from "Siegfried," and the Overture to "Tannhauser."

Dec. 20/36

Free Concerts

This afternoon at 2 o'clock a distinguished trio, composed of Jesus Maria Sanroma, pianist; Richard Burgin, violinist; and Jean Bedetti, 'cellist, will play Arensky's Trio in D minor, Opus 32, and Beethoven's Trio in B flat major, Opus 97 in the Isabella Stewart Gardner Museum.

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THE WPA State Symphony Orchestra under the direction of Alexander Thiede will present a concert at the Dorchester Manor on Tuesday evening, Dec. 22. Harry Ellis Dickson, conductor and violinist, will play Mendelssohn's Violin Concerto. The 105 musicians will be heard in Wagner's Overture to "Tannhauser," Saint-Saens' "Algerinne Suite," Handel's "Largo," Borodin's Polovetxian Dances frim "Prince Igor," and "Flight of the Bumblebee" by Rimsky-Korsakoff.

MUSIC

Globe Dec. 16/36

JORDAN HALL

Zighera Chamber Concert

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Music Editor

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134

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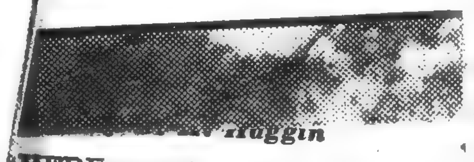
EAGLE
DEC 20 1936

Homer's 'The



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* * *

LAST Sunday's program—with its second half devoted to matters like Delius' "On Hearing the First Cuckoo in Spring," Mendelssohn's Scherzo from his Octet and the Rossini-Respighi "Rossiniana"—illustrated the popularization of the Philharmonic-Symphony's weekend programs this season. I don't know whether this has been done for the benefit of the Saturday night audience or the Sunday afternoon radio audience, but in either case it is unnecessary and regrettable. For years we have been told how discriminating and exacting the Saturday night audience is, and the fact is that it has been hearing programs of mid-week caliber and giving evidence of its satisfaction and pleasure. And of the Sunday afternoon radio audience we have been told how exacting and discriminating it has become from hearing such programs; but even if this were not so I would hold that in a week filled with popular programs for the vast radio audience there should be at least one broadcast for those, no matter how comparatively few, who are interested in a program of symphonic caliber and length. The Sunday afternoon Philharmonic-Symphony broadcast was this once, but is no longer.

Cont.

Dec 19 /36 Her

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

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Time plays strange tricks with a composer of great reputation. A writer on American music in 1900, Rupert Hughes, could speak of MacDowell's writing for the piano as greater than Brahms. We are also told that MacDowell was greatly influenced by Joachim Raff. Now, looking at these two statements at the present time, we have different reflections. In the first place, fine work through this concerto is, it is unlikely that any one in yesterday's audience would rank it as high as the concertos of Brahms. And, in the second, the music of Raff is no longer played, so that for us the question of his influence on MacDowell is purely academic.

This concerto combines the qualities of brilliance and lyrical beauty. It unquestionably suits the piano and is also, unlike those concertos which are really symphonies with the piano as an important instrument in the orchestra, a work of display. Such a work does not need the suggestion that it is an American product in order to urge its performance, but is on the other hand the best possible advertisement for American music.

The performance yesterday did justice to the qualities of the concerto in the last two movements. Here Mr. Goding's light touch and, in contrast, his knowledge of when to use force and when to let the melody sing found a happy outlet in MacDowell's music. The performance was a fine one both from the soloist's and the orchestra's side in these movements. But in the first movement the interpretation was not so sympathetic. Mr. Goding's playing was far from clear. Dr. Koussevitzky now restrained the woodwinds and now urged on the orchestra so that a good balance was not attained.

Arthur Foote's delightful Suite in E major made an excellent opening number, for it is soundly written and genial music. The Mendelssohnian fugue is particularly effective. Mr. Foote was in the audience and came on to the platform to receive the applause. The audience, it is pleasant to record, gave him an ovation.

Finally there was Brahms' greatest symphony to end a good concert. We have often rather flippantly wondered if Brahms would have used the triangle as he did in the third movement if he had had our familiarity with the telephone bell.

Prof. Lowes used to say in English 72 that connotations with prohibition had spoiled the effect for him of Shelley's use of the word "jag." Thus circumstances, unforeseen by the artist, may in a later age interrupt for an instant one's enjoyment of his work. The orchestra, under Dr. Koussevitzky, gave a magnificent performance of the Symphony.

The concert will be repeated tonight. Next week, Thursday afternoon and Saturday night, Debussy's St. Sebastian music and Dvorak's concerto for 'cello (Piatigorsky, soloist) will be given.

RIVERSIDE, CALIF.

ENTERPRISE

DEC 19 1936

ORCHESTRA TO FEATURE LIVING COMPOSER'S WORK

Giving ear to the many requests for established orchestras to present works of living composers, Los Angeles Philharmonic will go on record this season as one of the first of the larger orchestral bodies to answer that demand in a large way.

Saturday night the orchestra, directed by Dr. Otto Klemperer, will perform for the first time anywhere the Second Concerto for Violin and Orchestra, Opus 68, by Joseph Achron, with the composer himself as violin soloist.

Born in what is now Lithuania, Joseph Achron has resided in America for the past 11 years and is now a resident of Hollywood. His first concerto was given by Serge Koussevitzky and his famous orchestra in Boston in 1927. A third one now in the process of being composed has been commissioned from the composer by Jascha Heifetz, who has been playing his compositions for many years. Zimbalist also has featured this composer's works.

Other numbers on tonight's program include Bach's Toccata in C Major, Afternoon of a Faun by Debussy and the D Major Symphony by Haydn.

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at Symphc

News of the Day at Home and Elsewhere

Dec. 19/36

Activities in Concert and in Opera; Comment Gleaned From Foreign Press

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George E. Judd, manager of the Boston Symphony Orchestra, attended a two-day conference of managers of leading symphony orchestras in St. Louis this week. A new and enlarged public interest in symphonic music is spreading through the land, the managers agreed, and virtually all major orchestras are enjoying increased attendance at their concerts this season, according to the Associated Press. One of the problems discussed at the meeting was the effect of radio broadcasting on attendance.

OLGA AVERINO

Soprano for Debussy's "Le Martyre de Saint Sebastien" at Next Week's Symphony Concerts

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SYMPHONY IN 2D TUESDAY

Post Dec. 23/36

Pieces by Weber, Schumann and Wagner

Beyond the inevitable statement that Carl Maria von Weber was born at Eutin, Oldenburg, Dec. 18, 1786, there was nothing in yesterday's programme book to suggest that the Boston Symphony Orchestra was playing Weber's Overture to "Oberon" within four days of the actual 150th anniversary of his birth. But for that performance this particular anniversary, quite as significant as many that have been marked at Symphony Hall, would have passed unrecognized hereabouts.

Recent comment on Weber has suggested that he is quite as important today for his influence on Wagner as for his own music, and although this is somewhat overstating the case, it was still appropriate that three pieces by Wagner, "A Siegfried Idyl," the "Forest Murmurs" from "Siegfried" and the Overture to "Tannhauser" brought yesterday's concert to its close. The remaining number, occurring between Weber and Wagner in proper chronological sequence, was Schumann's Symphony in D minor. In such wise did Dr. Koussevitzky prepare the second in a series of Tuesday afternoon concerts intended to be confined to music composed within the 19th century.

With the exception of Weber's Overture, which received the expected poetic and brilliant performance, everything in yesterday's concert had already been heard this season at the concerts of Friday afternoon and Saturday evening. Again the performances were masterly and sympathetic, particularly those of the "Idyl" and the "Forest Murmurs." An audience which filled the hall was properly enthusiastic.

Howard Goding Soloist in MacDowell Piano

Concerto

BOSTON EVENING TRANSCRIPT, SATURDAY, DEC

Persistent Question

By Moses Smith

Dec 19, 1936

HOWARD GODING

Rather earlier in the season than customarily Dr. Koussevitzky and the Symphony Orchestra have arrived at the American stop in the symphonic journey. This time there was an occasion: the seventy-fifth anniversary of the birthday of Edward MacDowell, which fell on yesterday. To signalize the occasion the conductor placed the composer's D minor Piano Concerto on the programs for the concerts in Sanders Theater, Cambridge, on Thursday evening, and in Symphony Hall yesterday afternoon and this evening. For prelude at yesterday's matinee there was the E major Suite for string orchestra by Arthur Foote, who was born more than eight years before MacDowell, but who has already survived him by almost thirty years. And the older composer is happily hale enough to attend a concert where his music is being played and to come on stage, arm-in-arm with the conductor, to acknowledge the audience's warm applause—as he did yesterday.

The only other number on the program was the Brahms E minor Symphony, which was written at approximately the same time when MacDowell was writing his Concerto, and more than twenty years before Foote wrote his Suite. It was fortunate that the American compositions preceded rather than followed the Olympian masterwork of Brahms. They had another advantage in their relative unfamiliarity. For it was possible to indulge yesterday the unholy suspicion that the Brahms E minor has been overplayed here recently.

* * *

On their own, the Americans fared well. Mr. Foote's music reflects the charm of the man that is evident to those who know him and that was even apparent in the few moments of his journey to the stage yesterday. The first movement, which is called Prelude, has the smoothly flowing, untroubled course of much of Mendelssohn's music. There are other similarities, too, between this Prelude and compositions by the earlier master. The pizzicato second movement inevitably suggests the Tchaikovcky of the Fourth Symphony; and the latter must have been in Mr. Foote's mind when he wrote—or rewrote (as the program notes indicate)—his middle movement. It is divided by an adagietto, which is valuable in itself but which does not seem to belong to the main body of the movement. The final movement, a fugue, is skilfully contrived and sonorously scored. The Suite as a whole is an indication that the art of composition in America (Arthur Foote received all his training here) did not begin with our bumptious contemporaries. It sounded beautifully from the Bostonian strings yesterday; and Dr. Koussevitzky treated the performance as a labor of love.

MacDowell's Concerto is a very uneven work. But if an artist is to be judged by his best, this Concerto makes MacDowell out to be a genius, or very close to it. For there are here pages of striking originality and power and beauty. Most of them, I believe, are in the first movement, where both strongly contrasted principal themes immediately arrest the attention of the listener, for different reasons: the bardic flavor of the powerful chords of the first theme, the cool loveliness of the second, attired in sweet but not saccharine harmony. Both the second and third movements are "grateful" music for the solo virtuoso, less grateful for the listener. Though they are perhaps better integrated than the first, they do not hold the attention so persistently.

The Concerto was excellently performed yesterday, with a spirit of closest co-operation between the soloist, Howard Goding, and the conductor. Both were concerned with presenting the work as a symphonic composition rather than as a showpiece for pianist, which it can easily become. Mr. Goding, for his part, displayed none the less the technical equipment and the temperament of a virtuoso pianist, as well as the attributes of a sincere musician. He was always inside the music, refreshingly free from the self-consciousness that has occasionally marked his piano-playing in the past. From the manner in which he played the first bold announcement allotted the solo piano it was evident that his performance would engross the listener. He was rewarded at the end with a few rounds of applause, but with less than his performance deserved.

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There is no intent to belittle the quality of yesterday's orchestral playing. The men play magnificently now almost from habit. Although the emotionally taut presentation of the Symphony was not quite so precisely articulated as on other occasions, it was easy to recognize as usual the wonders and glories of the Boston Orchestra. But the larger question remains: Are these Western journeys worth the price paid for them?

WASHINGTON, D. C.

NEWS

TONIGHT'S CONCERT HIGHLIGHT

Boston Symphony Orchestra

Conductor: Dr. Serge Koussevitzky

Soloist: Howard Gooding, pianist

WMAL at 8

Overture, "Romeo and Juliet"	Tschaikowsky
Second Concerto for Piano and Orchestra	MacDowell

Herald Dec. 23/36

MU

TUESDAY

The second concert of the Tuesday series was given yesterday afternoon in Symphony Hall by the Boston Symphony Orchestra, Dr. Koussevitzky conducting. The program was as follows:

Overture to "Oberon"	Weber
Symphony No. 4 in D minor	Schumann
A Siegfried Idyl	Wagner
Forest Murmurs from "Siegfried"	Wagner
Overture to "Tannhaeuser"	Wagner

This year and month marks the 150th anniversary of Weber's birth; but the musical powers that be have done very little to recognize it. The Metropolitan is opening its season this week, but there is no suggestion that there should be a revival of "Der Freischuetz" or "Oberon." It is a thousand pities that "Oberon" is not occasionally given, for it is a charming opera and quite different from any other. The orchestras do not appear to have done much either. The "Oberon" overture is a pleasant but not very startling act of commemoration. In New York Mr. Barbirolli produced one of the clarinet concertos, arranged for 'cello. Surely that is rather a contemptuous way to remember Weber!

Possibly Weber is for most people a composer of historical importance only, for, outside of the overtures, we do not hear much of his music. Yet, so long as there are scholars to write histories of music, Weber's name will be one of great significance. In the realm of actual performance it is his fate to figure chiefly at popular concerts with the Overture to "Oberon" and the Invitation to the Dance. The overture is a really charming and effective work. Perhaps because of a fear that it is hackneyed, Dr. Koussevitzky gave it yesterday a careful, almost a mannered, interpretation.

The great Fourth Symphony of Schumann followed or, better, was introduced by the overture. Dr. Koussevitzky is evidently devoted to this music and is not lulled into neglecting it by the criticism of those who regard it as mere piano music. It is a splendid work and the frequent performances of it by this orchestra have been neither too many nor in vain. It would be a shrewd act of the Victor Company to secure a recording of it from the Boston Symphony under Dr. Koussevitzky. Yesterday's performance, if not quite as fine as that earlier in the season, was none the less a good one. The Romanza was taken on the slow side; and opening chords were not always sounded with that precision to which we are normally accustomed. The three selections from Wagner, which have been played in the regular series recently, made up the rest of the concert. A. W. W.

QUINCY, MASS.

NEWS

DEC 21 1936

MacDowell's Concerto May Have Started Jazz

BOSTON, Dec. 19 (UP)—Written more than a half-century ago, the second piano concerto of Edward MacDowell, known to millions of music lovers as composer of "To a Wild Rose," may have been the real beginning of modern "jazz."

This possibility was revealed today by Dr. Serge Koussevitzky after his Boston Symphony orchestra, with Howard Goding as soloist, had revived the concerto in tribute to the 75th birthday anniversary of MacDowell, who died in 1908.

"It is like jazz," said Koussevitzky, pointing out that the composition's second movement contained syncopated rhythm and blue notes—which he referred to as dissonances—similar to those found in Gershwin's "Rhapsody in Blue."

INFORMATION OBSCURED

Dec 19 /36 Her

MUSIC

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Time plays strange tricks with a composer of great reputation. A writer on American music in 1900, Rupert Hughes, could speak of MacDowell's writing for the piano as greater than Brahms. We are also told that MacDowell was greatly influenced by Joachim Raff. Now, looking at these two statements at the present time, we have different reflections. In the first place, fine work through this concerto is, it is unlikely that any one in yesterday's audience would rank it as high as the concertos of Brahms. And, in the second, the music of Raff is no longer played, so that for us the question of his influence on MacDowell is purely academic.

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NG TRANSCRIPT, SATURDAY, DECEMBE

nd Death Songs

Univ

Howard Goding Soloi

and Two Americans

Symphony Matinee; Persistent Question

By Moses Smith

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Overture to "Tannhaeuser"........Wagner

This year and month marks the 150th anniversary of Weber's birth; but the musical powers that be have done very little to recognize it. The Metropolitan is opening its season this week, but there is no suggestion that there should be a revival of "Der Freischuetz" or "Oberon." It is a thousand pities that "Oberon" is not occasionally given, for it is a charming opera and quite different from any other. The orchestras do not appear to have done much either. The "Oberon" overture is a pleasant but not very startling act of commemoration. In New York Mr. Barbirolli produced one of the clarinet concertos, arranged for 'cello. Surely that is rather a contemptuous way to remember Weber!

Possibly Weber is for most people a composer of historical importance only, for, outside of the overtures, we do not hear much of his music. Yet, so long as there are scholars to write histories of music, Weber's name will be one of great significance. In the realm of actual performance it is his fate to figure chiefly at popular concerts with the Overture to "Oberon" and the Invitation to the Dance. The overture is a really charming and effective work. Perhaps because of a fear that it is hackneyed, Dr. Koussevitzky gave it yesterday a careful, almost a mannered, interpretation.

The great Fourth Symphony of Schumann followed or, better, was introduced by the overture. Dr. Koussevitzky is evidently devoted to this music and is not lulled into neglecting it by the criticism of those who regard it as mere piano music. It is a splendid work and the frequent performances of it by this orchestra have been neither too many nor in vain. It would be a shrewd act of the Victor Company to secure a recording of it from the Boston Symphony under Dr. Koussevitzky. Yesterday's performance, if not quite as fine as that earlier in the season, was none the less a good one. The Romanza was taken on the slow side; and opening chords were not always sounded with that precision to which we are normally accustomed. The three selections from Wagner, which have been played in the regular series recently, made up the rest of the concert. A. W. W.

QUINCY, MASS.
NEWS

DEC 21 1936

MacDowell's Concerto May Have Started Jazz

BOSTON, Dec. 19 (UP)—Written more than a half-century ago, the second piano concerto of Edward MacDowell, known to millions of music lovers as composer of "To a Wild Rose," may have been the real beginning of modern "jazz."

This possibility was revealed today by Dr. Serge Koussevitzky after his Boston Symphony orchestra, with Howard Goding as soloist, had revived the concerto in tribute to the 75th birthday anniversary of MacDowell, who died in 1908.

"It is like jazz," said Koussevitzky, pointing out that the composition's second movement contained syncopated rhythm and blue notes—which he referred to as dissonances—similar to those found in Gershwin's "Rhapsody in Blue."

WASHINGTON, D. C.
NEWS

TONIGHT'S CONCERT HIGHLIGHT
Boston Symphony Orchestra
Conductor: Dr. Serge Koussevitzky
Soloist: Howard Gooding, pianist
WMAL at 8

Overture, "Romeo and Juliet"..........Tschaikowsky
Second Concerto for Piano and Orchestra..........MacDowell

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Poetry and Strength Mated

GREGOR PIATIGORSKY

Soloist at the Symphony Concerts Next Thursday Afternoon and Saturday Evening

Transcript Dec 19/36

WIDOW TELLS MacDOWELL STORY

Sun ~~Adv.~~ Dec 20

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It was told at the Hall yesterday for the first time by the composer's widow, Mrs. Marianne MacDowell, a small silver-haired lady, 75 years old, dressed in a dark coat and an old-fashioned mauve-colored hat.

Standing by a show case where manuscripts of her husband's compositions were on exhibit, she talked to reporters and posed, somewhat bashfully, for pictures.

SHOWS MANUSCRIPTS

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"We had to pawn my silverware in order that he could write that," she said. Then she smiled, as reporters picked up their pencils and started to write hurridly. "It was in 1884, the year we were married. We were very poor.

"We were living in London, and had attended several performances of "Much Ado About Nothing," in which Henry Irving and Ellen Terry were appearing. The performance thrilled my husband and inspired him to start work on the concerto, but we were too poor to continue going to the theatre.

"But my husband and I decided that he needed the inspiration, so we pawned the silverware—heirlooms from my family. Before we pawned them, though, my husband made careful drawings of each piece. Some day, he told me, we would be rich, and then we could have the set made up again.

"But we never made enough money," she added, smilingly.

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One of the reporters pointed to a copy of "Long Ago, Sweetheart," a song for which MacDowell wrote both words and music in 1898.

"Was there anything personal in that?" she was asked.

"We had been married nearly 15 years when it was written," she said. "I guess there was something personal in it.

"My husband and I were both temperamental, you know, but we proved that it was possible for two temperamental persons to live together a long time—happily."

MacDowell died in 1908, following a nervous breakdown. He is most famous for his "Woodland Sketches," in which, for the first time in the history of American music, original native Indian themes were used.

KEENE, N. H.
SENTINEL

DEC 19 1936

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MacDowell's Widow, at Concert Here, Recalls How Concerto Was Written

Her Dec 20

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"We were very young—23—and poor in those days," said Mrs. MacDowell, during the intermission. "We had just been married in America and had returned to London to live.

"Soon after we settled, John Irving and Ellen Terry opened a two weeks' engagement and we were determined to see them at any cost, poverty or no. When no other means could be found, we pawned some silver heirlooms I had been given by my family as a wedding gift, but not until MacDowell (she always refers to him so) had made sketches of them, so we could have duplicates made when we got rich.

"NEVER GOT RICH"

"One night, after we returned form a performance of 'Much Ado About Nothing,' MacDowell sat down and began making musical sketches based on the airy movement of the play. At the time, he intended them to be the theme of a symphonic poem or a comedy number, but he finally changed his mind and incorporated them as the second movement of the concerto.

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Friday afternoon's symphony concert marked the anniversary of MacDowell's birth on Dec. 18, 1861. At the age of 15 he went to Paris to study and while there met Marian Nevins of New York, who studied with him. Upon her return to this country in 1884 he followed and married her. They then returned to Europe and lived there until he came to Boston in 1888. Eight years later he accepted a professorship in music at Columbia University, where he continued until his retirement in 1904. He died in 1908 after a three-year illness.

Speaking of her life with the composer, Mrs. MacDowell said, "We proved that two temperamental persons can get along. When he wrote 'Four Songs' we had been married 24 years and had been happy all the time."

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Symphony Concert Series

Trav Dec 26

By WILLIAM T. CHASE, Jr.

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The fact that there was a general feeling of dullness to the proceedings did not necessarily imply that they were not interesting. Quite the contrary. The Debussy, especially, had the superficial appearance of monotony because of its sustained mood of exalted mysticism. Actually it was an extremely clever and brilliant composition, perfectly suggesting the ancient sufferings of a Christian martyr. It was hard, brightly metallic music—with frequent use of muted strings, three harps, and woodwinds—and its beauty was never marred by overdoses of sentiment. The incidental music yesterday used only a very small portion of the d'Annunzio text and the plot of the play was not brought in to any considerable extent.

However, this was all to the good. The play itself lacked dramatic effect and it was the Debussy score that was really worthy of attention. Dr. Koussevitzky conducted "Le Martyre de Saint Sebastien" superbly. The orchestra was at its best and the Cecilia Society chorus gave a very fine account of themselves, thanks to their capable leader, Mr. Fiedler. Mme. Averino sang the solo portion admirably. The score contained many difficulties, but this artist overcame them with the ease and the taste we have now come to expect from her.

The Dvorak concerto was an agreeable, emotional, almost lush score, with plenty of display passages. None the less it was certainly too long, each of its customary three movements seemingly being about equal to a full concerto. Mr. Piatigorsky played it magnificently and was given excellent support from Dr. Koussevitzky and the orchestra. His tone was always delightful and his technique was without limitations. The concert will be repeated tonight. Next week there will be an all Russian program with Sergei Rachmaninoff as piano soloist.

NEW YORK, N. Y.
TIMES

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There is something unwholesome about these mixtures of mysticism and sensuality. Wagner was fond of them. "Parsifal" is a supreme example. "Le Martyre" is a Debussyan "Parsifal"; to paraphrase George Moore, holy water in a French wine cask.

Would the piece make a better impression with the stage action? Possibly, but it is doubtful. More likely these things are a matter of temperament. To enjoy musical works in which an honest emotion is as impossible as a simple triad, one probably needs a taste for the decadent.

The performance was excellent.

rts

Dec 26
Chris. ~~Sci.~~ Monitor

LEWISTON, ME.
SUN

DEC 19 1936

Music and The Drama

BOSTON SYMPHONY HONORS MacDOWELL

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Mrs. MacDowell, widow of the composer who died Jan. 23, 1908, was expected to attend tomorrow evening's performance, when the concerto will be repeated. She lives in Boston.

It was the first time the Boston orchestra has played this MacDowell concerto since 1919. When, curiously enough, Goding, a Bostonian now on the faculty of the New England Conservatory, also was soloist, making his debut with the orchestra under Dr. Karl Muck, conductor. Today's also was his first appearance with the orchestra since that time.

Arthur Foote, 83-year old American composer and friend of MacDowell, attended today's concert and heard the orchestra, under Dr. Serge Koussevitzky, play his own Suite in E major for string orchestra. Foote lives in nearby Newton. Brahms' Fourth Symphony completed the program.

RACHMANINOFF'S HANDS.

A remarkable study of the hands of the pianist, Rachmaninoff. He plays with the Symphony Orchestra at Symphony Hall, Jan. 1-2.

Post

136

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Would the piece make a better impression with the stage action? Possibly, but it is doubtful. More likely these things are a matter of temperament. To enjoy musical works in which an honest emotion is as impossible as a simple triad, one probably needs a taste for the decadent.

The performance was excellent. Dr. Koussevitzky lavished care on it, and the players and singers responded eagerly. So far as memory can be trusted, the chorus did rather better than on the former occasion. Mme. Averino, though not in her best voice, sang with her customary musical intelligence.

The Dvořák Cello Concerto had been absent so long from Boston Symphony programs as to be essentially a novelty. It was last played at these concerts nearly 20 years ago. Revived, it proved to be tuneful and conventional; of interest chiefly as a vehicle for the virtuosity and the superb art of Mr. Piatigorsky.

L. A. S.

rts

LEWISTON, ME.
SUN

DEC 19 1936

News

Secretary Class at Bates

RACHMANINOFF'S HANDS.

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Symphony Concert --- News and Comment Concerning

Paired Debussy and Dvorak Complete Lengthy Program

Piatigorsky, Orchestra and Vocal Forces Excel in a Matinee of Curious Contrasts

By Moses Smith

According to conventional standards the program which the Boston Symphony Orchestra, under Serge Koussevitzky, presented in Symphony Hall on Thursday afternoon and which it will repeat tonight is unusual. It contains only two numbers, each of them long—Debussy's music to d'Annunzio's play, "Le Martyre de Saint-Sebastien," and the Dvorak 'Cello Concerto, with Gregor Piatigorsky for distinguished soloist. But Dr. Koussevitzky has long ago made evident that he does not hold to the conventions as regards program-building. And he undoubtedly convinced a large portion of the Bostonian concert-going public that some of these conventions have quite lost their value.

But by almost any reasonable standard it would seem that this week's program is slightly preposterous. It is a not unreasonable demand that a conductor, in arranging a symphony program, should order his selection according to some artistic plan, whether of unity or discreet contrast of style, emotional effect and so forth. The program in question devotes an hour to music of an exceedingly civilized, subtle even decadent sort. With a stroll in the lobby for interlude the listener is then asked to hear another long work, containing music of naively emotional quality. The mood that has been carefully built up by the joint efforts of playwrights, composer and performers is thus rudely shattered by the projection of an assortment of emotions quite incompatible with the first.

It is not intended to convey the argument that the Dvorak Concerto was not worth reviving after almost two decades of desuetude. But it ought not to be played at the same concert with the Debussy score. Besides, the program is too long. And the answer that there is no obligation on the listener to stay through is not sufficient. To walk out in the middle of the Concerto, as a considerable number did at the Thursday matinee, can be construed as not merely a discourtesy to the performers but also an annoyance to those members of the audience who remain. To come in midway in the performance of "The Martyrdom of Saint-Sebastian" invites the same objections.

Programs limited to a single number of two are almost always dangerous for the reasons set forth. By the same token they should be carefully considered before they are offered. When a soloist is scheduled to play at a given concert and when his selection is more or less set—as was probably the case this week—it is the task of the conductor to build the rest of the program around the determined portion. Dr. Koussevitsky, we know, had set his mind and heart on reviving the Debussy score this season. What I have tried to indicate is that if Piatigorsky and the Dvorak Concerto were scheduled for this week's concerts, the music of Debussy ought to have been reserved for another week.

* * *

Mr. Burk's program notes point out in some detail how concerned Dvorak was lest his publisher change or delete any of his manuscript for the 'Cello Concerto. The composer, as it seemed on hearing the work on Thursday, need not have been so fussy. The element of repetition, which was carried to great lengths in music of the nineteenth century, is oppressive in this Concerto, which could be considerably cut to advantage. Development in the real sense —as in the music of Beethoven, for instance—was not one of Dvorak's strong points. He "developed" a theme too often by restating it in another key—sometimes in the same key.

To retain the interest of the musical mind Dvorak employed more effectively his admittedly strong melodic gifts. He was a sufficiently national composer, too, so that his themes are often more characteristic than in the general run of nineteenth century Romanticism, strongly influenced as the latter was by the German school. But the tunes of Dvorak are often trivial as well. No matter how much heart-ache this music may have caused the composer during the process of its creation, the listener nowadays must not take it too seriously, since it will not stand too close inspection. Rather listen to it as a tuneful, even displayful piece that makes enormous demands on the soloist.

Piatigorsky, who, as the toastmasters say, needs no introduction here, disposed of the difficulties with his customary ease and despatch. The rapid finger-passages were played with the greatest of precision and articulation. Perhaps the Piatigorsky tone did not have its usual depth and fullness at such times. But speed in passage-work and fullness of tone are almost of necessity related to each other in inverse ratio. In the slower, more songful places, Piatigorsky's tone had its familiar opulence. As to details of style and interpretation the 'cellist was once again master of his instrument, authoritative in his declamation. The conductor and orchestra were essentially at one with him.

* * *

It was a beautiful performance of "The Martyrdom of Saint-Sebastian." The Cecilia Society chorus, trained by Arthur Fiedler, sang with splendidly modulated tone, rhythmic accuracy and reasonably faithful enunciation of the French text. The chorus seemed to be prepared for the minutest demand of the conductor and of the composer. Olga Averino, the Boston soprano, was equally happy in the solo passages. These were delivered so purely and musically, with so delicate a distillation of the Debussyan essence, that it is hard to imagine how a better choice of soloist could have been made. The ease of Mme. Averino's singing was deceptive. Many may have failed to perceive how really daring—as well as remarkably successful—were some of her "effects."

The orchestra played with that assortment of technical and tonal virtues and style which, under Dr. Koussevitzky's direction, makes it an ideal instrument for music by Debussy. If occasionally it lacked quite the precision of the vocal performers the reason may have been either that Dr. Koussevitzky demanded the impossible or that he was himself so engrossed by the music as to deprive him momentarily of some of his executive powers.

There can be no question, though, that the performance as a whole notably realized the possibilities of the Debussyan score, to the extent that they can be realized in a concert performance. For wondrously as this mystical music made its successive impressions on Thursday, a degree of monotony was inevitable without the stage spectacle to assist. Furthermore, one heard in immediate succession excerpts that, in the theater, would be separated by explanatory comment and action; excerpts that were not intended to sound, one after another, so rapidly in the ears. In preference, it would almost seem, that barbarous institution known as a reader might be employed. At least, this procedure would serve the purpose of giving the listener respite in preparation for another mood.

How large a section of the usual symphonic audience really enjoys the experience of Debussy's strangely beautiful music it is hard to say. But the work is something that ought to be experienced—even in the concert hall—a few times in a life. To play it as regularly as every two or three years would be almost disastrous. But there can be few to quarrel with a conductor who schedules a performance of "The Martyrdom of Saint-Sebastian" at rare intervals.

An Artist Pauses for Contemplation

SERGEI RACHMANINOV

Eminent Pianist and Composer, Who Will Play the Solo Part of His Rhapsody on a Theme of Paganini at the Symphony Concerts Next Friday and Saturday.

---

be given at the Hotel Statler on Jan.

Heard Dec. 31

Serge Rachmaninoff, great Russian pianist, who will be the soloist at the regular Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra at Symphony Hall this week. He will play for the first time in Boston his "Rhapsody on a Theme of Paganini.

RACHMANINOFF WITH BOSTON SYMPHONY

Sergei Rachmaninoff will be the distinguished soloist at the next regular pair of concerts by the Boston Symphony Orchestra to be given in Symphony Hall next Friday afternoon and Saturday evening. The Russian composer-pianist will be heard in the first Boston performance of his Rhapsody for Piano and Orchestra on a theme of Paganini. This work, which is a set of variations, was composed in 1934 and has been performed many times in other cities.

Serge Koussevitzky will present an all-Russian program on this occasion, beginning with Tchaikovsky's Overture Fantasia after Shakespeare's "Romeo and Juliet." The closing number will be Rimsky-Korsakov's symphonic suite, "Scheherazade," which has not been performed at these concerts since 1933.

NEWS OF THE WORLD OF MUSIC

Dec. 27/36

Concerning The Future Symphony Programmes

BY WARREN STOREY SMITH

If Dr. Koussevitzky's Christmas programme seemed in the main a bit solemn for the occasion, the list he has prepared for the concerts of January 1 and 2, 1937, is in part festive and in part eventful. Then for the first time in Boston there will be performed by the Symphony Orchestra and the composer himself Serge Rachmaninoff's Rhapsody on a theme of Paganini. This work, in the form of a theme and variations, was composed in 1934 and has been played many times in other cities. The other items on an all-Russian list are Tchaikovsky's Overture-Fantasy "Romeo and Juliet" and Rimsky-Korsakov's "Scheherazade" suite, which our orchestra has not played since 1933 and in which, under Dr. Koussevitzky's direction it especially excels.

* * * *

In the columns of the New York Times certain correspondents have been protesting the relative lack of cheerfulness in "good" music. To those who complained that the great composers were gloomy souls another correspondent, Mr. Edward E. Fuchs, replies that "with few exceptions most of the so-called 'popular' music is so sad, so horribly pathetic, so filled with tears, anguish and tragedy, that the old masters, Rossini, Donizetti, Mozart, Gounod, Verdi and Wagner, are by comparison rollicking playboys."

It is true enough that music designed to appeal to the general taste is frequently mournful. There is the flood of "torch" songs, the "Prisoner's Song," the "Suicide Song" from Budapest, there are the cowboy songs and other ditties of a nostalgic or dolorous cast. But in our mothers' or grandmothers' day the trend was still more dismal. Consider such gems as "Ben Bolt," "Strangers Yet" and "The Old Sexton" with its touching refrain, "I gather them in." And such lachrymosities were the rule, not the exception.

In his case for the more substantial composers Mr. Fuchs might well have mentioned Haydn, the most consistently cheerful of them all. And of course the gayest music in the world comes from the composers of legitimate comic opera, not only Rossini and Donizetti but Offenbach, Auber, Johann Strauss, Von Suppe and many others. Martin Luther did not think that the devil should have all the good tunes. Certainly the ballad-mongers, song-smiths and toe-teasers have no monopoly on the cheery ones. Even

Brahms and Beethoven wrote their Second Symphonies, and the latter his Seventh and Eighth.

* * * *

It is the custom in this country to cover such things as the opening night of an opera season from the news angle as well as the musical one. But the London Daily Mail went a step farther recently and let its "social editress" discuss a new conductor, Karl Boehm, who directed a performance of "Tristan," given by the Dresden State Opera Company at Covent Garden. Dr. Boehm as "crouching like a cat over his orchestra." Later comes this:

"At times during the opera he seemed lulled into sleep by the quiet throbbing of the strings, but suddenly he would leap forward, fling out an arm to bring in some fresh instrument, and by a secret code of his own convey to the singer a different cue by a flick of three fingers.

"There were moments when he would sit back and rest his tiny, pencil-like baton on the score, only tapping it lightly to indicate the rhythm.

"Suddenly he would be galvanized into action, jump from his seat, and reach over the orchestra with a huge, sweeping movement which was even more dramatic than the action on the stage."

Many composers who now have more need for publicity than has Igor Stravinsky might well envy that Russian's faculty for getting in the news. Arriving in New York the other day, Mr. Stravinsky told the reporters that his latest score is a ballet, "Card Game in Three Deals," based upon a game of poker. This ballet, to be produced at the Metropolitan Opera House next spring by the American Ballet, under the direction of George Blanchine, will require for its setting a double stage, the players above, the impersonated cards below.

* * * *

On Wednesday evening the State Symphony Orchestra, conducted by Leopold Podolsky, will play at the Burke School Auditorium.

The concerts of the Boston Symphony on Friday afternoon and Saturday [illegible] above.

adv Dec. 27/36

Symphony in Holiday Mood

By Ruth Marsters

Music Editor

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PIATIGORSKY'S strong individuality as an artist is a point with which some will quarrel, many applaud, and none deny. It was, therefore, a matter of no small moment among his followers to see just what he would do with the Dvorak Concerto—interest in this far exceeding that which in other cases might be applied to the music itself.

For what Piatigorsky did, we can find no better word than unique. The Allegro was played, not allegro, but at various tempi in an effort to make interesting a movement which musically is somewhat lacking in this respect.

For an artist to take such liberties is bad, simply because it doesn't work. The performer is, after all, entirely subject to the composer, whether he likes it or not. No amount of embroidery on a poor idea will make it a good one—quite. If it were possible, Piatigorsky could do it, for the beauty of tone, the exquisite phrasing, the vitality which are his are unsurpassed in kind.

His playing exacts a breathless attention, each phrase seems to possess a penetrating significance, but while these qualities made of the Adagio ma non troppo a thing of unforgettable beauty, the Allegro was not resolved into completeness of musical form.

One could have desired no finer performance than that given the Finale: Allegro moderato.

The orchestra, under Dr. Koussevitzky's skillful baton, was in complete accord with the soloist throughout.

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THE DEBUSSY music, with which Dr. Koussevitzky opened the program, was marvelously performed. The Cecelia Society (Arthur Fiedler, conductor) assisting in the performance, lent its best efforts. Olga Averino, singing the soprano solo, gave a sensative performance of the difficult score. The orchestra was superb.

The music itself is of the magic substance which was Debussy at his best.

Written around the Mystery Play of Gabriele d'Anunzio, the work was commissioned by the dancer Ida Rubinstein, and first performed in Parin in 1911.

It is written in five sections, "The Court of Lilies," "The Magic Dancer," "The Council of the False Gods," the "Broken Laurel," and "Paradise."

With what marvelous imagination Debussy has wrought this music, creating atmosphere, mood and color, combining Gregorian chants with Oriental melodies and rhythms, blending the austerity of Christian martyrdom with pagan poetry!

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WILMINGTON, DEL.
NEWS
Dec. 19.36

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Box office and miscellaneous earned incomes range from a high of 86 per cent to a low of 35 per cent of the annual budget, with an average of 66 per cent for the group. The largest earned incomes were reported by the Boston, New York, Philadelphia, and Chicago orchestras.

Three of the orchestras meet deficits through endowment funds, the others being sustained by maintenance funds raised each year and, in a few cases, supplemented by special gifts.

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It was the "sexless grace" of Ida Rubinstein that first gave the Italian poet the idea of his drama. Bakst designed costumes and settings, and the self-styled "lazy" Debussy completed his score in two months of intense concentration. Miss Rubinstein played the part of the Saint at the first performance, just twenty-five years ago. Seldom given since, the work remains far more successful in the concert-room.

D'Annunzio's play is divided into five acts, each bearing a title. Thus, the first section, called "The Court of Lilies," begins with a prelude describing the exaltation of the Christian soul, proceeds with an exposition of the tortures of two Christian maidens chained to pillars. Sebastian, chief of the archers of Diocletian, encourages the sufferers by his ecstatic dance on the burning coals in which are mirrored both the pain and the joy of martyrdom. After a hymn glorifying the heavenly power, Sebastian shoots an arrow into the air. His holiness is proved by the failure of the missile to return to earth; and the act concludes with a vision of an angelic chorus and a proclamation of celestial joy.

"The Magic Chamber" is depicted in the prelude to the second act. Behind a mystic door are hidden magicians and astrologers whose esoteric truths decipher the future. Sebastian symbolically batters down the door. The new power of Christianity rises behind it. The music portrays the battle of Christ's teaching and heathenism. A young maiden whom Sebastian has converted is tortured to death.

The introduction to the third act is a brilliant fanfare for "The Council of False Gods." In the presence of the Emperor, Sebastian refuses his honors and mimes the ascent of Christ to Calvary. Not a word is spoken. It is to the music that the task is given, and only after several minutes is the chorus of endless suffering and limitless pity sounded. The actual martyrdom takes place in the fourth act, where Sebastian is bound to the cross while archers of his own troup fill him with arrows. Again the task of describing his pain and his spiritual resignation is left to the orchestra and chorus, and here it is, in "The Broken Laurel," that d'Annunzio's principal idea may be found, borrowed from the Renaissance poet, Veronica Gambara:

"I say unto you, I say unto you,
He that wounds me the more deeply, the more deeply loves me."

The fifth act pictures Sebastian's rising to Paradise. Chorus and orchestra suffice for the complete presentation. Particularly in this part of the work do we recognize the success of Debussy's intention to simplify his choral writing so that it may as nearly as possible attain to a pure movement at once the opposite of the harmonic and polyphonic writing in "Boris Godunoff" and "Die Meistersinger," respectively. Although both these works influenced him strongly, it is Wagner's "Parsifal" that has been most often chosen for comparison—Debussy's "Parsifal," it has been said, has never found its Bayreuth. Throughout, the most important part of the musical texture is given to the three harps and wind instruments.

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The only other piece on this week's program will be the Violoncello Concerto of Dvorak with Gregor Piatigorsky as soloist in the work that made his reputation in America. Not played here since 1917, the concerto is in the usual three movements that tradition has decreed for the form. It is at once symphonic and displayful in character.

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The music, much of which in its early days may have been as "difficult" for the public as the most abstruse tonal concoctions of Stravinsky and Berg today, has by now taken on a mellow tinge for most of us, something that the Germans would call gemuetlich. The list began with Weber's "Oberon" Overture, proceeded to Schumann's Fourth Symphony in D minor and ended with three excerpts from the works of Richard of Bayreuth — "A Siegfried Idyl," "Forest Murmurs" from "Siegfried" and the Overture to "Tannhaeuser." The Idyl was chosen wi for the first played (and Cosima Wagner on Christmas Day, sixty-six years ago.

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Especially in the performance of the Symphony one noted an easy-going air that was altogether welcome. Perhaps the playing did not reach quite the pitch of perfection the conductor and orchestra have commanded on other occasions. though there was little ground for complaint even on that score. But the performers seemed so agreeably relaxed that the music-making took on the most natural appearance in the world—and also the most natural sound. Schumann's prolixity presents notorious difficulties both for his interpreters and his listeners. But yesterday the whole Symphony seemed quite inevitable. One would not have erased a note. This was certainly the finest kind of tribute to Dr. Koussevitzky and his musicians.

M. S.

HOLYOKE, MASS.
Transcript Telegram

DEC 19 1936

BOSTON—Written more than a half-century ago, the second piano concerto of Edward McDowell, known to millions of music lovers as composer of "To A Wild Rose," may have been the real beginning of modern "jazz." This possibility was revealed today by Dr. Serge Koussevitsky after his Boston Symphony orchestra, with Howard Goding as soloist, had revived the concerto in tribute to the 75th birthday anniversary of MacDowell, who died in 1908. "It is like jazz," said Koussevitsky, pointing out that the composition's second movement contained syncopated rhythm and blue notes—which he referred to as dissonances—similar to those found in Gershwin's "Rhapsody in Blue."

SUN-TELEGRAPH

ROCHESTER, N. Y.
TIMES UNION
Dec. [illegible]

138

lharmonic to Play Symphony Premiere

The Rochester Philharmonic Orchestra is to have the honor Thursday afternoon, Jan. 7, of giving the world premiere of a major symphony by one of the foremost of the younger modern composers.

It will be the Third Symphony by Nikolai Berezowsky, former member of the Kroll Sextet. Jose Iturbi will conduct.

The composer's personal friendship with Iturbi, plus the high regard in which he holds the local ensemble is said to have been responsible for the request to give the world premiere. Heretofore, the Boston Symphony Orchestra has given the first performance of his works.

In addition to the Berezowsky composition, Iturbi has included symphonies by Haydn and Mendelssohn on the matinee program. Ravel's second "Daphnis and Chloe" Suite also will be given.

Rachmaninov to Play His Rhapsody Here Next Week

The program for the Boston Symphony concerts on Friday afternoon (New Year's Day) and Saturday evening of next week will consist entirely of Russian music. It will begin with Tchaikovsky's "Romeo and Juliet" and end with Rimsky-Korsakov's "Scheherazade." In between will come, for the first time in Boston, the Rhapsody on a Theme of Paganini for piano and orchestra, by Serge Rachmaninov. The soloist will be the eminent pianist-composer himself.

Koussevitsky, Boston Orchestra Acclaimed

By FRED J. LISSFELT

The matinee of the Boston Symphony Orchestra yesterday afternoon in Syria Mosque drew a capacity audience which accorded Koussevitsky the greatest ovation I can remember in our concert halls. Both he and the players had to respond repeatedly to the storm of applause, and never before has it been better deserved.

Tension broke at the end of Ravel's second suite to "Daphnis and Chloe," the original performance of which induced the French government to pay Koussevitsky its highest recognition for merit in the arts. There was the acme in skill as director, in displaying the ultimate possibilities of color, rhythm and tone in the modern orchestra.

The opening Handel Concerto Grosso in G minor displayed again the cold clarity of musical percepttion which this director can evoke from his players. In the prelude to "Lohengrin" for the first time I have heard a convincing tonal depicting of the miracle Richard Wagner tried to imply with the coming of the "Swan Knight." The Mendelssohn arrangement of his own Sherzo from the Octet Op. 20 was rather a weakling in robust company.

Koussevitsky's reading of the Beethoven Fifth Symphony must have been a surprise to many. Only in the opening theme could one sense the impetuous Russian musician: In straightforward German manner he read this beloved work and kept it quite clear of the maudlin sentiment most directors feel especially towards the Andante.

DELPHOS, O.
HERALD

DEC 19 1936

IS MEMBER OF BOSTON SYMPHONY ORCHESTRA

Louis H. Huber, Jr., formerly of Delphos, is a member of the New England Conservatory of Music Symphony orchestra, Boston, Mass., which broadcast a program of special Christmas music Saturday afternoon at 2:00 o'clock, EST, over the NBC network.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 24 1936

Boston Symphony Here Jan. 7

On its second New York visit of the season, the Boston Symphony Orchestra, under Serge Koussevitsky's direction, will play Arthur Foote's suite for strings; Clementi's symphony in D major, and Brahms's fourth symphony Thursday night, January 7, in Carnegie Hall. The program for Saturday afternoon, January 9, will include the music of Stravinsky's ballet, "Le Baiser de la Fée," MacDowell's second piano concerto, with Howard Goding as soloist, and Cesar Franck's symphony.

Note: — December clippings continued at beginning of month of January 1937 —

Ledr Dec. 27/36

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M. S.

Rachmaninov to Play His Rhapsody Here Next Week

The program for the Boston Symphony concerts on Friday afternoon (New Year's Day) and Saturday evening of next week will consist entirely of Russian music. It will begin with Tchaikovsky's "Romeo and Juliet" and end with Rimsky-Korsakov's "Scheherazade." In between will come, for the first time in Boston, the Rhapsody on a Theme of Paganini for piano and orchestra, y Serge Rachmaninov. The soloist will be the eminent pianist-comoser himself.

ROCHESTER, N. Y.
TIMES UNION

Dec. [illegible]

Philharmonic to Play Symphony Premiere

The Rochester Philharmonic Orchestra is to have the honor Thursday afternoon, Jan. 7, of giving the world premiere of a major symphony by one of the foremost of the younger modern composers.

It will be the Third Symphony by Nikolai Berezowsky, former member of the Kroll Sextet. Jose Iturbi will conduct.

The composer's personal friendship with Iturbi, plus the high regard in which he holds the local ensemble is said to have been responsible for the request to give the world premiere. Heretofore, the Boston Symphony Orchestra has given the first performance of his works.

In addition to the

HOLYOKE, MASS.
Transcript Telegram

DEC 19 1936

BOSTON—Written more than a half-century ago, the second piano concerto of Edward McDowell, known to millions of music lovers as composer of "To A Wild Rose," may have been the real beginning of modern "jazz." This possibility was revealed today by Dr. Serge Koussevitsky after his Boston Symphony orchestra, with Howard Goding as soloist, had revived the concerto in tribute to the 75th birthday anniversary of MacDowell, who died in 1908. "It is like jazz," said Koussevitsky, pointing out that the composition's second movement contained syncopated rhythm and blue notes—which he referred to as dissonances—similar to those found in Gershwin's "Rhapsody in Blue."

SUN-TELEGRAPH

Koussevitsky, Boston Orchestra Acclaimed

By FRED J. LISSFELT

The matinee of the Boston Symphony Orchestra yesterday afternoon in Syria Mosque drew a capacity audience which accorded Koussevitsky the greatest ovation I can remember in our concert halls. Both he and the players had to respond repeatedly to the storm of applause, and never before has it been better deserved.

Tension broke at the end of Ravel's second suite to "Daphnis and Chloe," the original performance of which induced the French government to pay Koussevitsky its highest recognition for merit in the arts. There was the acme in skill as director, in displaying the ultimate possibilities of color, rhythm and tone in the modern orchestra.

The opening Handel Concerto Grosso in G minor displayed again the cold clarity of musical percepttion which this director can evoke from his players. In the prelude to "Lohengrin" for the first time I have heard a convincing tonal depicting of the miracle Richard Wagner tried to imply with the coming of the "Swan Knight." The Mendelssohn arrangement of his own Sherzo from the Octet Op. 20 was rather a weakling in robust company.

Koussevitsky's reading of the Beethoven Fifth Symphony must have been a surprise to many. Only in the opening theme could one sense the impetuous Russian musician. In straightforward German manner he read this beloved work and kept it quite clear of the maudlin sentiment most directors feel especially towards the Andante.

DELPHOS, O.
HERALD

DEC 19 1936

IS MEMBER OF BOSTON SYMPHONY ORCHESTRA

Louis H. Huber, Jr., formerly of Delphos, is a member of the New England Conservatory of Music Symphony orchestra, Boston, Mass., which broadcast a program of special Christmas music Saturday afternoon at 2:00 o'clock, EST, over the NBC network.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 24 1936

Boston Symphony Here Jan. 7

On its second New York visit of the season, the Boston Symphony Orchestra, under Serge Koussevitzky's direction, will play Arthur Foote's suite for strings; Clementi's symphony in D major, and Brahms's fourth symphony Thursday night, January 7, in Carnegie Hall. The program for Saturday afternoon, January 9, will include the music of Stravinsky's ballet, "Le Baiser de la Fée," MacDowell's second piano concerto, with Howard Goding as soloist, and Cesar Franck's symphony.

Note: — December clippings continued at beginning of month of January 1937 —

MUSIC

Herald Dec. 25

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 10th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Olga Averino, soprano, and the Cecilia Society Chorus (trained by Arthur Fiedler) assisted in the first part of the program. Gregor Piatigorsky, 'cellist, was the soloist in the last half. The program was as follows:

Debussy
Music from "Le Martyre de Saint Sebastien," mystery play by Gabriele d' Annunzio.
Dvorak
Concerto for 'cello in B minor Op. 104.

When Gabriele d'Annunzio began to write his play about Saint Sebastien he took a house in France and furnished it with objects about the Christian martyr and works of art that would put him in the right state of mind. Even the air was subtly perfumed with incense. Moreover he studied the archaic side of French letters, the "Fabliaux" and the "Chansons de geste" among others. It is impossible for an audience listening to Debussy's music to be so saturated with atmosphere, but it is advisable that the music be contemplated in a rather different spirit than is brought to bear on the ordinary symphonic program.

Philip Hale believed that it was impossible to enjoy the music away from the stage. Others have felt that the stage is quite unnecessary and that the music can stand alone. It is certainly true that the very small amount of d'Annunzio's text which is set leaves one hopelessly in the dark as far as the action of the drama is concerned. But the play is itself undramatic and is extraordinarily hard to read, not only because of the archaisms but also because of the unrelieved mood of mystical exaltation.

No doubt it is this that makes Debussy's music seem monotonous, although actually it is contrasted with great subtlety and varied with infinite resource. It might, as a concession to the audience, be almost better to leave one movement out. But which? No, it is worth listening to as a whole, even if the mind occasionally wanders during the performance. For Debussy has here captured the feeling of the past and the sorrows of religious martyrdom, as surely as Wolf succeded in some of the songs from the "Spanisches Liederbuch."

One could almost say that the words don't matter and that it is only the penetration of Debussy's music into the emotions of spiritual exaltation and pity and sorrow that counts. The beauty is unquestionably austere; and naturally Debussy did not compose music about a Christian martyr that would have done duty for a faun or for the strange voluptuousness of the "Chansons de Bilitis." As an artist he was giving voice to the thoughts—in music—that the play had inspired in him. When he had words to set he did so with unfailing artistry. But the music is his own and must in the end be considered apart from the dubious qualities of d'Annunzio's play, just as the opera "Peleas et Melisande" is beyond Maeterlinck.

Dr. Koussevitzky conducted an exceedingly fine performance of this moving and strange score. The chorus, which had been well trained by Mr. Fiedler, sang splendidly. Mme. Averino, always an artist of exceptional feeling and taste, sang the difficult music allotted to her superbly. The orchestra played with the utmost sensitiveness for the instrumental beauties of the music. It was also wise to place the Saint Sebastian music first on a long program, where it could be heard to best advantage.

Dvorak's Concerto is obvious music of considerable lyric charm but with it boring moments. The conclusions in particular are interminably prolonged. Mr. Piatigorsky played this work with consummate skill and brought out every possible effect. We only question the peculiar muted tone of his instrument, which gave the impression that he was playing from another planet. It is not an unpleasant sensation in listening, for the tone is lovely to hear. And the artist's ability is extraordinary.

The concert will be repeated tomorrow night. Next week Sergei Rachmaninoff will be the soloist in his own Rhapsody on a theme of Paganini. The other works on the program will be Tchaikovsky's "Romeo and Juliet" Overture and Rimsky-Korsakov's "Scheherazade."

NORWICH, CONN.
BULLETIN

Dec. 19/36

The Boston Symphony orchestra observed the 75th birthday anniversary yesterday of the late Edward MacDowell by playing the noted American composer's Piano Concerto No. 2 with Howard Goding as soloist.

MUSIC

Globe Dec. 25

SYMPHONY HALL

Boston Symphony Orchestra

The afternoon concert this week by the Boston Symphony was put ahead to Thursday, since Christmas Day is essentially a home-and-fireside holiday. But Dr Koussevitzky made no concessions to convention in a week when casual concertgoers for the most part are occupied with other concerns than music. He assembled one of the most novel programs of the season in which were paired Debussy's music to the play of D'Annunzio, "The Martyrdom of St Sebastian" and the Cello Concerto of Dvorak.

This late score by Debussy is almost never heard nowadays; it is to the initiative of Dr Koussevitzky that Bostonians are in debt for the first complete concert performance here in 1930. The Dvorak Concerto has been missing from Boston Symphony programs for nearly 20 years.

Gregor Piatigorsky, young Russian virtuoso, played with his customary dazzling technic and consummate artistry the solo portion of the Concerto. The solos for soprano in "The Martyrdom of St Sebastian" were sung by Olga Averino; the chorus was that of the Cecilia Society, trained by Arthur Fiedler.

Difference of opinion has persisted regarding the quality of Debussy's score. Some profess to find it a composition made to order, others consider Debussy to have here created the great masterpiece of his later years. For one listener the truth lies between these extremes.

"The Martyrdom of St Sebastian" surely does not represent the Debussy of the Nocturnes, "Pelleas and Melisande," or "Le Mer." He abandoned his subtly evocative orchestra of these previous masterpieces for a style of little color and of austere musical thought. In a sense "The Martyrdom of St Sebastian" is among Debussy's least characteristic work. It may be a graphic tonal counterpart to the mood of D'Annunzio's play when the whole is given in stage performance (though to this reviewer the text is hardly more than decadent fustian), but in concert performance the score must rest upon its merits purely as music.

For inordinate length and occasional monotony Debussy may justly be reproached, even if he was bound by the text. The instrumental preludes are by far the most impressive portion. Here Debussy was in his real element, dealing with a medium of which he was a master, and here he revealed more of his own individuality. The exotic style of the soprano solos does exercise a peculiar fascination, but they are pallid when compared to Debussy's orchestra. The writing for chorus lacks flavor, save for the "Seraphic" chorus of Part 1 and that of the Women of Byblos.

Mme Averino seemed to be singing through a cold. Nevertheless her tones were clear and she delivered her part with excellent taste. The choral singing was adequate. Dr Koussevitzky's interpretation bespoke how zealously he had prepared the work.

After "The Martyrdom of St Sebastian," the Dvorak Cello Concerto was nothing less than exhilarating, paradoxical as this may seem. A pronounced racial tang pervades all three movements, as if Dvorak had been intent upon fitting folk melodies to a sophisticated style.

The rhythms are lively, the melodies infectious if not distinguished, and the whole work testifies to Dvorak's attainments as a technical craftsman. Harmonic and orchestral Wagnerisms crop up, but for that matter few creative musicians of Wagner's time were not affected by the overpowering genius of Richard I.

Mr Piatigorsky's virtues are too well known by reason of his several appearances with this orchestra to need retelling. Again he astonished by the agility of his playing, his silken tone, and the mingled elegance and vitality of his style.

Next week Sergei Rachmaninoff will be soloist in the first Boston performances of his own Rhapsody for Piano and Orchestra on a theme by Paganini. The program will be wholly Russian and will include the "Romeo and Juliet" Overture-fantasia of Tchaikovsky and the "Scheherazade" by Rimsky-Korsakoff.

C. W. D.

AMARILLO, TEX.
NEWS

DEC 18 1936

OIL MAN KILLED

SAN MARCOS, Dec. 17 (U.P.)—John S. Storey, 40, Lockhart oil man, was found dead last night beside his wrecked automobile, seven miles west of San Marcos.

In pre-war days Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was both conductor and financial backer of his own symphony orchestra in Russia.

DEBUSSY'S MUSIC BY SYMPHONY

Post. — Dec. 25/36

Cecilia Society and Olga Averino Assist in Work

BY WARREN STOREY SMITH

When a pair of Symphony Concerts fall in the vicinity of Christmas the conductor may do something about it or he may not. Dr. Koussevitzky, who has tried both courses, held this year to the latter, unless there was in his mind some subtle connection between Christmas and Debussy's music for the "mystery play" of Gabriele d'Annunzio, "The Martyrdom of Saint Sebastian." The only other number on a still very long programme is Dvorak's 'Cello Concerto, played, and remarkably, by Gregor Piatigorsky.

LAST HEARD IN 1917

Debussy's music in its complete form, that is to say, with chorus and soprano soloist, was first given us by Dr. Koussevitzky in 1930. Dvorak's concerto was last heard here in 1917. It was possible to feel yesterday that it would be better to hear the concerto every seven years and the incidental every 20 than to get them the other way around, but one does not want to live with either.

We seasoned concert-goers are hard to suit. If a composer shuns the obvious as painfully as did Debussy in his later days, we dub his music precious; if he falls into it as readily as does Dvorak in his less distinguished work, we say it is banal. But, at least, Dvorak, here and elsewhere, has what Philip Hale euphemistically called "entrails," a quality which is conspicuous by its absence in this score of Debussy.

Seems All Background

For a time this St. Sebastian music, with its mystical harmonies, its flavor now churchly, now near-Eastern, its beautiful scoring, particularly for the all-important wind instruments, is soothing, even pleasantly stimulating, to hear, but one cannot subsist entirely upon chord progressions and color, upon mood and atmosphere. One misses the salient phrase, the characterizing melody. Of the two kinds of dramatic music that which embodies the drama and that which serves as background to it, Debussy's, for all the composer's effort to the contrary, falls more nearly into the latter class than into the former. And, when all is said and done, d'Annunzio's poetry, with its curious blend of paganism and Christianity, is decadent, and the music of Debussy is like unto it.

Neither poet nor composer may be accused of insincerity. Rather, in the case of both, preciosity long cultivated had become a natural speech.

The ventual monotony of Debussy's music was largely mitigated by its superb performance at the hands of the orchestra. The chorus and soloist have less grateful tasks, but the Cecilia Society, in the first instance, and Olga Averino, in the second, acquitted themselves well.

In turn, the Concerto of Dvorak was reanimated by Mr. Piatigorsky, who in the past has devoted himself here to more important music, and by Dr. Koussevitzky and the orchestra. The audience applauded Debussy's music, or its performers, warmly, and those who had not withdrawn before the end of the Concerto stormily showed their appreciation of Mr. Piatigorsky.

ATLANTA, GA.
CONSTITUTION

DEC 27 1936

Forgotten Clementi Symphony.

Echoes of a long-forgotten musical duel in Vienna, in which Muzio Clementi fought with Mozart, the composer, for premiership in his art—"the two improvising on the pianoforte, playing at sight and in duets"—are recalled in the current issue of Time magazine, which reports "the first United States performance of a major work by an almost-forgotten eighteenth century maestro," namely, the presentation by the Boston Symphony orchestra of Clementi's second symphony, in Symphony Hall, Boston. Conductor Koussevitzky and his men played this beautiful music so beautifully that a capacity audience came near breaking a house rule against applause between movements.

Two years ago Alfredo Casella, Italian composer-conductor, went to Washington to do some musical sleuthing. With great difficulty he reconstructed one Clementi symphony from a number of sketches and notes. A "Great National Symphony" which, surprisingly for its time (1824), contains British folk themes and "God Save the King" in polyphonic elaboration, Casella put aside for future investigation. Easiest job was to take a "Symphony in D Major," most of which was in the Library of Congress, combine it with an introduction and allegro in the same key in the British Museum, pronounce the whole the "Second Symphony" of Clementi. This was the one Dr. Koussevitzky performed last week.

"Boston critics found the 'Second Symphony' fresh, charming, dashing. Wrote Critic Alexander Williams, of the Boston Herald: 'Mr. Casella may have wished to please Mussolini by finding a great Italian symphonist for the grandeur of Rome. Instead, and of greater importance, he has enriched the world.'

PITTSBURGH, PA.
SUN-TELEGRAPH

* * *

Some Musical Digging

No one else but beginners at the piano seem to remember Muzio Clementi, contemporary of Beethoven, a much-traveled musician in his day, whose manuscripts were scattered and rarely printed. Alfredo Casella, one of the leaders in Italian music of our day, who is soon to be soloist with our Art Society, has taken pains to assemble some of these lost works, and traveling from museum to museum, finally has pieced together some four of Clementi's symphonies. The Boston Symphony Orchestra has just played one of them at a home concert.

* * *

Camille Nickerson's Creole melodies are soon to be published and doubtless will cause as much of a new movement in folk music as the Negro spirituals. This Washington composer sang and played from her treasures recently and impressed every musician deeply.

Herself a Creole, she has gone to the Louisiana plantations and listened to her people singing in the fields and on the wharves. As a composer she has set these tunes with excellent piano accompaniments so that the untrained musician may help make them popular.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 31 1936

Orchestra Plays Clementi Music At Town Hall

Stassevitch, in Second of Three Concerts, Directs Casella's Arrangements

Beethoven Piece Heard

Also Liadoff, Roger-Ducasse; Schola Cantorum Sings

By Jerome D. Bohm

The second of a series of three orchestral concerts was given under the direction of Paul Stassevitch in Town Hall last night. The focal point of interest in the program was a symphony in C major by Clementi arranged by his countryman, Casella. This work, like the one in D major which recently was played in Boston by Mr. Koussevitsky with the Boston Symphony Orchestra and which will be heard in Carnegie Hall next week when the latter organization plays there, is one of the four symphonies which were found among a number of Clementi manuscripts belonging originally to the English musicologist William H. Cummings and which were auctioned off after his death in London in 1917 and were acquired for the Library of Congress through the endeavors of Carl Engel.

These four symphonies were by no means intact when discovered. According to the French musicologist, Georges St. Foix, who brought them to the attention of Casella, they were "a jumble and chaos of sheets." It was part of Mr. Casella's task to assemble and piece together the fragments.

The C major symphony heard on this occasion should have been ascribed to Mr. Casella rather than to his famous predecessor. For while the themes of its four movements indubitably bear the imprint of the century in which they were created, they have been welded into a symphony which would have astounded but scarcely have pleased its original conceiver. If Casella had contented himself with indulging in formal modifications which would not have occurred to Clementi, he might be pardoned. But the tasteless manner in which he has orchestrated the older master's essentially naive matter, investing it with noisy fanfares from three trombones, trumpet and horn, in the best music-hall manner, added to the frequently heavy-handed over-laden employment of the strings, recall his equally infelicitous transcription for orchestra of Bach's chaconne.

If much of this music, especially the minuet, parts of the andante con moto and the final allegro vivace, still provides considerable enjoyment, it is because Clementi's ideas triumph in spite of Casella's impious "modernization."

The program was opened with a version for string orchestra of Beethoven's "Grosse Fuge," Op. 133, originally penned as part of a string quartet and brought in the second half, Liadoff's "Enchanted Lake" and "Baba-Yaga," Roger-Ducasse's "Sarabande," in which a small chorus from the Schola Cantorum participated, and the overture to Weinberger's "Schwanda." An audience of good size attended.

CLEVELAND, O.
PRESS

DEC 19 1936

MacDowell's Widow to Hear His Concerto

By United Press

BOSTON, Dec. 19—A gray-haired widow was in Boston today to hear one of the world's greatest symphony orchestras play her husband's second piano concerto in tribute to his 75th birthday anniversary.

Mrs. Mariam Nevins MacDowell, 75, widow of Edward MacDowell, America's best-known classical composer, will attend tonight's concert by the Boston Symphony Orchestra.

"I am looking forward eagerly to hearing what I know will be a magnificent performance," she said. "I can't thank Conductor Serge Koussevitzky enough for reviving my husband's concerto."

Brown-eyed Mrs. MacDowell has been traveling about the country since her husband's death. She is an accomplished pianist, and plays and lectures on her husband's works to help maintain the MacDowell colony, which she founded at Peterboro, N. H., in his memory. MacDowell was 23 when he composed the piano concerto.

10

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Yesterday afternoon was a Romanticists' interlude at the second Tuesday concert of the season by the Boston Symphony Orchestra. Weber of the "Oberon" Overture; Schumann of the Fourth Symphony, and Richard Wagner with the "Siegfried Idyll," the "Forest Murmurs" from "Siegfried" and the overture to "Tannhaeuser" provided a matinee of glowing and rhapsodic musical speech.

The word "speech" is not brought in so casually as first though might suggest, for this trinity of German romanticists did not create patterns of sound so much as they really spoke from their hearts to the hearts of all who listen. When their communications are carried on such gorgeous sonority as that of the Boston Symphony's woods, strings and brass, there can be no mistaking the soaring imaginative quality of what they had to say.

The present age is in respects directly connected with human nature, probably no different from the past: we shall always have with us adamant souls who profess distaste for music which was intended to be lushly emotional. The rest of us can without undue concern about our artistic salvation sit back and enjoy what appeals to us, even if that be a category of music despised by those who worship at the shrine of all that is up to the minute.

Whether or not so designed, the program in fact contained a Christmas gift—the "Siegfried Idyll," which Wagner composed as a present to his wife, Cosima, for the Christmas of 1870. It was remarkably well played.

An ear directed vigilantly for the slightest of shortcomings might have perceived a few in the other two items by Wagner. But on the whole the afternoon was one of prolonged beauty. There was no greater moment, perhaps, than in the hushed rapture of the early portion of the "Forest Murmurs," when the marvelously expressive bass clarinet of Mr Mimart was heard above a string ensemble whose radiant tone almost defies description.

C. W. D.

THIS CLIPPING FROM

~~TELEGRAM~~

Landmark

DEC 31 1936

BOSTON SYMPHONY CONCERT

Dartmouth's current musical season will reach its climax next Tuesday night when the world-famous Boston Symphony Orchestra appears in Webster Hall at Hanover, N. H. in the second concert of the 1936-37 Concert Series. Serge Koussevitzky, who has conducted the Boston Symphony for 13 consecutive seasons, will direct the full 110-piece orchestra in its Dartmouth performance.

Tuesday night's program will be made up of Haydn, Wagner, Sibelius and Strauss. It will open at 8:45 with Haydn's "Symphony in B-Flat No. 102" which is the ninth of the famous London series. Then will follow the Prelude to Wagner's "Lohengrin" and the tone poem "Don Juan" by Strauss. Following the intermission the orchestra will play Sibelius' "Symphony No. 5 in E-Flat Major, Opus 82."

In addition to the few reserved-seat tickets available for the Boston Symphony concert, a limited number of general-admission tickets will be on sale this week end and early next week. Tickets may be obtained at either Storrs' Bookstore in Hanover or the Webster hall box-office.

One of the three great symphony orchestras in this country, the Boston Symphony is now enjoying its 56th successive season and its 13th under the celebrated Russian conductor, Dr. Koussevitzky. Founded in 1881 by the late Major Henry L. Higginson, the orchestra has grown steadily in artistry and popular esteem, holding at present a preeminent position among world-famous orchestras. Its conductors over a span of years have included George Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, and Pierre Monteux.

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CINCINNATI, O.
ENQUIRER

DEC 30 1936

RESIDES IN CINCINNATI

MILTON ROSEN.

A composer residing in Cincinnati will be given a musical introduction to Cincinnati Symphony audiences at the concerts Friday afternoon and Saturday night in Music Hall, when the orchestra, under the direction of Vladimir Bakaleinikoff, plays Milton Rosen's "Fantasie Americana." The composition is for piano and orhcestra. John Quincy Bass will be at the piano.

The work was given its premiere about 18 months ago by the Boston Symphony Orchestra. At that time the Boston Globe said of it: "The America of this fantasy is found in the turbulent Forties of Manhattan; jazzy, blatant, and full of vitality, eternally fascinating even to that rare specimen, a native New Yorker. Mr. Rosen is skilled in writing for orchestra; he reveals a gift for melody, and a flair for striking harmonies that could be slightly refined without destroying their modern character. The best part of the work—a lively dance section in the last of three connected movements — shows plainly that Mr. Rosen feels the musical spirit of the time, a lyrical gayety that has persisted through depression."

Rosen was born in Yonkers, N. Y., in 1906, and educated in the schools of New York. He attended, for his musical education, Damrosch's Institute of Musical Art, which was subsequently merged with the Juilliard School. He studied also with Pietro Floridia, who was at one time connected with one of Cincinnati's leading musical schools. Floridia also was the teacher of such well-known musical personalities as Ferde Grofe and Nat Shilkret.

Rosen started out as a violinist, playing with various New York ensembles, but he soon became interested in arranging music and original composition. Radio claimed him in the capacity of arranger and composer, and he became associated with various New York stations. Nearly two years ago he was brought to Cincinnati by the Crosley Radio Corporation, with which he has been associated ever since.

"Fantasie Americana" was composed in 1933. It was given a reading in 1934 by Leo Bargin of the National Symphony Orchestra, but had its premiere the following year at the hands of the Boston Symphony Orchestra.

Bakaleinikof became interested in it last summer and directed a performance of it at the National Music Camp, Interlochen, Mich.

Rosen has to his credit a previous orchestral work in the modern manner, which has been quite successful. It is called "A Columnist Suite," for violin, piano, and orchestra. Its four movements are marked thus. 1, tempo di Walter Winchell; 2, tempo di Aircaster (Mike Porter); 3, tempo di Mark Hellinger, and 4, tempo di O. O. McIntyre.

The accompanying picture was snapped while Rosen was at work on a new composition.

TRIBUNE
Sanford Me.
DEC 31 1936

Minute Biography

Mme. Cora Pierce Richmond

In Boston, New York, Paris and London—in Berlin, too—in fact, in any large city when there is a musical group, one is sure to find a protege of Sanford's Mme. Cora Pierce Richmond, whose pupils have graduated from the Richmond School and have blazed a musical trail across the world.

Mrs. Richmond, often affectionately called "The Grand Lady of Maine's Musical World," has kept up the family tradition by devoting her life to music.

She was born in New Bedford, Mass., of musical parents, Thomas Warren and Mary Anne Besse Pierce. She spent her early life in Middleboro, Mass., where she laid a solid foundation for a musical career by singing solos in Boston churches and giving concerts.

In 1914 she accepted the position as head of the voice department of the Acadia University, and for nine years her work in the Provinces was far-reaching.

For 15 years she was identified with the late Arthur J. Hubbard, noted Boston voice teacher. She studied under him for a short period and then assisted him teaching during summers at Wolfville, N. S.

Since coming to Maine, Mme. Richmond has discovered and taught some of the best voices before the public today. Since 1922 when she opened a school in Sanford, the Madame has accomplished brilliant work, foremost of which was the establishment and development of the Richmond Glee Club, considered the outstanding musical group in the state.

Mrs. Richmond was paid a singular honor last June when she was elected general chairman of the first Musical Festival of the Federated Music Clubs of Maine. The two-day program, presented before capacity audiences, attracted music lovers from all sections of New England.

The music director is one of five sisters, all of whom are prominent in musical circles. Mrs. Dora Leonard of Stamford, Conn., is organist and director of the choir in one of the Rockefeller churches, as well as a prominent teacher of piano. Mrs. Ida Posselt of Medford, Mass., is a piano teacher and widow of Emil Posselt, who was concert violinist with Mme. Melba and who came to this country from Germany to play with the Boston Symphony Orchestra. Mrs. Maud Allen, a contralto, made her debut in motion pictures recently and is claiming the attention of many Hollywood impressarios. Miss Grace Gordon Pierce is the music director of the State Colleges of Massachusetts.

The sisters have had colorful careers, their names being internationally known. During the World War General Pershing wired for Mrs. Allen to come to France to sing for the soldiers, in company with Tom Steele, tenor, and Vera Barstow, violinist. Following the war she organized her own company, the famous Maud Allen Concert Company. The seven children of Mrs. Posselt are all music teachers, including pianists, violinists, 'cellists and vocalists. The youngest daughter is the famous Ruth Posselt, violinist, who recently signed a contract to appear for six years under the management of the Haensel and Jones of Columbia Concerts Corporation. Miss Pierce represented the City of Boston and consulted on school music with the late Edward Elgar in Lucerne, Switzerland at a recent music conference.

Mme. Richmond is the widow of Eben Algier Richmond of North Middleboro, Mass., who died in 1911. She has one son, Lysander, and two grandsons, Lysander, Jr., and Clark Richmond of Calais.

THIS CLIPPING FROM
~~TELEGRAM~~ News
DEC 31 1936

Boston Symphony Orchestra Second Concert Tues. Eve.

Serge Koussevitsky Conducto 110 Piece Orchestra At Webster Hall

Dartmouth's current musical season will reach its climax next Tuesday night when the world-famous Boston Symphony Orchestra appears in Webster Hall in the second concert of the 1936-37 Concert Series. Serge Koussevitsky, who has conducted the Boston Symphony for 13 consecutive seasons will direct the full 110-piece orchestra in its Dartmouth performance.

Tuesday night's program will be made up of Haydn, Wagner, Sibelius, and Straus. It will open at 8:45 wit Haydn's "Symphony in B-Flat, No 102" which is the ninth of the famou London series. Then will follow the Prelude to Wagner's "Lohengrin" and the tone poem "Don Juan" by Strauss Following the intermission the Orchestra will play Sibelius' 'Symphony No. 5 in E-Flat Major, Opus 82."

In addition to the few reserved-seat tickets available for the Boston Symphony concert, a limited number of general-admission tickets will also be on sale this week-end and early next week. Reserved seats are priced at $2.50, general admission at $1.50. Both may be obtained at either Storrs' Bookstore in Hanover or the Webster Hall box-office.

One of the three great symphony orchestras in this country, the Boston Symphony is now enjoying its 56th successive season and its 13th under the celebrated Russian conductor, Dr. Koussevitzky. Founded in 1881 by the late Major Henry L. Higginson, the Orchestra has grown steadily in artistry and popular esteem, holding at present a preeminent position among world-famous orchestras. Its conductors over a span of years have included George Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, and Pierre Monteux.

Month of January 1937

(See this month for left-over December clippings.)

14

PATHETIC PLAYED BY SYMPHONY

Post — Jan. 2

Rachmaninoff's Illness Causes Change in List

BY WARREN STOREY SMITH

It is seldom enough that the programme of a Boston Symphony Concert is subjected to an 11th hour change, but one of those rare occurrences took place yesterday afternoon and will affect also the concert of this evening. To come to the point, Sergei Rachmaninoff was to have played at this pair of concerts his own "Rhapsody on a Theme of Paganini" for piano and orchestra, as yet unknown here, but sudden illness kept him in New York. For the Rhapsody Dr. Koussevitzky substituted the "Pathetic" Symphony of Tchaikovsky, and that composer's Overture-Fantasia, "Romeo and Juliet," with which the original programme began, was abandoned. Rimsky-Korsakov's "Scheherazade" remained as closing number.

SYMPHONY WELCOMED

In the heyday of their popularity the presence of both the "Pathetique" and "Scheherazade" in a single concert would have smacked of the extravagant and excessive—like the fabled "Tom" show that boasted "two Uncle Toms, two Little Evas and two mirth-provoking Topsys." It was interesting to note yesterday that whereas the symphony made very nearly the impression that it always has made, particularly when Dr. Koussevitsky has been the conductor, the symphonic suite did not bring down the house in quite the old-time fashion, although the performance was again one that few, if any, orchestras and conductors could duplicate.

When the Pop Concerts first aspired to the finale and later to the other movements of "Scheherazade," one said that these concerts were coming up in the world. Some day when the suite appears at the Symphony Concerts we will say that they are coming down.

Rimsky Seems Pallid

Yesterday merely to hear this music was not quite enough; it would have gone better with a stein of beer or a glass of wine. Dr. Koussevitzky is reported to have rejected a certain familiar composition on the ground that it was "garden music." And that is what "Scheherzade," brilliant and original as it is, is fast coming to be. And why? Not because its melodies have wholly lost their charm, its colors all their freshness, but because it suited Rimsky's purpose, or his taste, to eschew in this work both polyphony, save in the most elementary sense, and that which musicians call development.

The melodies are stated and repeated and repeated again with little change save in their orchestral dress. And resplendent as that dress still is, we have become accustomed to even richer hues. The orchestral palette of Ravel, for example, as in "Daphnis" or "La Valse," makes that of Rimsky, once hailed as the greatest colorist of them all, seem almost pallid by comparison.

Sixth Will Live

Color in music is one of the things that of and by itself wears least well; and patheticism—to use once more a technical term—is another. Fortunately for Tchaikovsky there is a good deal more than patheticism in his Sixth Symphony. If the second and fourth movements are constructed somewhat simple, the first and third are written with a mastery, a command of symphonic means that might well have aroused the envy of Brahms, who ac[illegible]y had no great liking for the music [illegible] Russian contemporary. [illegible]sed, it is the formal strength of [illegible] movements, rather than the emo[illegible] content of the music here and there, that will keep the "Path[illegible]e" alive; that will cause it to out[illegible] the Fourth Symphony and the [illegible]. So much for prophecy.

LEWISTON, ME.
JOURNAL

DEC 31 1936

RACHMANINOFF TOO ILL TO APPEAR IN BOSTON

NEW YORK, Dec. 31-AP-Serge Rachmaninoff, pianist and composer, is ill with a cold, his agents announced today, and has cancelled an appearance in Boston with the Boston Symphony Orchestra on advice of his physician.

He is expected to be able to play with the Philadelphia orchestra in New York Jan. 5.

MUSIC

Globe

SYMPHONY HALL

Boston Symphony Orchestra

An eleventh hour change had to be made in the Symphony program this week because Sergei Rachmaninoff is sick in New York. The distinguished Russian pianist and composer was to have been soloist in the first Boston performance of his own Rhapsody On a Theme of Paganini. Dr Koussevitsky substituted for this score and the Overture-fantasia "Romeo and Juliet" of Tchaikovsky, the latter's "Pathetic" Symphony. The second half of the list remained unaltered, and consisted of the "Scheherazade" suite of Rimsky-Korsakov. Thus Dr Koussevitsky kept to his original intention of a wholly Russian program.

The "Pathetic" Symphony had not been chosen for the "regular" concerts for nearly two years. The time was ripe for another hearing, because the "Pathetic" is Tchaikovsky's most unusual symphony, and no matter what the present fortunes of Peter Illitch with the Brahmins, his position in musical history remains unique.

There has not yet been anyone like Tchaikovsky. The cynics would answer: "There couldn't be, without stagnation of the art." In a sense they are right, for Tchaikovsky was not an innovator whose accomplishments could be taken up by subsequent composers, developed and absorbed as part of the apparatus of composition.

Tchaikovsky would probably be entitled to extended consideration in a monograph on "Misunderstood Composers." Not that the public has misunderstood him, but the sophisticates who dislike to be carried out of their self-contained serenity have Tchaikovsky's music in general has not endured because of formal construction, novel harmonic or contrapuntal details, but because of his rich gift of melody and his unrestrained emotionalism.

As an expression of personal grief the "Pathetic" has no equal. Tchaikovsky was extremely sensitive; gloom often was his cloak and anguish his lot; he was tormented inwardly and he sensed an impending dismal fate. He wept often and since he was an artist he wept publicly and prodigiously. Now many of us experience this unpleasantness from time to time, and if we are subject to the power of music we recognize here an artistic sublimation of these emotions. That is probably why we like Tchaikovsky.

Others of sterner fiber consider Tchaikovsky's acknowledged sorrow to be unhealthy; from this source—and the fact that Tchaikovsky was not a great technician—has likely come the sneering lack of esteem in which he is held today by some musicians and blase concert-goers.

Even so, the "Pathetic" has its own points of analytical interest, though it may yield to the Fifth for unity and pure musical value. Few would dispute that in his last musical testament Tchaikovsky triumphantly ignored the requirements of conventional symphonic form.

Yesterday's performance might have had, with more rehearsal, added polish. But conceivably there could not have been greater intensity without any suggestion of theatrical overemphasis. Dr Koussevitzky's present way with this composer is no less dignified than moving.

As usual, Rimsky's four gorgeous pictures out of the "Arabian Nights" received superb treatment. The instrumental tone was fabulous, especially the strings. Dr Koussevitzky's interpretation was more than sympathetic; it positively glowed. In just such fashion should the music of Rimsky-Korsakov be played, for he was a preeminent painter of tonal pictures, and a master of Orient story-telling.

Next week the orchestra goes tour. The Boston concerts of J 15 and 16 will be conducted b Dimitri Mitropoulos, who returns as guest during Dr Koussevitzky's mid-season vacation. C. W. D.

BROOKLYN, N. Y.
EAGLE

DEC 23 1936

News Views

By CLEVELAND RODGERS

BROOKLYNITES are naturally pleased by the successful opening of the opera in Manhattan and look forward to the improved productions to be seen here. It is no secret that this community has plenty of genuine music lovers who welcome the opportunity to hear good performances.

It is important, however, for Brooklynites to show their appreciation in a substantial way. The forthcoming appearances at the Academy of the Boston Symphony will provide such an opportunity. Unless more support is assured we are in danger of losing this best of symphony offerings in the years to come.

Opens at MUSIC

Jan

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 11th concert of the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. The program was as follows:

Tchaikovsky
Symphony No. 6 in B minor, "Pathetic"
Rimsky-Korsakov
Symphonic Suite, "Scheherazade"

One of the strangest things about contemporary taste in the arts is the abiding affection for the works of Tchaikovsky. Even a brisk modernist like Stravinsky has room in his heart for Tchaikovsky and can write "Le Baiser de la Fee" as a tribute to the great Russian. Furthermore the public likes Tchaikovsky at his gloomiest and will follow him gladly while he analyzes in terms of music every nook and cranny of his desolation. If you ask a majority of yesterday's audience to attend a performance of Ibsen's "Ghosts," they will tell you frankly that they only go to the theater for amusement. Yet Tchaikovsky is never too doleful for them.

The Pathetic Symphony is nearly everybody's music. There are those who—through some personal reaction, some feeling about music that is difficult to define—cannot admire this music and listen to it without being moved. We must admit that we are in sympathy with that small minority. But there is no need to make a virtue out of a deficiency, and yesterday was the time for those who love the Pathetic Symphony. Philip Hale wrote of it: "The somber eloquence of the Pathetic, its pages of recollected joys fled forever, its wild gayety quenched by the thought of the inevitable end, its mighty lamentation—these are overwhelming and shake the soul." Yesterday those souls that were ready must have indeed been shaken, for the performance was splendid.

Rimsky-Korsakov's "Scheherazade" is a storehouse of delights for the ear, of shrewdly calculated effects. It is perhaps music of which one can tire, but it is also music to which one comes back only to realize beauties that have been missed. As with Tchaikovsky, even if the sentiment is at times distasteful to you, there can be no denying the vitality that is in the music.

It is truly marvellous the way that Rimsky-Korsakov works up the climax of the theme, which rings in one's ears for hours afterwards, for trumpets and trombones in the second movement. And with what resource does he vary his melodies, now bringing them out by the instrumentation, now burying them under a glittering shower of harmony! The Suite is a wholly successful experiment in the glamorous and the exotic.

Yesterday Dr. Koussevitzky again secured a superb performance. It is a privilege to listen to the excellent solo playing, not only by Mr. Burgin, but by the wood-winds and brass as well. The great orchestrators among the composers, such as Rimsky-Korsakov and Ravel, have been prodigal with opportunities for solo playing. An orchestra like the Boston Symphony is therefore heard to particular advantage in their works. This is as good a time as any to comment on the extraordinary beauty of the playing by the woodwind section of our orchestra. Their artistry is astonishing and a never failing source of delight to those who listen for it.

The orchestra will be out of town next week. The 12th regular concerts will be given on Jan. 15 and 16, and Dimitri Mitropoulos will be the guest conductor.

INDIANAPOLIS, IND.
TIMES

1936

Good Radio Music

BY JAMES THRASHER

Two symphony orchestras are among the next 24 hours' offerings, along with Thursday night's lavish variety bill. They are the Boston Symphony Orchestra, at 7 o'clock tonight on the NBC-Blue network, and the Cincinnati Symphony over WFBM at 1:45 p. m. tomorrow.

Of particular interest to local listeners will be the latter concert, since it features Gregor Piatigorsky, renowned Russion 'cellist, who is to be the Indianapolis Symphony Orchestra's next soloist. He is to be heard in the Schumann A Minor Concerto. Eugene Goossens' selections include the Beethoven Eight Symphony, Richard Strauss' "Don Quixote" and the Prelude to Act III of Wagner's "Lohengrin."

The Bostonians' concert, under Dr. Serge Koussevitzky, will be another of the Harvard University subscription series. In the hour's broadcast portion we shall hear Tschaikowsky's "Romeo and Juliet" Overture and the Second Piano Concerto of MacDowell. The soloist is not announced.

To revert to the Strauss tone poem, it was heard on a recent New York Philharmonic - Symphony broadcast. This was the first hearing of the work in these parts, broadcast or otherwise, in a long time. Its full title, you may recall, is "Don Quixote, Fantastic Variations on a Theme of Knightly Character," Op. 58.

Cervantes' famous knight has been the subject of both comic and serious operas, but this is his only symphonic version. The solo cello sings the knight's part, while the viola gives a musical portrayal of the faithful Sancho Panza. It is a lengthy work-theme, 10 variations and a finale.

What's Going On in the Arts

Chris. Sc. Monitor — Jan 2/37

Boston Symphony Orchestra

The Boston Symphony Orchestra celebrated the advent of the new year by playing in Symphony Hall yesterday a Russian program made up of Tchaikovsky's Symphony "Pathétique" and Rimsky-Korsakoff's Suite, "Schéhérazade." The symphony was substituted on this eleventh program of the season for the earlier announced "Romeo and Juliet" Overture-Fantasia and Rachmaninoff's Rhapsody on a Theme of Paganini, for piano and orchestra. The change was made necesssary by Mr. Rachmaninoff's inability to keep his engagement to play the solo part in his Rhapsody.

The program as it finally stood was clearly an acceptable New Year's present to the audience. Offhand, you might not think of the "Pathétique" as an item for a festival occasion. Nevertheless it worked out very well, with Rimsky's more cheerful measures to polish off the afternoon. Certainly the holiday audience was fortunate in hearing a performance of this symphony which could hardly be equaled anywhere else; a performance which emphasized the fact that much of the contempt which the work arouses in superior persons is due to unawareness of its musical content.

There can be little doubt that Dr. Koussevitzky is the supreme living interpreter of Tchaikovsky, or that his realization of the Russian master's symphonic scores is beyond any that has been audible before except to the inner ear of the composer himself. In Dr. Koussevitzky's reading all the best of the "Pathétique" is brought out and all the worst minimized. And the best of it is superior stuff. By endless subtleties of phrasing and of accent, by an inexhaustible variety of nuance and of tempi, the conductor reveals structure, balance and decoration. If you haven't heard this symphony under Koussevitzky, you haven't heard it.

And what of the orchestra that enables him to realize his vision of the work? We have heard performances by conductorless orchestras, but we have never heard of a symphony being played by a conductor without an orchestra. How many orchestras could hold to Koussevitzky's pace in the third movement of the "Pathétique" and still keep the outlines clear? How many could bring to these melodies the rich, broad, glowing tone of this band? How many could meet such demands of expression? How many could provide soloists for "Schéhérazade," from Mr. Burgin across the stage and back, to voice so deftly and so eloquently the composer's musical reflections? It takes a great conductor, and a great orchestra, to produce such performances as these.

For "Schéhérazade" is another specialty of Dr. Koussevitzky and his men. Of less consequence musically than the symphony, it is full of life and color, and consequently served well for festive conclusion. L. A. S.

MUSICIANS

Jan 3

Notes and Comment

Dimitri Mitropoulos, the Athenian conductor, will arrive in America at the end of this week on his second journey to this country, during which he will be guest conductor of the Boston Symphony Orchestra for two weeks. Mr Mitropoulos will conduct the concerts in Symphony Hall a week from next Friday afternoon and Saturday evening, Jan 15 and 16, since the coming week will be occupied by the orchestra's second visit to New York and other cities en route. Mr Mitropoulos will also conduct the concert in Sanders Theatre, Cambridge, on Thursday evening, Jan 14, and the third concert of the Monday evening series in Symphony Hall on Monday, Jan 18.

The program will be the same for the three concerts of Thursday, Friday and Saturday. It will begin with the Prelude and the famous final air of Dido, "When I Am Laid in Earth," from Purcell's opera "Dido and Aeneas." The excerpts have been arranged for string orchestra by Mr Mitropoulos. The conductor has also edited for performance by string orchestra the great C sharp minor Quartet of Beethoven, Opus 131, and this quartet will be presented in this form. An Italian composer new to America, Castagnone, will be represented by his Preludio Giocoso. Respighi's Toccata for piano and orchestra will likewise have its first performance hereabouts, the conductor taking the piano part. The closing number will be the Second Suite from Casella's opera on Gozzi's "La Donna Serpente."

The soloist at the Monday evening concert of Jan 18 will be Gaspar Cassado, famous Spanish cellist, who is making his first visit to America and was received with great acclaim as soloist with the New York Philharmonic a few weeks ago. Cassado will be heard in the Cello Concerto of Robert Schumann.

◆

Serge Prokofieff, the Russian pianist and composer, will be soloist at the Boston Symphony concerts of Feb 5 and 6. He will play his own Third Piano Concerto.

Symphony in Glowing Mood

Adv. Jan.

By Ruth Marsters
Music Editor

THE NEW YEAR will hardly bring greater musical experience than it was the privilege of those who attended the concert of the Boston Symphony Orchestra on Friday afternoon to enjoy.

The disappointment naturally incurred by the last-minute announcement that Sergei Rachmaninoff was prevented by illness from appearing as soloist in the performance of his Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43, as originally announced, was completely efaced from the first darkly portentous phrases of the opening Adagio of Tchaikovsky's Sixth Symphony which Dr. Koussevitzky had substituted.

For this music, itself the final and complete expression of a great and unhappy soul, was suffused by Dr. Koussevitzky with new meaning. His reading was in fact of such penetration and authority that, in listening, it was as though one knew Tchaikovsky for the first time.

* * *

HOW describe such a performance!

The first movement, Adagio, allegro non troppo—encompassing as it does all possible sadness, all the fury of hysteria, all hopeless loss—was unfolded with unprecedented dramatic pathos. The orchestra was superb—its vast resources seem limitless—tonally, technically, musically.

With what dexterity was the allegro con grazia—that of the 5-4 rhythm performed!

The defiant determination of the Allegro molto vivace found a greater significance than ever before as the martial forces which invade the festive frolic gathered with relentless purpose, sweeping all before them into what Philip Hale described as a "battle drunk" climax.

(The audience forgot its better manners in the overwhelming impulse to applaud at the end of this movement.)

As the strings were finally quiet at the end of the finale: Adagio lamentuoso, however, the highest of all praise was awarded—that of complete and trance-like silence.

The last half of the program was devoted to the performance of Rimsky-Korsakov's Symphonic Suite, "Scheherazade."

Here the sensitively poetic playing on the part of a virtuoso orchestra of a continually favorite work, justified an enjoyment on the part of the audience which was in every way apparent.

* * *

DURING the coming week the orchestra will be engaged on its second visit to New York, giving concerts in other cities en route.

The Boston Symphony concerts of the two weeks following will be conducted by Dimitri Mitropoulos, the distinguished Athenian conductor, who will make his second journey to America for the purpose of appearing as guest conductor with the orchestra.

In addition to the Symphony Hall concerts on Friday afternoon and Saturday evening, January 15, and 16, there will be an additional concert in Sanders Theater, Cambridge on Thursday evening, January 14.

Mr. Mitropoulos will open the program, which will be the same for the three concerts, with the Prelude and the famous final air of Dido "When I am laid in Earth," from Purcell's opera "Dido and Aeneas." The arrangement for this, as for that of Beethoven's String Quartet in C sharp minor, Op. 131, which follows, have been made by Mr. Mitropoulos.

An Italian composer new to America, Castagnone, will be represented by his Preludio Giocoso. Respighi's Toccata for piano and orchestra will likewise have its first performance hereabouts, the conductor taking the piano part.

The closing number will be the Second Suite from Casella's Opera on Gozzi's "La Donna Serpente."

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REDFERN MASON JOINS TRANSCRIPT, WAS DEAN OF COAST MUSIC CRITICS

Trans-Jan. 4/37

"Fittest to Succeed H. T. P.," Says John McCormack, Leading Chorus of Acclaim

Redfern Mason, dean of Pacific coast music critics and called by the Musical Courier one of the five great music critics of America, today joins the Boston Transcript family.

No greater tribute could be paid to Mr. Mason's newspaper and musical ability than was paid today in the following telegram to the publisher of the Transcript from the most beloved of singers, John McCormack. Wired Mr. McCormack:

> May I be allowed to congratulate the Boston Transcript on the engagement of my old friend Redfern Mason as your chief musical critic. I have known him for twenty years. I know his great musical knowledge and his gift of absolutely fair and impartial judgment built on that knowledge. I cannot imagine anyone more fit to be a successor to H. T. P. Again renewed congratulations and my best wishes for ever-increasing prosperity for the Transcript in the New Year.
>
> JOHN McCORMACK

That telegram is one of many received by the Transcript publisher since it became known that Redfern Mason would come to Boston from San Francisco, where for twenty years Mr. Mason and the publisher of the Transcript worked together on newspapers. To induce this eminent musical critic to forsake the scene of his successes and come to Boston to start anew the creation of a following among music lovers caused no small effort.

Mr. Mason's departure from San Francisco caused columnists on rival newspapers to comment with regret upon his leaving and to give the most laudatory praise to the man who had been a competitor.

Praise from a Columnist

Writes John D. Barry, famous columnist of the San Francisco News, concerning Mr. Mason:

"His multitude of friends and admirers will regret his departure from San Francisco. But they'll rejoice at his finding himself where his abilities will have scope. In the world of music he's a distinguished figure, with a fine background of training and experience, with seasoned judgment and with skill in expression.

"Very well I remember his coming here from the East and publishing the articles that soon made him widely known on the Pacific coast. From the start, anyone could see he knew how to write and had no hesitancy in expressing his opinions. Of course there were those who didn't share his enthusiasms and his disapprovals. But never did I hear anyone say he wasn't an accomplished craftsman.

"Mason has written several books. One is called 'Musical Cameos.' Two, 'Rebel Ireland' and 'The Song Lore of Ireland,' a history of the Irish people through their music, have given many readers the impression that he's Irish. Perhaps the impression is enhanced by his vivacious temperament and by his wit. He's really a native of Manchester, England.

Works on Dante Translation

"As a young man he worked twelve years for the press of Birmingham, where he wrote about both music and drama. In Rochester, N. Y., he gave long service to the Post-Express in the music department. To secure opportunities for hearing good opera he lived for six months in Philadelphia and wrote criticisms for one of the local papers.

"Some years ago he began to translate Dante's 'Divine Comedy' into blank verse. This colossal task he has just about half finished. It will take him some years longer to get it done.

"The Transcript will offer him an audience of cultivated readers, used to the best musical traditions. He'll succeed authorities in music, who, far back through the years, have helped to make the paper authoritative.

"In his new center he will enjoy those groups that are actively concerned with the forward-looking social and economic movements today. He's far removed from the people whose loyalty to the arts keep them from being interested in the teeming world outside.

"Among the Bostonians there will be curiosity about the newcomer from the remote West, what he's like, whether he's able to meet the requirements, how he'll fit in. They'll feel enormous satisfaction when those scintillating articles of his appear and they become acquainted with his alert personality, his richly stored mind, his original and fearless qualities."

Flow of Approval

Like John McCormack, there is hardly a world-famous artist of the opera or concert stage who does not recognize the high position which Redfern Mason holds in the musical world. Praise flowed to the Transcript from many sources about Mr. Mason's selection as music critic of this newspaper.

Here are a few of the telegrams received.

> Heartiest congratulations on the appointment of Redfern Mason as music critic of your esteemed publication. During my career as a singer he was highly and seriously regarded by all artists and was considered most competent and just. His written words were charged with good judgment and authority.
>
> EDWARD JOHNSON,
> Directer, Metropolitan Opera, New York city.

The following telegram from Lawrence Tibbett, the great star of opera, radio and concert, was received:

> I don't know whether or not I am glad that you have taken Redfern Mason from my native California. You have robbed the Pacific coast of its most eminent music critic. However, San Francisco's loss is Boston's gain. Congratulations.
>
> LAWRENCE TIBBETT

Then came this telegram of praise for the benefits gained by Mr. Mason's criticisms:

REDFERN MASON

> I am very happy to hear of the appointment of Redfern Mason, formerly of San Francisco Examiner as music critic of Boston Evening Transcript. Since 1922 I have had pleasure of being acquainted with his work in opera and concert in San Francisco and know him to be keen, intelligent and reliable critic. Although at times his criticisms were a little hard to swallow, still they were beneficial to my work. The Boston Evening Transcript is fortunate in obtaining his services. I wish him success and good luck. Also my best wishes to the Transcript. Sincerely,
>
> GIOVANNI MARTINELLI

From a Symphony Conductor

Out from the West, as soon as the word of Mr. Mason's departure became known, came a telegram from Alfred Hertz, former conductor of the San Francisco Symphony and now in Hollywood conducting the Hollywood Bowl Symphony. He telegraphs:

> I congratulate the Boston Transcript on the appointment of Redfern Mason, for many years dean of San Francisco music critics, to head its music department. Mason has been the ardent champion for the best in music over a long period here. His enthusiastic support of fine music has gone a long way to make possible the development of the San Francisco Symphony Orchestra. At all times he stood his ground for his convictions and never tired fighting for the good cause. Every music lover in San Francisco and not the least I myself owe him a lasting debt of gratitude. We all will watch his work in Boston with sincere interest and have no doubt that his brilliant style, his good judgment and his great experience will soon make for him a lasting place in Boston's musical life.

Rising each year to prominence in the musical world has been the San Francisco opera and Gaetano Merola, general director of the San Francisco Association, sent the following message:

> Boston Transcript to be congratulated on its choice of Redfern Mason as musical critic. For many years, Mason outstanding music critic of Pacific coast and served San Francisco and its environs with masterly and unbiased reviews of all musical activities. Keen judge of the best and a versatile and brilliant writer, he made himself beloved here for the many constructive criticisms and suggestions in his widely read column.

Paul Althouse, tenor of the Metropolitan Opera, and who was recently in Boston on a concert tour, wired as follows:

> You are fortunate in having secured Redfern Mason as chief music critic for the Boston Transcript. I consider him one of the outstanding men in his field knowing his subject thoroughly and expressing it precisely and eloquently. I extend my congratulations to you both.

Press Agent Commends Choice

Outside the artists but the man behind the artists who has done much to publicize them is Wallace Munro, former president of the Theatrical and Musical Press Agents Association. Concerning Mason, he telegraphed to the Transcript as follows:

> Congratulations upon the appointment of Redfern Mason as chief music critic. I consider him one of the outstanding authoritative writers in America. He is a gentleman worthy of your splendid newspaper and one who has the respect and esteem of the entire musical world. He is a magnificent selection.

Mr. Mason is married but his wife will not arrive in Boston for some weeks. He will reside at the Vendome Hotel until his family arrives. Next Wednesday evening Mr. Mason will be the guest of C. H. Watkins at the Harvard Club where Sir Arthur Willert will speak on "The Press and Diplomacy."

M. Y. Sun

DAY, NOVEMBER 20, 1936.

Boston Symphony Concert

Koussevitsky Offers Haydn, Debussy and Beethoven Works to Open Season.

By W. J. HENDERSON.

The Boston Symphony Orchestra began its fifty-first season in this city with the concert of last evening in Carnegie Hall. It was a concert to be held long in lively remembrance. There was not a moment when the hearer did not feel glad that Boston was sufficiently close to New York to permit of regular visits from this group of virtuosi led by a conductor of authority, enthusiasm and understanding.

One sometimes is lost in wonder at the glory of the tone of the Boston orchestra, so rich, so lucent, so filled with delicate qualities and withal so virile and forthright. And with the tone go finish, precision, unanimity and infinite elasticity. It is a great orchestra and is greatly directed.

Last evening's program was compact, yet generous. There were three numbers, of which the first was Haydn's B flat symphony, No. 102. Hearing this composition as it was performed last night one is tempted to revise all his conceptions of Haydn. Rubinstein's lofty condescensions, his pat on the back for the genial old gentleman who brought his beloved Viennese every day a musical lollipop, becomes ridiculous. This is no mere stick of candy but a beautifully fashioned score, full of fancy, touched with gentle humor, ascending at times to regions of stormy emotion and at others descending to levels of elegant sentiment, but always with the grace of a courtly period and the occasional naivete of a humble mind, and all conveyed with such a mastery of the fundamentals of orchestration one can hardly believe that since the work was written Berlioz and Wagner revolutionized the art of instrumentation.

There have been few orchestral performances in this town so nearly approaching utter perfection as that of the Haydn symphony last evening. Not a detail was slurred, not a minor nuance neglected, not a single fragment of episodic character obscured, yet all was knit firmly into a strong and satisfying whole. The exquisitely poetic treatment of the broad introduction, the polished delivery of the slow movement, the impressiveness of Haydn's sudden modulations and exclamatory outbursts—which must have disturbed the sedate music lovers of London in 1795—and the scintillant finale, all were played with extraordinary smoothness and finesse. The audience was quick to perceive the excellence of the performance and its applause, given liberally to the conductor, increased in volume when the orchestra stood to receive the approbation of the public. If any one entertained a doubt about the genius of Haydn he must have had it painlessly extracted by the performance of this B flat symphony last evening.

The second number on the list was Debussy's tripartite orchestral sketch, with the title "La Mer." Here again the virtuosity of the orchestra was displayed splendidly. The music had the glow, the mystic glamour, the melting of tones and fusing of instrumental parts needed for a compelling evocation of its magic. Mr. Koussevitzky had not now to demonstrate his command of the Debussy idiom. He has long been known as one of the foremost exponents of this highly individual method of expression.

The concert came to its conclusion with Beethoven's fifth symphony. Thus the first concert of the new season presented three works, one representing the best thought of the early classical period, another the rich product of the impressionistic delineation almost created by Debussy, and the third the day of the crossing of the bridge between the two eras. There was no novelty. The Boston organization infrequently comes without one, but Mr. Koussevitzky is reserving it for tomorrow afternoon, when we shall learn something about the late adventurings of young France. We may hazard the conjecture that even then we shall not forget the preaching of the gospel according to Haydn.

DURANT, OKLA.
DAILY DEMOCRAT
DEC 15 1936

VIOLIN EXPERT TO TEACH CLASS HERE

By G. T. STUBBS,
Superintendent of Schools

The boys and girls of Durant who are interested in the study of the violin or other stringed musical instruments are fortunate to have the opportunity to study under the teaching of an unusually talented musician who is at this time organizing classes in stringed instruments. I refer to Mr. Frederic Claiborne whose home is in Hugo. He plans to come to Durant as often as his program of teaching will demand.

The violin is a wonderful instrument, but one that requires competent instruction for the student to make satisfactory progress without losing interest. It is a mistake to expect good musicians on the violin to develop from incompetent instructors without a background of years of study and some experience as a violinist.

As stated above the boys and girls of Durant who enroll with Mr. Claiborne are fortunate to have the opportunity to study with an unusally competent teacher and an artist in performing with the violin. He is not unknown to many in Durant since he has given two concerts in our city within recent months. All who have heard him agree that Southeastern Oklahoma is fortunate to have such a talented person live among us and to share his talent with others who could not get this opportunity otherwise.

Mr. Claiborne is a graduate of Phillips University School of Fine Arts with the bachelor of music degree. His other study was in the New England Conservatory of Music and Boston University with special study of the violin under Anton Witek, director of the Boston Symphony orchestra. In addition to years of experience in playing the violin in concert and orchestras in the Boston and St. Louis Symphony orchestras, Mr. Claiborne has been a teacher of the violin for many years. In short, he brings a background of thorough training and successful experience as a teacher and performer.

It is our hope and plan in the Durant public schools that within another year, we can agais have band and orchestra music in our schools. We are encouraging Mr. Claiborne to teach in Durant and want to encourage parents to enroll pupils with him. By this means, a nucleus for an orchestra will be available in our schools next year and time will be saved.

We are glad to endorse Mr. Claiborne as a musician and to recommend him to parents who have children for instruction.

NEW YORK, N. Y.
EVENING POST
JAN 6 - 1937

LYONS DEN

THE Boston Symphony recently played "Epitaph," a new composition by Vladimir Dukelski. Dukelski is Vernon Duke, who wrote most of the music for "The Show Is On."... Theatrical press-agents, most of whom never completed their grammar-school courses, are being invited by the Univ. of Penn. faculty to help map out theatrical courses for the young ladies there...Le Mirage is follow-

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MENOMINEE, MICH.
HERALD-LEADER
DEC 16 1936

Brinkman Will Be Heard Tonight In Concert Here

Joseph Brinkman, of Ann Arbor, assistant professor of piano at the University of Michigan School of Music, arrived in the city this afternoon to play a concert in the Menominee high school auditorium this evening under the auspices of the Menominee Woman's club. The concert will begin at 8 p. m. and music lovers of both Menominee and Marinette are invited to attend.

Professor Brinkman, who has appeared before three other Women's clubs in the upper peninsula, is a ranking artist and has been featured as guest soloist with the Boston Symphony orchestra twice within the past two weeks. He makes frequent concert appearances in Ann Arbor and always is greeted by capacity audiences.

His upper peninsula concerts were made possible through the efforts of Dr. Charles A. Sink, president of the School of Music, and Dr. W. D. Henderson, head of the University Extension Bureau.

CLEVELAND, O.
PLAIN DEALER

Big Business Side of Symphony Is Shown

ST. LOUIS, Dec. 18.—(AP)—Cold statistics showed today symphonic music hides a big business.

America's thirteen leading symphony orchestras, in their first consolidated financial statement, disclosed an anual combined budget of $4,346,500, an average of $334,346.

Managers of the orchestras, twelve of whom are meeting here, estimated, exclusive of summer seasons and radio broadcasts, more than 3,500,000 persons hear their 1,100 musicians in 1,200 concerts each year. None of the orchestras is self-sustaining. Their annual combined earned income is $2,782,100, leaving a total deficit of $1,564,400, or an average of $120,339.

Box office and miscellaneous earned incomes range from a high of 86 per cent. to a low of 35 per cent. of the annual budgets. The largest earned incomes were reported in Boston, New York, Philadelphia and Chicago.

Salaries of conductors, orchestra members and assisting artists constitute 74 per cent. of the combined budgets; management, office salaries and expenses, 6 per cent., and advertising, publicity, hall rentals and incidentals the remaining 20 per cent.

Managers attending the meeting are George E. Judd, Boston; Arthur Judson, New York; Alfred Reginald Allen, Philadelphia; Henry E. Voegeli, Chicago; Carl J. Vossburgh, Cleveland; Murray Patterson, Detroit; Arthur M. See, Rochester; Theo Gannon, Cincinnati; Mrs. Verna Scott, Minneapolis; Miss Grace Kaufmann, Kansas City; Walter B. Howe, Washington, and Arthur J. Gaines, St. Louis.

Dec 21/36
BURLINGTON, N. C.
TIMES NEWS

Plans to broadcast from the United States to South and Central America were announced recently by NBC. This move is frankly stated to be in competition with Germany, England and other European countries which have been building programs for South America for years. Among the suggested material to be sent from the United States are the Metropolitan Opera broadcasts and Boston Symphony programs.

Is America Unmusical?

Nikolai Sokoloff, director of the Federal Music Project, says that more than 3300 compositions of 1351 American composers were heard at the governmental concerts since October, 1935, and he adds: "An amazing wealth of creative talent has been brought to light by the WPA musical projects, and hundreds of these native compositions enjoyed repeated performance." A detailed list has been published by Sokoloff, and among the names recorded are most of our tonal creators, including a larger number whose names never before appeared before the public. The music project is unquestionably one which is doing really constructive work. Unmusical America now stands revealed as the land that in a single year has done more than any other country in the way of encouragement, both musically and financially, for the native composers and performers.

Piano Artist

Joseph Brinkman, professor of piano at the University of Michigan school of music, who will present a concert in the Menominee High school auditorium this evening.

CINCINNATI, O.
ENQUIRER

Symphony Big Business Now!

Budgets Of 13 Top Orchestras $4,346,500—Concerts Heard By 3,500,000 Persons.

St. Louis, Mo., December 18—(AP)—Cold statistics showed today symphonic music hides a big business.

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Managers of the orchestras, 12 of whom are meeting here, estimated, exclusive of summer seasons and radio broadcasts, more than 3,500,000 persons hear their 1,100 musicians in 1,200 concerts each year.

None of the orchestras is self-sustaining. Their annual combined earned income is $2,782,000, leaving a total deficit of $1,564,000, or an average of $120,539.

Box office and miscellaneous earned incomes range from a high of 86 per cent to a low of 35 per cent of the annual budgets, with an average of 66 per cent for the group. The largest earned incomes were reported by the Boston, New York, Philadelphia, and Chicago orchestras.

Three of the orchestras meet deficits through endowment funds, the others being sustained by maintenance funds raised each year and, in a few cases, supplemented by special gifts.

Salaries of conductors, orchestra members and assisting artists constitute 74 per cent of the combined budgets; management, office salaries and expenses, 6 per cent; and advertising, publicity, hall rentals and incidentals the remaining 20 per cent.

Managers attending the meeting are George E. Judd, Boston; Arthur Judson, New York; Alfred Reginald Allen, Philadelphia; Henry E. Voegeli, Chicago; Carl J. Vossburgh, Cleveland; Murray Patterson, Detroit; Arthur M. See, Rochester; Theo Gannon, Cincinnati; Mrs. Verna Scott, Minneapolis; Miss Grace Kaufmann, Kansas City; Walter B. Howe, Washington, and Arthur J. Gaines, St. Louis. Los Angeles submitted financial data but was not represented at the meeting.

NEW HAVEN, CONN.
REGISTER

In The World Of Music . . . .

By H. Earle Johnson

IN THE atmosphere of chancel and choir-loft the music of this wonderful season finds most appropriate expression; a more fundamental and deeper note may there be sounded. To this yearly festival we turn with a familiar joy, delighting in the event which has inspired the greatest good known to man. Music the purest of the arts, fitly expresses the unsurpassing glory of the occasion, and through its oft-repeated beauties keeps fresh the world's aspiration toward Peace on earth, Good-will to men,

* * *

The opening week's repertory for The Metropolitan gives a fair indication of the major operatic success of the times, i. e. this year of grace 1936. The management is putting its box-office foot forward, presumably in an effort to catch the holiday trade. Die Walkrie and Tristan and Isolde both by Wagner and including Flagstad among star-bespangled casts open the season on Monday and Wednesday evenings; Traviata, The Bartered Bride, Samson and Delilah, and Trovatore fill the remainder of the week; Hansel and Gretel, coupled with a ballet, The Bat, provides an extra matinee on Thursday.

Sibelius' Symphony No. 1 and Brahms' pianoforte Concerto No. 1 furnish a goodly afternoon for those who listen to the Philharmonic-Symphony Society this afternoon; Rudolf Serkin is the assisting artist. The Messiah is being done in New York, Boston, and Worcester by civic groups in the course of the week; doubtless, elsewhere too. How long since The Messiah has been sung in New Haven by a large choral society? (Please don't answer.) There are no celebrity concerts of importance during the week, owing to the desire of the artists to remain at home, we are told, but also influenced by the supposition that no one has time to attend them anyhow. Gregor Piatigorsky, violoncellist, is soloist in the regular concerts by the Boston Symphony Orchestra in the home city.

PAWTUCKET, R. I.
TIMES
DEC 18 1936

MacDowell Widow to Attend Boston Symphony's Tribute

(Copyright, 1936, by United Press.)

BOSTON, Dec. 18 (UP)—A tiny gray-haired widow will come to Boston tomorrow to hear one of the world's greatest symphony orchestras play her husband's second piano concerto in tribute to his 75th birthday anniversary.

Probably unnoticed by some 2500 music lovers in the audience, Mrs. Mariam Nevins MacDowell, 75, publicity-shy widow of Edward MacDowell, America's best-known classical composer, will attend tomorrow night's concert by the Boston symphony orchestra.

To the general public, MacDowell, who died in 1908, is perhaps best remembered for his "To a Wild Rose."

Today — the anniversary — the widow was at a New York hotel recovering from a slight indisposition. Grieved at being unable to attend the actual anniversaary performance one of her husband's finest works, she told the United Press by long-distance telephone that she would be in the audience tomorrow night.

"I am looking forward eagerly to hearing what I know will be a magnificent performance," she said. "I can't thank (Conductor Serge) Koussevitzky enough for reviving my husband's concerto."

Last night she listened to a broadcast of the concerto from Sander's Theater in Cambridge. It was the first of three daily performances of the work by the Boston symphony.

"But there was too much static for me to hear to the best advantage," she said.

Brown-eyed Mrs. MacDowell, herself 75, has been traveling about the country since her husband's death. An accomplished pianist, she plays and lectures on her husband's works to aid the maintenance of the MacDowell colony, which she founded at Peterboro, N. H., in memory of her husband.

The colony fulfills MacDowell's dream of a place free from distraction for writers, artists and musicians. It was there that Edward Arlington Robinson wrote the poems that twice won him a Pulitzer prize.

MacDowell was only 23 when he composed the piano concerto that the Boston Symphony has revived.

"I still thrill at the thought my husband wrote this concerto when we were just a newly-married couple, quite poor, and I was spending all my time keeping house and learning to be a good cook," Mrs. MacDowell recalled.

Born in New York city of Scotch-Irish descent, Edward Alexander MacDowell went to Europe as a 15-year-old piano prodigy to perfect his technique. He progressed so rapidly that at 21 he was mentioned as a candidate for the head of the piano department of Wiesbaden Conservatory, but was rejected because of his youth.

CHARLESTON, S. C.
POST

es "Jazz" in MacDowell Work

(By United Press)

Boston, Dec. 19. (U.P.)—Written more than a half-century ago, the second piano concerto of Edward MacDowell, known to millions of music lovers as composer of "To a Wild Rose," may have been the real beginning of modern "jazz."

This possibility was revealed by Serge Koussevitzky when his famed Boston Symphony orchestra, with Howard Goding as soloist, revived the concerto in tribute to the 75th birthday anniversary of MacDowell, who died in 1908.

"It is like jazz," said Koussevitzky, pointing out that the composition's second movement contained syncopated rhythm and blue notes—which he referred to as dissonances—similar to those found in Gershwin's "Rhapsody in Blue."

"It is extraordinary," he said with an emphatic gesture, "when you stop to think it was written 52 years ago, and in Germany at that."

Hitherto, it had been commonly accepted that "jazz" rhythm evolved from "ragtime" which made its first hit in 1898 with "There'll Be a Hot Time in the Old Town Tonight." The blue note effect is traced to "Alexander's Ragtime Band."

MacDowell's tiny, gray-haired widow—Mrs. Barian Nevins MacDowell, 75—offered a curious explanation of her husband's apparent long-distance anticipation of "jazz."

In a telephone conversation from New York, Mrs. MacDowell was so amused she chuckled when told of comparisons of her husband's music to modern "jazz."

"Call it jazz if they will," she said. "I think it was a racial heritage. My husband came of pre-revolutionary Scotch-Irish ancestry. I should say the rhythmic effect in question was the 'Scotch Snap' which is a very old trait of Scottish music. It was always cropping up in my husband's composition, although he did not exploit it consciously. He would always be put out with himself when he found he had used it and he'd comment on it a little ruefully."

Recovering from a slight indisposition, Mrs. MacDowell was unable to attend the actual anniversary performance of one of her husband's finest works. She said, however, she would be present at tonight's performance here.

An accomplished pianist, she plays and lectures on her husband's works to aid the maintenance of the MacDowell colony, which she founded at Peterboro, N. H., in memory of her husband.

SCHENECTADY, N. Y.
UNION-STAR
DEC 19 1936

Wife of Famed Composer Will Hear His Music

Mrs. Marian MacDowell Will Attend Concert In Boston

GIVEN AS TRIBUTE

Grateful for Revival of Husband's Great Piano Concerts

Copyright, 1936, by United Press

BOSTON, Dec. 19.—A gray-haired widow will come to Boston today to hear one of the world's greatest symphony orchestras play her husband's second piano concerto in tribute to his 75th birthday anniversary.

Gives Lectures

Probably unnoticed by some 2,500 music-lovers in the audience, Mrs. Mariam Nevins MacDowell, 75, publicity-shy widow of Edward MacDowell, America's best-known classical composer, will attend tonight's concert by the Boston Symphony Orchestra.

To the general public, MacDowell, who died in 1908, is perhaps best remembered for his "To a Wild Rose."

Yesterday — the anniversary — The widow was at a New York hotel recovering from a slight indisposition. Grieved at being unable to attend the actual anniversary performance of one of her husband's finest works, she told the United Press that she would be in the audience tonight.

"I am looking forward eagerly to hearing what I know will be a magnificent performance," she said. "I can't thank (Conductor Serge) Koussevitzky enough for reviewing my husband's concerto."

Brown-eyed, Mrs. MacDowell has been traveling about the country since her husband's death. An accomplished pianist, she plays and lectures on her husband's works to aid the maintenance of the MacDowell colony, which she founded at Peterboro, N. H., in memory of her husband.

The colony fulfills MacDowell's dream of a place free from distraction for writers, artists and musicians. It was there that Edward Arlington Robinson wrote the poems that twice won him a Pulitzer prize.

MacDowell was only 23 when he composed the piano concerto that the Boston Symphony has revived.

He Began Young

"I still thrill at the thought my husband wrote this concerto when we were just a newly-married couple quite poor, and I was spending all my time keeping house and learning to be a good cook," Mrs. MacDowell recalled.

Born in New York City of Scotch-Irish descent, Edward Alexander MacDowell went to Europe as a 15-year-old piano prodigy to perfect his technique. He progressed so rapidly that at 21 he was mentioned as a candidate for the head of the piano department of Wiesbaden Conservatory, but was rejected because of his youth.

Shortly thereafter he received the equivalent post at Darmstadt Conservatory. It was there that he began to concentrate on composition. His first concerto was praised by Liszt.

At 26, as America's outstanding composer, he settled in Boston. Later moving to New York to head Columbia University's newly-established music department. His death was attributed to worry and overwork.

HOLLYWOOD, CAL.
CITIZEN-NEWS
Dec 17

An hours' concert by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will be broadcast by KECA commencing at 5. Howard Goding, young Bostonian, will be the soloist in Edward MacDowell's Concerto for Piano and Orchestra. Also to be included on the program will be Tschaikowsky's "Romeo and Juliet" overture said to have been written not as an overture to Shakespeare's love drama but "as a fantasy in overture form intended to embody the romance and tragedy of that familiar story." . . . Elsa Maxwell, who recently visited at Baron Rothschild's castle where the Duke of Windsor is staying; Edgar Burgen, ventriloquist; Cornelia Otis Skinner, monologuist, and John Gurney, Metropolitan Opera basso, will appear on the Rudy Vallee hour to be radiated by KFI at 5.

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CLEVELAND, O.
PRESS

DEC 19 1936

Two American Works Played by Orchestra

Copland's Dance Symphony and Bloch Viola Piece on Program

By **DENOE LEEDY**
Music Editor

MUSIC from the pen of one of the most important of the younger American composers will be heard in Cleveland next week when Dr. Artur Rodzinski presents Aaron Copland's Dance Symphony. Why the composer, one of the most discussed personalities in American composition, should have been neglected up to date is a mystery.

His works have been performed by the New York Symphony Orchestra under Walter Damrosch; repeatedly by the Boston Symphony; also by the orchestras of Philadelphia, Cincinnati, Los Angeles, Rochester, as well as those in Mexico City, Berlin and Paris. He has figured on the programs of the International Society for Contemporary Music and is well known in Europe as well as in America.

Born in Brooklyn, N. Y., 1900, he studied first in New York City with Rubin Goldmark and then left for Paris to work with Nadio Boulanger. It was the latter who introduced him to his native land, performing his Symphony for Organ and Orchestra at a concert of the New York Symphony in 1924.

* * *

"Shock" All Gone

THE Dance Symphony, given its first performance by Leopold Stokowski and the Philadelphia Orchestra, is made up of material originally conceived for the ballet, "Grohg." Other important works of Copland are the First Symphony, the Piano Concerto, Symphonic Ode, "Music for the Theater," "Vitebsk"—study on a Jewish melody, and a set of Piano Variations.

A decade or so ago his music was considered very shocking and it was only the hardy souls who dared to perform it. Now, since so much "revolutionary" music has flowed across the scene and the shock is pretty much gone, we will be able to evaluate his work in a more objective manner.

After Copland let us have some Roy Harris, some Roger Sessions, Randall Thompson, or any other of the younger crowd of American composers. The only way to know what it is all about is to hear it.

WORCESTER, MASS.
TELEGRAM

DEC 20 1936

MUSIC Of Today and Tomorrow

By
Walter W. Farmer

THE Boston Symphony Orchestra, at one of its recent concerts, performed for the first time in this country, a Symphony in D by Muzio Clementi. This work has been restored by Alfredo Casella, the Italian composer and pianist, who found fragments of the long-neglected manuscript in libraries and museums and by skilfull revision and sympathetic treatment produced a composition that in the opinion of Dr. Koussevitzky conductor of the Boston Orchestra, will be in the future an indispensable part of the standard repertory.

Clementi, born in Rome in 1752, spent most of his life in England, though he often toured Europe, making frequent appearances as a piano virtuoso and conductor. It is stated that in 1781 he engaged in a contest with Mozart, in which, however, no decision was rendered. He was a prolific writer and his works include over 100 piano sonatas and 20 symphonies, only two of which were printed. Piano students of the last generation may recall—perhaps not always with pleasure—their experiences in toiling up the arid slopes of Clementi's "Gradus ad Parnassum," a set of piano studies more technical than inspired.

The Symphony in D was exceptionally well received and was praised for its clarity, lyrical grace and freshness. At the Boston concert, a telegram was read expressing the good wishes of Mrs. Cecelia Clementi Pitman, a great-granddaughter of the composer.

EVANSVILLE, IND.
COURIER

DEC 20 1936

Noted Musician Will Lecture Here Dec. 20

MRS. OLGA SAMAROFF STOKOWSKI

Colorful has been the life of Madame Olga Stokowski, who is soon to lecture in Evansville under auspices of the Evansville Musicians club. She will give an illustrated talk on "What Is Modern Music?" at 8:15 o'clock Wednesday night, December 30, in the Evansville college auditorium.

Madame Stokowski was born in San Antonio, Texas, while her father, an army officer, was stationed there. Her ancestry includes Dutch, German, Russian and Irish-English strains. When she was six weeks old, she was taken to Houston, and from there moved to Galveston where her mother and grandmother taught music.

She began to improvise at the age of three, and showed such talent that her grandmother took her to Europe when she was 12. There she remained until she was 21. She was the first American girl to be given a scholarship in the piano classes of the Paris Conservatoire. Among her teachers was Jedliczka in Berlin, who was a pupil of Anton Rubinstein and Tschaikowsky.

On January, 18, 1905, Olga Samaroff made her debut as a concert pianist in Carnegie Hall, New York, with the New York symphony orchestra, Walter Damrosch conducting. Soon afterwards Charles A. Ellis, impresario of the Boston symphony orchestra, added her to his list of artists. She proceeded to win ever, increasing success in the United States and in Europe, where she appeared in London, Berlin, Paris, Vienna, Munich, Amsterdam, the Hague and other important cities.

In 1911 she married Leopold Stokowski, conductor of the Philadelphia symphony orchestra. One daughter was born of the marriage, which was ended by divorce in 1923.

When the Juilliard Foundation organized its graduate school in 1925, Madame Stokowski was engaged to teach piano, and has remained on the faculty ever since. Since 1927 she has been head of the piano department of the Philadelphia Conservatory of Music. In 1926, when, her concert career was interrupted by an accident to her arm, she turned to educational work and the organization of assistance to young musicians, a work to which she has devoted herself since.

CINCINNATI, O.
Dec. **POST** 21/36

Widow of Famed Composer To Attend Tribute to Him

Mrs. Mariam Nevins MacDowell, 75, Will Hear Boston Symphony Orchestra Honor Her Dead Husband by Playing His Works in Celebration of His 75th Birthday Anniversary

(Copyright, 1936, by United Press.)

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"I am looking forward eagerly to hearing what I know will be a magnificent performance," she said. "I can't thank Conductor (Serge) Koussevitzky enough for reviving my husband's concerto."

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"I still thrill at the thought my husband wrote this concerto when we were just a newly-married couple, quite poor, and I was spending all my time keeping house and learning to be a good cook," Mrs. MacDowell recalled.

PROVIDENCE, R. I.
BULLETIN

RACHMANINOFF ILL

New York, Dec. 31.—(AP)—Serge Rachmaninoff, pianist and composer, is ill with a cold, his agents announced today, and has cancelled an appearance in Boston with the Boston Symphony Orchestra on advice of his physician. He is expected to be able to play with the Philadelphia Orchestra in New York, Jan. 5.

PITTSBURGH, PA.
SUN-TELEGRAPH
Dec. 17/36

Dr. Serge Koussevitzky, conducting the Boston Symphony in its fourth broadcast of the season, presents Tschaikowsky's "Romeo and Juliet."

PORTSMOUTH, VA.
STAR

DEC 20 1936

* * *

EDWARD MACDOWELL

Edward Alexander MacDowell, one of the greatest of American musical composers, was born in New York City, December 18, 1861. This being the 75th anniversary of his birth, the occasion is being celebrated in many music clubs and organizations all over the United States at this time.

He is descended from a Quaker family of Scotch-Irish extraction, which emigrated to America about the middle of the 18th Century. As a boy he studied the piano with Juan Buitrago, a South American, and Pablo Desvernine, a Cuban and for a brief space, Teresa Parreno, a native of Venezuela. The nationality of these early teachers is recorded to enable the curious to study or speculate on the influence which, with the varied training received in Europe, may have helped to shape the artistic character of MacDowell, who tho entitled to ranks with contemporary composers of the highest class, irrespective of country, is yet specially significant as a representative of the best that America has produced in music.

His European studies were varied. In 1876 he became a pupil of Savard in composition and Marmontel in piano at the Paris Conservatorie. For three years he remained under French influences, then exchanged them for German, studying under Sebert. Later studying with Louis Ehlert at Wieobadeu and then with Joachim Raff, director of the conservatorium. The admiration which he felt for Raff's music and the attachment which sprang up between master and pupil, were among the strongest influences which shaped his creative career.

Later he went to Darmsbadt as chief teacher at the conservatorium there. It was here he met the young American girl, who later became his wife. It was indeed an ideal match. He the composer and she the exponent of his compositions and helper.

He visited Siszt in Weimar in 1882, playing his first concerto for that master with D'Albert at the second piano, and was invited to take part in the approaching music festival at Zurich. There he played his first piano fortetiute. Raff died shortly after, and MacDowell set up a home in Wiesbaden, where he devoted himself to composition for four years, or until 1887.

Then he came to America, settled in Boston, taught and gave concerts, producing his two pianoforte concertos with the Boston Symphony Orchestra and Theodore Thomas Orchestra in New York.

In 1896 he was called to Columbia University in New York to fill the chair of music, and this part he occupied until 1904, when illness compelled his resignation. Cerebial complication ensued the following year.

Struck down in middle life, he nevertheless left an impressive body of creative labor which would have been still greater but for his pianistic and pedagogical exertions. His best compositions exhibits a romantic imagination and a polished craftsmanship that placed him near the top of American composers. Among his more important works are two pianoforte concertos, four pianoforte sonatas, Tragica, Eroica, Norse and Keltic, two pianoforte suites and two groups of short pieces for the same instrument; Woodland Sketches and Sea-Pieces, three symphonic poems, Hamlet, Ohelia and Lancelot and Elaine, and two orchestral suites. He died at New York Jan. 23, 1908.

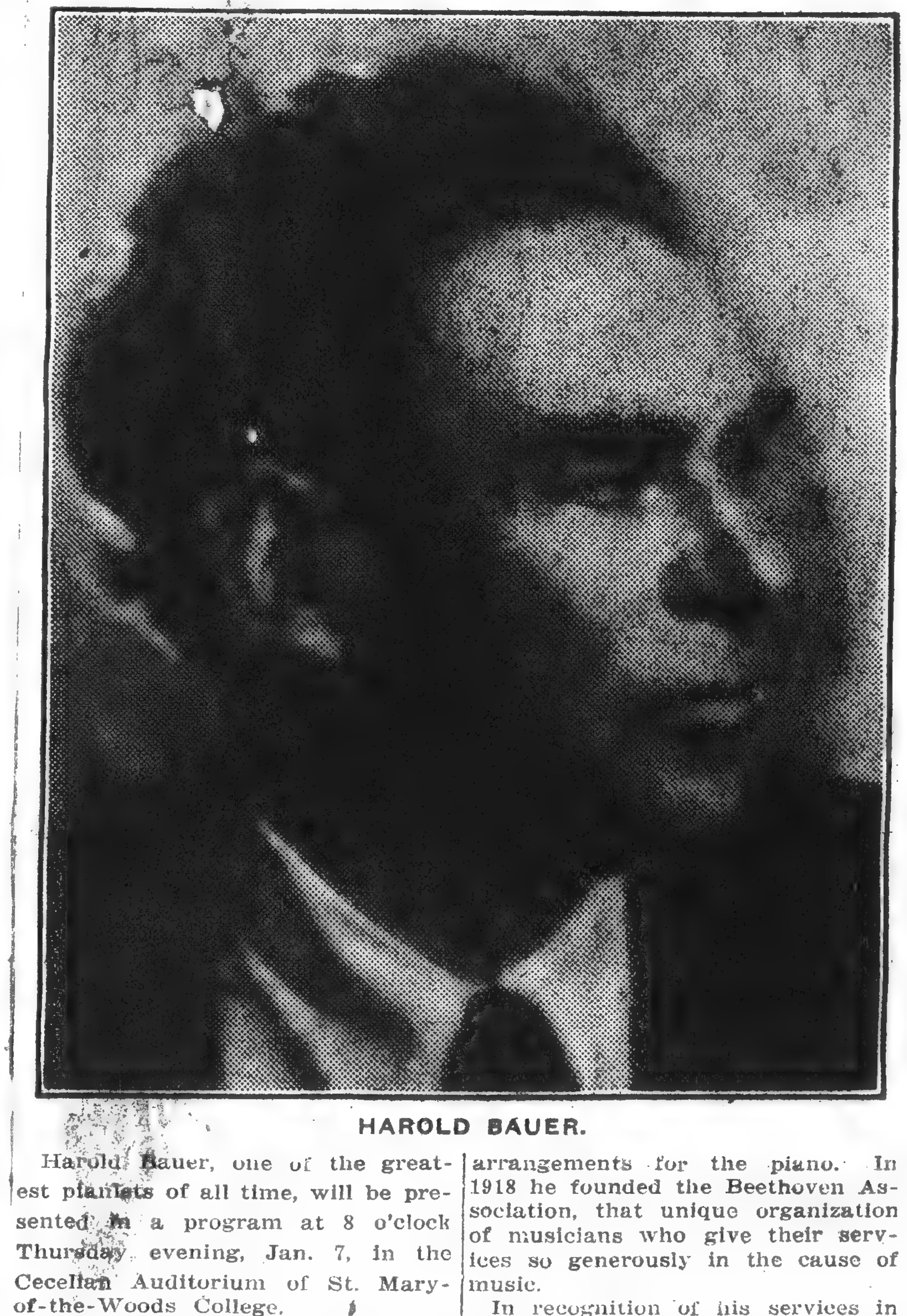
Not least among his bequests to the artistic life of America is the deeding of his summer home at Peterborough, N. H., for a retreat for creative artists of the different arts. Mrs. MacDowell has concertized and worked untiringly ever since her husband died to keep the coloyn going. The Mendelloshn Glee Club took it up and many MacDowell clubs were formed to help Mrs. MacDowell in this splendid work. Music clubs also contribute towards its upkeep. It has grown from a small 60 acre woodland tract, with one cabin, to some 600 acres with about 25 cabins for the artists, each cabin being out of sight of the other. Lunch is left in a basket on the respective porches, but the individuals are left undisturbed until they drift up to Colony Hall for dinner and entertainment afterwards. The results have proved the wisdom—in worthy works in many fields of creative arts.

One, our native borne Virginian poet, Nancy Byrd Turner says that if one cannot find inspiration there he had better seek other lines of endeavor than creative work.

DOROTHY DUDLEY DAVIS

TERRE HAUTE, IND.
Dec. **STAR** 22/36

PIANIST TO APPEAR HERE



HAROLD BAUER.

Harold Bauer, one of the greatest pianists of all time, will be presented in a program at 8 o'clock Thursday evening, Jan. 7, in the Cecelian Auditorium of St. Mary-of-the-Woods College.

Although English by birth, Mr. Bauer has identified himself with the musical life of this country. In 1921 he became an American citizen. He was introduced to this country in 1900, appearing as soloist with the Boston Symphony, and playing the Brahms D Minor Concerto. In fact, he contributed more than any other pianist to lift the gloom that had settled over the name of Brahms during the early years of the present century.

To piano literature he has contributed valuable transcriptions and arrangements for the piano. In 1918 he founded the Beethoven Association, that unique organization of musicians who give their services so generously in the cause of music.

In recognition of his services in the cause of French art the French government conferred on him the riband of the Legion of Honor. The London Philharmonic Society, the oldest symphonic organization in existence, presented him with the society's gold medal. To him Ravel dedicated his piano composition, "Ondine," and Debussy made the special request that he was to perform for the first time in public his then recently completed "Children's Corner."

His program at St. Mary's will be open to all Terre Hauteans.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 27 1936

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By JEROME D. BOHM

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GREENFIELD, MASS.
Recorder-Gazette

DEC 24 193

MUSIC APPRECIATION

by HAROLD LESLIE

EARLY DEVELOPMENT OF MUSIC

Music developed very slowly in comparison with the other arts until the nineteenth century. Its development may be divided historically, into three main periods:

900 A. D.

(a) the melodic—4000 B. C. (Egyptian) to
(b) the polyphonic—900 A. D. to 1600 A. D.
(c) the harmonic—1600 A. D. to the present time.

Melodic means, in this case, a one voice melody. Polyphonic means that two or more melodies are combined, each voice being of equal importance. Harmonic means that one voice is more important and that the others form an accompaniment.

We know that the Egyptians used music a great deal. They were not allowed by the government to develop new music and much of it was considered sacred and used only in the temples. Through the discovery of an Egyptian flute, we have found that they used a scale of several octaves similar to our own. They used lyres, a kind of harp, in different forms, pipes, and rattles. They also used trumpets and tambourines in the army. We know that at times they had orchestras of 600 players. (Our Boston Symphony is comprised of about 112 performers.) ETC.

LAWRENCE, MASS.
TELEGRAM

DEC 23 193

FIEDLER GUEST CONDUCTOR HERE

ARTHUR FIEDLER

Music lovers of Greater Lawrence will receive another great personage on Sunday, January 3, when Arthur Fiedler, director of the Boston Symphony "Pops" orchestra, will be guest conductor at a program to be presented by the Alumni orchestra in the Oliver school hall.

The success of the "Pops" in Boston is largely due to Mr. Fiedler's magnetic personality, and his interpretation of the popular classics.

The entire program which has been arranged by the guest, will include Mozart's "E Flat Major Symphony;" the first performance in this country of A. Tscherpnin's "Danses Russes" and Rameau Mottl's "Batt'e Suite.' The program will include conditions of a lighter nature.

The Alumni orchestra has been successful in procuring guest artists of the highest calibre. It is hoped that a large attendance will be on hand to honor its efforts.

BULLETIN

DEC 17 1936

symphonic

JUST BECAUSE THE VOCAL END of your radio boasts a high forehead tonight, the musical side follows suite. Two full-hour symphony concerts grace your dial.

The first will come from the Sanders theater in Cambridge, Mass., at an early hour. There the Boston Symphony will be playing one of its regular Harvard University subscription concerts. Dr. Serge Koussevitzky is to conduct. (KECA, 5)

Program details follow:

"Romeo and Juliet"..........Tchaikovsky
Second Concerto for Piano and Orchestra ....Edward Dowell
Howard Goding, soloist

SANTA MONICA, CALIF.
OUTLOOK

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The other symphonic offering is one of your regular Thursday favorites—the Standard Symphony Hour. (KFI, 8:15)

Members of the Los Angeles Philharmonic orchestra will play from NBC's Hollywood studios. Batoning will be Henri Svedrovsky. An interesting program is puromised:

Overture: "In Springtime"..Goldmark
Fantastic Symphony.....................Berlioz
a. Pastorale
b. March to the Scaffold
Midsummer Night's Dream...Mendelssohn
a. Nocturne
Enter of the Gods into Valhalla—"Das Rhinegold"....................Wagner
Tales from the Vienna Woods..Strauss

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by HAROLD LESLIE

EARLY DEVELOPMENT OF MUSIC

Music developed very slowly in comparison with the other arts until the nineteenth century. Its development may be divided historically, into three main periods:

900 A. D.
(a) the melodic—4000 B. C. (Egyptian) to
(b) the polyphonic—900 A. D. to 1600 A. D.
(c) the harmonic—1600 A. D. to the present time.

Melodic means, in this case, a one voice melody. Polyphonic means that two or more melodies are combined, each voice being of equal importance. Harmonic means that one voice is more important and that the others form an accompaniment.

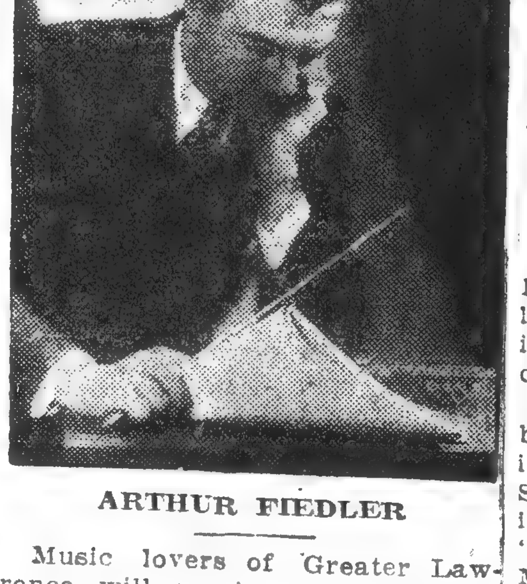
We know that the Egyptians used music a great deal. They were not allowed by the government to develop new music and much of it was considered sacred and used only in the temples. Through the discovery of an Egyptian flute, we have found that they used a scale of several octaves similar to our own. They used lyres, a kind of harp, in different forms, pipes, and rattles. They also used trumpets and tambourines in the army. We know that at times they had orchestras of 600 players. (Our Boston Symphony is comprised of about 112 performers.)

ETC.

LAWRENCE, MASS.
TELEGRAM

DEC 23 1936

FIEDLER GUEST CONDUCTOR HERE



ARTHUR FIEDLER

Music lovers of Greater Lawrence will receive another great personage on Sunday, January 3, when Arthur Fiedler, director of the Boston Symphony "Pops" orchestra, will be guest conductor at a program to be presented by the Alumni orchestra in the Oliver school hall.

The success of the "Pops" in Boston is largely due to Mr. Fiedler's magnetic personality, and his interpretation of the popular classics.

The entire program which has been arranged by the guest, will include Mozart's "E Flat Major Symphony;" the first performance in this country of A. Tscherpnin's "Danses Russes" and Rameau Mottl's "Battle Suite.' The program will include conditions of a lighter nature.

The Alumni orchestra has been successful in procuring guest artists of the highest calibre. It is hoped that a large attendance will be on hand to honor its efforts.

BULLETIN

DEC 17 1936

symphonic

JUST BECAUSE THE VOCAL END of your radio boasts a high forehead tonight, the musical side follows suite. Two full-hour symphony concerts grace your dial.

The first will come from the Sanders theater in Cambridge, Mass., at an early hour. There the Boston Symphony will be playing one of its regular Harvard University subscription concerts. Dr. Serge Koussevitzky is to conduct. (KECA, 5)

Program details follow:

"Romeo and Juliet"............Tchaikovsky
Second Concerto for Piano and Orchestra ....Edward Dowell
Howard Goding, soloist

SANTA MONICA, CALIF.
OUTLOOK

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The other symphonic offering is one of your regular Thursday favorites—the Standard Symphony Hour. (KFI, 8:15)

Members of the Los Angeles Philharmonic orchestra will play from NBC's Hollywood studios. Batoning will be Henri Svedrovsky. An interesting program is puromised:

Overture: "In Springtime"..Goldmark
Fantastic Symphony.......................Berlioz
a. Pastorale
b. March to the Scaffold
Midsummer Night's Dream...Mendelssohn
a. Nocturne
Enter of the Gods into Valhalla—"Das Rhinegold"...................Wagner
Tales from the Vienna Woods..Strauss

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NEW YORK, N. Y.
TIMES
DEC 28 1936

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During War He Served as Gen. Liggett's Personal Aide—Held Colonel's Rank.

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In the World War Mr. Stackpole was for one and a half years personal aide to General Hunter Liggett, commanding officer of the First Army and of the Army of Occupation. He reached the rank of colonel and received the Distinguished Service medal from General Pershing, the Order of the Crown of Belgium and the French Legion of Honor.

Mr. Stackpole was vice president and a member of the board of trustees of the New England Conservatory of Music, trustee of the Boston Symphony Orchestra and ~~treasurer~~ of the South End House Association. He had served in various capacities with the Community Federation of Boston.

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Surviving are his widow and two brothers, the Rev. Markham W. Stackpole of Milton and Stephen T. Stackpole of Detroit.

NEW YORK MIRROR
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MUSIC

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Sun. Times

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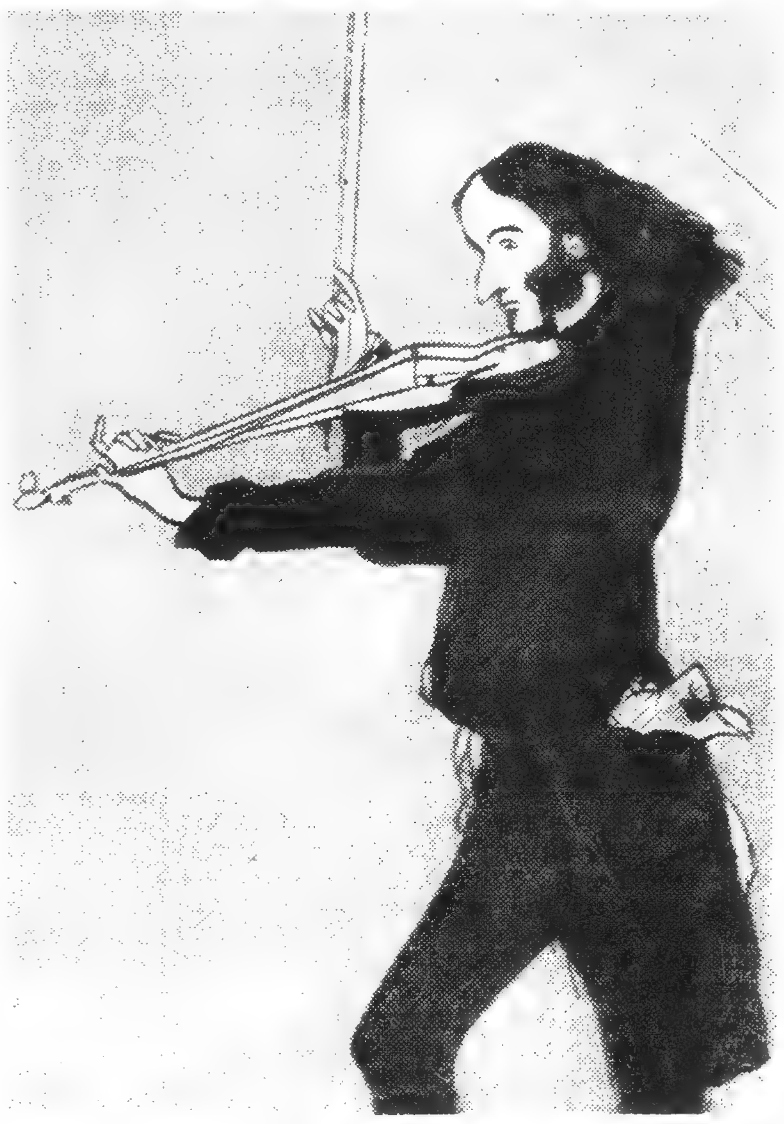

Nicolo Paganini

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What has brought about this change of attitude on the part of those who listen primarily to enjoy? There is one very simple answer. The melodies that escaped the ears of multitudes of listeners when these symphonies were relatively young are now readily grasped and eagerly awaited. For those who know these symphonies even casually (in the sense that the knowledge which comes from hearing occasional or even frequent performances is a casual knowledge) the Brahms four are among the most melodious of symphonies. Indeed, the charge has been heard in certain quarters that Brahms permitted himself to be led astray by the German Lied; that because his symphonies are *too songful* they are not symphonies! To grasp the Brahms melodies is to open the door to other qualities of these symphonies, their harmonic richness, their rhythmic variety, their still somewhat peculiar instrumental coloring, and their structural strength and cohesiveness. But the grasp of the melody must come first.

The controversy that raged about the Brahms symphonies when they were new made much of his right to succeed to the mantle of Beethoven. In referring to the Brahms First Symphony as "The Tenth," thereby associating it with the Beethoven Ninth, the conductor and piano virtuoso, Hans von Bülow, brought down on the head of the composer the wrath of many a worshiper of Beethoven. Today, the *mot* about "The Tenth" has no such particular concern for us, in spite of the somewhat obvious resemblance between the principal melody of the last movement of Beethoven's Ninth and the melody which occupies a similar position in the Brahms First. Brahms's right to stand with Beethoven as a symphonist is based on quite other considerations than a likeness of theme or of treatment here and there. It rests, rather, on the strength and nobility that his music possesses in common with that of his titanic predecessor.—OSCAR THOMPSON, in "How to Understand Music." (New York: Dial Press.)

Here With Poker Ballet

N. Y. Tribune Dec. 25/36

Igor Stravinsky

Poker Ballet Brought Here By Stravinsky

(Continued from page one)

poker, or whether deuces would be wild.

Having completed this work, Mr. Stravinsky plans to rest a while from composition, but he has a busy schedule ahead for this, his third American tour. He will pass the Christmas week end at the Sulgrave Hotel with Samuel Dushkin, American violinist, who came here with him, and has specialized as an interpreter of his music for many years. Next week he will go to Toronto to conduct an orchestral concert, and then return here to begin rehearsals for his six concerts with the Philharmonic-Symphony Orchestra. A few recitals in various towns will intervene before he takes up the Philharmonic baton for his first concert on Thursday, January 14, at Carnegie Hall.

His Philharmonic programs will include the first performance here of his capriccio for piano and orchestra, with Beveridge Webster, young American pianist, as the soloist, and the violin concerto with Mr. Dushkin as soloist. Mr. Stravinsky said that he looked forward eagerly to conducting the Philharmonic, with which he had made some guest appearances on his first trip here in 1925, and admired as one of the world's foremost orchestras. He also expressed admiration for the work of John Barbirolli, the Philharmonic's new permanent conductor.

After his last orchestral appearance here on January 24, and a Town Hall recital with Mr. Dushkin the next week, Mr. Stravinsky will conduct in Montreal and then appear in Cleveland and on tour, with the Cleveland Orchestra. He will work gradually westward during February, reaching the Pacific Coast in March, where the programs under his direction will include a large-scale production of "Petrouchka" in ballet form in Los Angeles. He plans to sail for Europe early in April, but may stay over for the American Ballet's series.

The Russian composer, who is a naturalized French citizen, said that the voyage of the Normandie had been notably rough for the first two days, but then relatively calm.

CINCINNATI, O.
ENQUIRER

Music

PROGRAM CORRECTED.

"Fantasie Americana," by Milton Rosen, young composer now residing in Cincinnati, announced for the symphony concerts this week, will be played on the program of the following pair, January 8 and 9. Vladimir Bakaleinikoff, assistant conductor of the orchestra, will be director. The piano solo of the work, performed originally by the Boston Symphony, will be played ~~by John~~ Quincy Bass. Joseph Szigeti will be violin soloist and will be heard in the Mendelssohn concerto.

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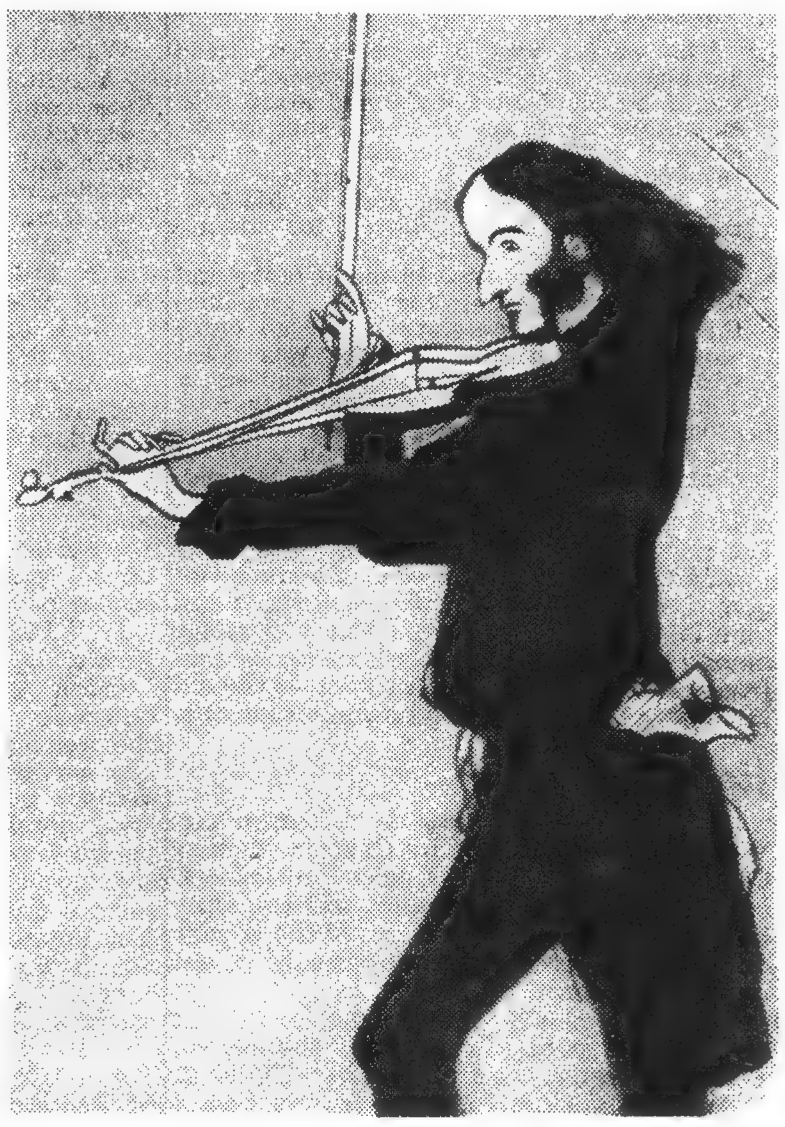

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The Symphonies Of Brahms

THERE is but one way to account for the frequent performance of the Brahms symphonies today wherever there is a first-rate orchestra and a public thoroughly conversant with symphonic music. These symphonies, quite as much as Beethoven's nine and the two that are about all the world hears of Schubert's equally extended series, are precisely that "music of humanity, mysterious but still infinitely expressive and comprehensible" that the worthy conductor [Felix Weingartner] said they were not. While the Tchaikovsky symphonies and the once universally popular "From the New World" of Dvořák were gradually sating the public that formerly adored them (which is not to be construed as a denial either of their inspiration or their splendid workmanship) the Brahms symphonies were building a more lasting affection, slowly but certainly. They did not build this affection as "scientific music"; they built it because of a human appeal that today may fairly challenge that of the Beethoven symphonies. . . .

What has brought about this change of attitude on the part of those who listen primarily to enjoy? There is one very simple answer. The melodies that escaped the ears of multitudes of listeners when these symphonies were relatively young are now readily grasped and eagerly awaited. For those who know these symphonies even casually (in the sense that the knowledge which comes from hearing occasional or even frequent performances is a casual knowledge) the Brahms four are among the most melodious of symphonies. Indeed, the charge has been heard in certain quarters that Brahms permitted himself to be led astray by the German Lied; that because his symphonies are *too songful* they are not symphonies! To grasp the Brahms melodies is to open the door to other qualities of these symphonies, their harmonic richness, their rhythmic variety, their still somewhat peculiar instrumental coloring, and their structural strength and cohesiveness. But the grasp of the melody must come first.

The controversy that raged about the Brahms symphonies when they were new made much of his right to succeed to the mantle of Beethoven. In referring to the Brahms First Symphony as "The Tenth," thereby associating it with the Beethoven Ninth, the conductor and piano virtuoso, Hans von Bülow, brought down on the head of the composer the wrath of many a worshiper of Beethoven. Today, the *mot* about "The Tenth" has no such particular concern for us, in spite of the somewhat obvious resemblance between the principal melody of the last movement of Beethoven's Ninth and the melody which occupies a similar position in the Brahms First. Brahms's right to stand with Beethoven as a symphonist is based on quite other considerations than a likeness of theme or of treatment here and there. It rests, rather, on the strength and nobility that his music possesses in common with that of his titanic predecessor.—OSCAR THOMPSON, in "How to Understand Music." (New York: Dial Press.)

CINCINNATI, O.
ENQUIRER
DEC 31 1936

Music

PROGRAM CORRECTED.

"Fantasie Americana," by Milton Rosen, young composer now residing in Cincinnati, announced for the symphony concerts this week, will be played on the program of the following pair, January 8 and 9. Vladimir Bakaleinikoff, assistant conductor of the orchestra, will be director. The piano solo of the work, performed originally by the Boston Symphony, will be played ~~by John Qu~~incy Bass. Joseph Szigeti will be violin soloist and will be heard in the Mendelssohn concerto.

Here With Poker Ballet

N. Y. Tribune
Dec. 25/36

Igor Stravinsky

Poker Ballet Brought Here By Stravinsky

(Continued from page one)

poker, or whether deuces would be wild.

Having completed this work, Mr. Stravinsky plans to rest a while from composition, but he has a busy schedule ahead for this, his third American tour. He will pass the Christmas week end at the Sulgrave Hotel with Samuel Dushkin, American violinist, who came here with him, and has specialized as an interpreter of his music for many years. Next week he will go to Toronto to conduct an orchestral concert, and then return here to begin rehearsals for his six concerts with the Philharmonic-Symphony Orchestra. A few recitals in various towns will intervene before he takes up the Philharmonic baton for his first concert on Thursday, January 14, at Carnegie Hall.

His Philharmonic programs will include the first performance here of his capriccio for piano and orchestra, with Beveridge Webster, young American pianist, as the soloist, and the violin concerto with Mr. Dushkin as soloist. Mr. Stravinsky said that he looked forward eagerly to conducting the Philharmonic, with which he had made some guest appearances on his first trip here in 1925, and admired as one of the world's foremost orchestras. He also expressed admiration for the work of John Barbirolli, the Philharmonic's new permanent conductor.

After his last orchestral appearance here on January 24, and a Town Hall recital with Mr. Dushkin the next week, Mr. Stravinsky will conduct in Montreal and then appear in Cleveland and on tour, with the Cleveland Orchestra. He will work gradually westward during February, reaching the Pacific Coast in March, where the programs under his direction will include a large-scale production of "Petrouchka" in ballet form in Los Angeles. He plans to sail for Europe early in April, but may stay over for the American Ballet's series.

The Russian composer, who is a naturalized French citizen, said that the voyage of the Normandie had been notably rough for the first two days, but then relatively calm.

STRAVINSKY HERE WITH NEW BALLET

N.Y. Times

Choreographic Drama Written by Russian Composer Deals With Game of Poker.

Dec. 25/36

WILL BE STAGED IN APRIL

First Performance to Be Given at Metropolitan—Designed for American Ballet.

Igor Stravinsky, who arrived in New York yesterday on the Normandie, announced that his latest composition, a ballet of which the subject is a poker game, has been written exclusively for the American Ballet which dances at the Metropolitan Opera House, and will be produced there for the first time in April.

The ballet, which was completed only two weeks ago, is in three scenes ("Jeu de cartes en trois donnes") and its action portrays by various choreographic and pantomimic devices a game of cards. The stage is set like a great clubroom, but the action, representing the card game, takes place on an elevated, smaller stage. The face cards and the joker are represented by solo dancers, costumed, of course, to the subject.

There will be much curiosity concerning this work, which is in the medium for which Stravinsky has composed all his greatest music. The ballet, or the choreographic drama, has been from first to last his most important creative achievement.

As a young pupil of Rimsky-Korsakoff who had written one or two student works for orchestra and other youthful compositions in small forms, he was discovered by Sergei de Diaghileff, who might be said simultaneously to have created Stravinsky and the celebrated Ballet Russe.

Ordered to Write New Score

At first the Ballet Russe had to content itself with the choreographic interpretation of existing scores. Then Diaghileff, with the singular intuition he seemed to have for creative genius, singled out Stravinsky and ordered him to write a new score for his dancers.

That score, which made history in the domain of modern music, was "Oiseux de Feu." Within a period of six years it was followed by "Petrouchka" and "Sacre du Printemps," works in which Stravinsky not only collaborated in the invention of a new form for the ballet, but also changed the very language of modern music. His "Sacre du Printemps" is a fountain-head from which a whole school of contemporaneous composers may be said to stem.

In searching for new musical expressions engendered by choreographic movements and spectacle, Stravinsky stands as the last great master of Europe to have contributed a new movement to his art. He has since the time of "Sacre du Printemps" (1913) composed in other forms than the ballet, but even certain choral works, performed on the stage, have been accompanied by symbolic pantomime of dancers, and always Stravinsky found ways of giving expression to curious themes which might not have seemed available material for a composer of music.

Possibilities in New Theme

The subject of a card game is expected to have been very suggestive to him. The conventional designs of the cards, the dance conventions of design which could be contingent upon this, the relations that might arise in a modern musician's mind between the forms and rhythms suggested by the mystical cycle of four series of thirteen figures might well fertilize the imagination of one of the most objective of modern composers.

Mr. Stravinsky is making his third tour in this country. He will conduct the Philharmonic-Symphony Orchestra for a fortnight beginning on Thursday evening, Jan. 14. He directed the Philharmonic during his first tour more than a decade ago. In his six concerts with the orchestra he will conduct programs of his own music, including the first performance in New York of the capriccio for piano and orchestra with Beveridge Webster as soloist and the violin concerto with Samuel Dushkin as soloist.

Before taking up his Philharmonic-Symphony duties Mr. Stravinsky will go to Toronto to conduct the orchestra there. After his New York orchestral programs he will appear in a concert for piano and violin at the Town Hall with Mr. Dushkin. Then he will conduct in Montreal, Cleveland and on the Pacific Coast.

Ballet Based on Poker Game Is Brought Here by Stravinsky

N.Y. Tribune - Dec. 25/36

Composer, on the Normandie, Does Not Say if Deuces Are Wild, but He Puts Joker in Deck; Work To Be Seen at Metropolitan in Spring

Igor Stravinsky, who, except for Richard Strauss, is generally regarded as Europe's most renowned contemporary composer, arrived here yesterday on the French liner Normandie with the score of his recently completed ballet, "Card Game in Three Deals" ("Jeu de Cartes en Trois Donnes"), which depicts choreographically a game of poker.

This, according to plans under consideration, is to be produced by the American Ballet under George Balanchine's direction at the Metropolitan Opera House next spring, probably in a special post-season ballet series with a repertoire including this and another Stravinsky work. Mr. Stravinsky has known Mr. Balanchine's work for several years, and recalled that the American Ballet's choreographer had staged his ballet "Apollon Musagete."

The new ballet, as its title implies, is in three scenes, and the action represents the play of the participating hands. The set will suggest a luxurious clubroom, in which the players begin their game, and the main action of the ballet, the game itself, takes place on a lower, inner stage. The soloists, naturally, represent the face cards, while the role of the joker will also be mimed by one of the principals, and the ballet ensemble will represent the rest of the pack. Exclusive performing rights for this work in this country for a year have been granted to the American Ballet.

Mr. Stravinsky did not reveal whether the game was straight or stud

(Continued on page thirteen)

'Pauper' Drillers Hit Oil Sixth Time At Ohio Poorhouse

2 Prospectors Pay County to Let Them Stay On and Share Profits

MARIETTA, Ohio, Dec. 24 (AP).—Two grizzled old prospectors today drilled in their sixth producing well on the farm of the Washington County Poorhouse, where they now pay to live.

Walter Hupp and John Yerian, old-timers at the oil prospecting business, lost all their money trying to find a paying well in the southeastern Ohio hills. Then they applied for admission to the county infimary. Two years ago the prospecting spirit persisted and they induced officials of the institution to permit them to drill.

Hupp and Yerian borrowed an old well drilling outfit and after weeks of labor struck oil at 500 feet. They organized the Pauper Oil Company and went about digging more wells. They purchased the drilling outfit. During the last year they marketed more than $1,200 worth of oil.

BEETHOVEN WORK CONCERT FEATURI

N.Y. Times

Josef Hofmann Soloist Witl Philharmonic in Presentation of 'Emperor' Concerto.

Dec. 25/36

PURCELL SUITE ALSO GIVEN

Barbirolli's Arrangement Used—Debussy's 'La Mer' Completes Carnegie Hall Bill.

The shining achievement of last night's Philharmonic-Symphony Orchestra concert at Carnegie Hall was the performance of Beethoven's Piano Concerto No. 5, known as the "Emperor." It had the benefit of Josef Hofmann's masterly playing as soloist, and he was companioned in a vibrant interpretation by John Barbirolli and the orchestra. For the first half of the program Mr. Barbirolli directed his own arrangement of a suite of Purcell's music for strings and Debussy's "La Mer."

Mr. Hofmann invested his share of the concerto with that deceptive simplicity that is the hallmark of great art. There was no striving for effect and yet felicitous details, such as the jeweled delicacy of the trills in the cadenza, were bewitchingly effective. But details merged irresistibly into the larger pattern of the work. For Mr. Hofmann was always the self-effacing interpreter of Beethoven's music. Nowhere was this more striking than in the seraphic adagio which Mr. Hofmann played with penetrating restraint, almost austerity. No danger of sentimentality here.

By contrast Mr. Hofmann did not hesitate to sing out, in full-throated joy, the laughing pages of the rondo. This was in the spirit of Beethoven—fiery, healthy, irresistible. The broad curving arch of the first movement, played with consummate clarity and resource, had its complement in the gayety of the last.

One forgot as Mr. Hofmann played that the span of his American career reaches its golden jubilee next November. It was in November, 1887, that he was first heard in New York, "a pleasant and robust-looking boy, dressed in dark gray jacket and pair of knickerbockers, and with an enormous sailor collar to his shirt, reaching halfway down his back." So wrote H. E. Krehbiel. Also: "He acknowledged with perfect ease and self-possession the applause that greeted him." And later: "The taste of the lad is exquisite, his command of tone-coloring amazing, his reposefulness of delivery would reflect credit on any other artist," and so forth. The boy has grown older, and his art has kept pace.

Mr. Barbirolli, who is adept at following an accomplished soloist, did well by Mr. Hofmann and the concerto. The Purcell suite, which he introduced earlier in the season, was played vibrantly. As for "La Mer," the interpretation was vigorous, with climaxes whipped up to a dazzling intensity. The rhythmic life and bravura of the work were stressed to the detriment of its color, its poetry, its dreams and its passions.

Although it was the night before Christmas, the house was nearly filled. Mr. Hofmann received prolonged applause. The evening seemed to be his.

H. T.

NEW YORK, N. Y.
SUN
JAN 2 - 1937

BROOKLYN ANNOUNCEMENTS.

Albert Spalding will be the soloist of the second concert of the series by the Boston Symphony Orchestra in ~~Brooklyn. The~~ concert will be given in the Academy of Music on Friday evening, January 8. The violinist will appear with the orchestra in Mozart's Concerto in D major, K. No. 218. Richard Burgin, who is both assistant conductor and concertmaster of the orchestra, will be the conductor on this occasion and will open the program with Bach's Toccata in C major for Organ, as arranged for orchestra by Leo Weiner. The closing number will be Kalinnikov's Symphony No. 1 in G minor. The symphony of this Russian composer, which had a high vogue some years ago, attracted considerable attention when revived this season by the Boston Symphony Orchestra.

NEW YORK, N. Y.
TIMES
JAN 3 - 1937

NOTES HERE AND AFIELD

SERGE PROKOFIEFF, Russian composer-pianist, who is returning to this country after several years' absence, will make a tour of four cities. He will appear with the Chicago Symphony Jan. 21 and 22, the St. Louis Symphony Jan. 29 and 30 and the Boston Symphony Orchestra Feb. 5 ~~and 6~~. The date of his New York recital is still pending. Immediately after his final concert in America, in February, he will go to Russia to participate in the Pushkin centenary, for which he has composed incidental music for special dramatic productions of "Eugen Onégin" and "Boris Godunoff" and also for a film of "The Queen of Spades." He furthermore has written recently a ballet based on "Romeo and Juliet," a 'cello concerto, an overture for large orchestra, and music for the new children's theatres in Russia's principal cities.

N.Y. Tribune
Jan. 3/37

NE, SUNDAY, JANU

Concerts

Jesus Maria Sanroma

nic-Symphony Orchestra Sat- 'nesday night in Town Hall; 'mphony Saturday afternoon

The Boston Symphony Orchestra will pay its second visit of the season to Carnegie Hall this week. On Thursday night Serge Koussevitzky will introduce here the symphony in D major by Muzio Clementi (1752-1832), which was restored by Alfredo Casella from fragments discovered by him both in this country and Europe. Another Clementi symphony, in C, also discovered and reassembled by Mr. Casella, had its first American performance by Paul Stassevitch's orchestra last Wednesday in Town Hall.

Boston Symphony

Dr. Koussevitzky will begin Saturday's program with a suite for strings in E major by the noted octogenarian Boston composer, Arthur Foote, and Jesus Maria Sanroma will be the soloist in Edward MacDowell's second piano concerto, played in commemoration of the composer's seventy-fifth anniversary. Cesar Franck's symphony will close this afternoon.

On Thursday evening, Ravel's Second "Daphnic et Chloe" Suite will follow the Clementi symphony.

In its concert next Friday night at the Brooklyn Academy of Music the Boston Symphony will be conducted by its concertmaster, Richard Burgin, with Albert Spalding as the soloist in Mozart's violin concerto in D major.

In its concerts of next Thursday and Saturday, the Cleveland Orchestra will introduce "La Vie de Polichinelle," by the Russian composer, Nicholas Nabokoff, who is now head of the music department of Wells College, Aurora, N. Y. Gregor Piatigorsky will be the soloist in the Schumann cello concerto, and Artur Rodzinski will close his program with Strauss's "Also sprach Zarathustra."

CLAREMONT, N. H.
Dec. EAGLE 29/36

Boston Symphony Orchestra Visits Hanover on Jan. 5

Hanover, Dec. 29—Dartmouth's current musical season will reach its climax next Tuesday night when the world-famous Boston Symphony Orchestra appears in Webster hall in the second concert of the 1936-37 concert series. Serge Koussevitsky, who has conducted the Boston Symphony for 13 consecutive seasons, will direct the full 110-piece orchestra in its Dartmouth appearance.

Tuesday night's program will be made up of Haydn, Wagner, Sibelius, and Strauss. It will open at 8:45 with Haydn's "Symphony in B-Flat, No. 102" which is the ninth in the famous London series. Then will follow the Prelude to Wagner's "Lohengrin" and the tone poem "Don Juan" by Strauss. After the intermission the Orchestra will play Sibelius' "Symphony No. 5 in E-Flat Major, Opus 82."

In addition to the few reserved-seat tickets available for the Boston Symphony concert, a limited number of general-admission tickets will also be on sale this week end and early next week.

NEW YORK, N. Y.
SUN
DEC 31 1936

Stassevitch Presents Symphony by Clementi

A new name, if hardly an unfamiliar one, took its place in the program lists of the city's orchestras with the performance in Town Hall last night of a symphony credited to Muzio Clementi, whose "Gradus ad Parnassum" has tried the fingers and the souls of piano students for more than a century. Paul Stassevitch, conducting his still nameless ensemble of about fifty pieces, had the distinction of introducing a work with a history, the details of which are still subject to little odds and ends of clarification.

Just how much of this symphony was, in fact, Clementi's may be included among the questions not quite answered by the performance. Avowedly a restoration by Alfredo Casella, it had moments that raised more than passing doubt as to whether this was, indeed, a voice from the eighteenth century world of Mozart and Haydn or the later sphere of Beethoven, comprehended together in the protracted career of Clementi.

Early in the month Serge Koussevitzky played for his Boston Symphony patrons in the home city another symphony by Clementi, also restored by Casella. That one was in D; the one heard last night was in C. Together they present an interesting tale of missing manuscripts, sold at auction in London during the war and acquired for the music division of the Library of Congress in Washington during the enterprising consulship of Carl Engel. Described as a "jumble and chaos of sheets," the acquisition was identified as parts of four Clementi symphonies. Not until seventeen years later did Mr. Casella attempt his reconstructions, with the results heard in Boston and at last night's concert. These, presumably, were the first performances of symphonic music by Clementi in the annals of America.

As pieced together, the symphony in C boasted the usual four movements—an allegro vivace preceded by a brief larghetto introduction, andante con moto, minuetto, and allegro vivace. Of these, the minuetto was unusually extended and correspondingly loosely knit. The first allegro had much the sound of eighteenth century opera overtures, with no very impressive development to commend it to sticklers for form. The middle movements, in particular, were melodious, with more to suggest Haydn than Beethoven. If this was not melody of distinction, it was agreeable and refined. The scoring, however, often tended to a thickness that prompted speculation as to whether it emanated from the parent or the foster-parent of the work. Trombones were employed freely and there was some rather assertive writing for middle voices. The effect often tended toward a certain burliness of utterance, not lessened by the frequently rough playing of the orchestra. Spirit this Clementi symphony had in abundance, but something less than the preciseness, the clarity and the elegance to be expected of the man and his times.

The program, otherwise, embraced Beethoven's "Grosse Fugue," opus 133, intrusted to some thirty strings instead of the four for which it was written; two amply familiar compositions by Liadoff, "The Enchanted Lake" and "Baba-Yaga"; Ducasse's "Sarabande" for voices and orchestra, in which was utilized a small chorus from the Schola Cantorum, and the overture to Weinberger's opera, "Schwanda." An audience of good size attended and there was hearty applause for earnest performances that possessed rather more of vigor than finesse.

O. T.

HOLYOKE, MASS.
Transcript Telegram
DEC 30 1936

Sergei Rachmaninof will be soloist with the Boston Symphony orchestra next Friday afternoon at the first Boston performance of his own rhapsody for piano and orchestra on a theme of Paganini. The rest of the program, conducted by Serge Koussevitsky, will include Rimsky-Korsakov's "Scheherazade" and "Romeo and Juliet," by Tschiakowsky. The same program will be repeated Saturday afternoon. Both performances will be in Symphony Hall.

The music projects conducted under WPA in the eastern part of the state continue to sponsor a variety of artists and compositions. The first performance of an overture by Eugenia Frothingham, Boston composer, will be presented in Sanders Theatre, Cambridge on January 6. Alexander Thiede will conduct.

Leopold Podolsky will appear as guest conductor of the State Symphony orchestra in Dorchester the same night.

Four Scores Recently Issued by the Publishers

Trans, Jan.

Bach's "Art of the Fugue" And a Concerto by Monn In New Versions

Four musical publications have recently found their way to the desk of this department. Two are revisions of scores from the eighteenth century. Two are original works. The first two are Bach's monumental "Art of the Fugue," transcribed for string quartet by Roy Harris and M. D. Herter Norton (New York: G. Schirmer, Inc.), and Arnold Schoenberg's Concerto for 'cello and orchestra after a Cembalo Concerto by Georg Matthias Monn (New York: G. Schirmer, Inc.). The two original works are Alban Berg's Violin Concerto (Vienna: Universal Edition) and "Imagery," an orchestral suite on original Hindu Themes, by the American composer, Horace Johnson (New York: J. Fischer and Bro.).

The Concerto of Monn, as it reached this department, is doubly arranged, since the present copy constitutes Schoenberg's reduction, for 'cello and piano, of his orchestral score. How much the Schoenberg version differs from the original work of Monn can only be guessed at without recourse to the two scores in question, neither of which unfortunately is available to this writer. But there is sufficient inner evidence in Schoenberg's piano arrangement pointing to considerable departure from Monn's original in the matters of harmony and part-writing.

Monn, who is allotted scarcely a dozen lines in Grove's Dictionary, was one of those mid-European composers of the first half of the eighteenth century who wrote numberless pieces in the "new" style that so effectively displaced the old contrapuntal tradition and prepared the way for Haydn, Mozart and Beethoven. This does not mean that Monn necessarily composed according to the simplest harmonic and formal patterns. But it seems quite unlikely that the chromaticism, which is at once apparent in the Schoenberg arrangement, should be entirely of Monn's manufacture. It is more likely that Schoenberg has indulged in a pastiche, although by no means so radical a pastiche as, let us say, Stravinsky's "Pulcinella." The 'cello part, of course, is Schoenberg's creation, and it looks fiendishly difficult to play.

It was Monn and Stamitz and others of the time, no doubt, whom Friedrich Wilhelm Marpurg had in mind when he referred slightingly to their composing technic and musical ideas alongside those of the master, Johann Sebastian Bach, in the preface written two years after Bach's death for the second edition of the "Art of the Fugue." For Bach was not only one hundred years ahead of his time, as we are so frequently remindid, but also at least half a century in arrears of it. Thus we are enabled to understand the remarkable and eloquent defense of Bach's style and genius contained in this preface.

The latest edition of the "Art of the Fugue" carries a long foreword from Mr. Harris and Mrs. Norton, which explains, among other things, why the transcription was made for the four bowed instruments of the classical string quartet. It is unnecessary to go into this explanation now, first because it seems reasonable to the present writer and second because the subject was sufficiently discussed at the time when the phonograph records of this version appeared a year or more ago.

The present edition has a twofold new value. First, it offers students and amateurs a chance to study the wonderful work of Bach to the tune, so to say, of the phonograph. Second, there is a fairly elaborate section devoted to "analytical comment," which is intended, in the words of the authors, "to contribute, directly and without the pedantry of minute technical dissection, to an active appreciation of the work by those musicians, whether public performers or amateurs, who do not have the opportunity of carrying out a detailed analysis for themselves." This not immodest order seems to be capably filled by the authors.

* * *

The Violin Concerto of Berg was discussed in these columns from the manuscript score at some length immediately after the death of the composer, who died almost exactly a year ago, and who was here singing his swan song. A good deal has been made of the fact that the composer, writing in this Concerto a Requiem for his recently deceased friend, Manon Gropius, was unconsciously also writing his own. It was as a Requiem that the Concerto was received at the first performance in Barcelona last spring, and has been similarly regarded at each subsequent performance, including the presentation a couple of months ago in the composer's native Vienna, where the work made an extraordinary impression.

Even in London, which has not been observably prejudiced on behalf of the music of the twelve-tone school, the first (broadcast) performance elicited praise of the highest sort from critics of the standing of Ernest Newman, Constant Lambert and Richard Capell. Some have not hesitated to characterize it as Berg's greatest work as well as his last. We in Boston shall fortunately have an opportunity to express a more direct opinion when the Concerto receives the first American performances next spring at the hands of Dr. Koussevitzky, the Symphony Orchestra, and the solo violinist, Louis Krasner of this city, for whom the work was written.

Berg's Violin Concerto and Short Orchestral Work By Horace Johnson

It is no disrespect or disservice to contemporary American music to say that Horace Johnson's "Imagery" is not in the same class with the works above. Johnson writes here earnestly and honestly. He is not concerned with a revival of the past or a look into the future. He is content to set down, in the language of tones, certain immediate impressions suggested by the Orient. There are three movements: the first, "Procession to Indra," the second, "Aparasa," the third, "Urbasi." Although the tempo varies, naturally, the dance motive prevails most of the time.

In fact, an inspection of the score confirms the impression derived when this work was first presented in Boston by the Peoples Symphony Orchestra under Fabien Sevitzky. "Imagery" lends itself to performance not only in the concert hall but also in the theater, where, it would seem, a ballet might readily be made out of it. This suggestion is made the more feasible since the score, even in original form, does not require a very large orchestra—wind instruments in twos and three. Nor is it a long work—fourteen minutes in playing time.

M. S.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

27 1936

Music News and Views

by Albert Kirkpatrick

MUSIC news being at low ebb this holiday season, we have been forced to take up again the (by us) almost abandoned art of book reading. Fortunately we were able to borrow from the extensive Blakeney library a volume of the vintage of '36 which makes the old perusing process a matter of mingled pleasure and profit. "The Man With the Baton" by David Ewen, Thomas Y. Crowell company, New York, is subtitled, "The Story of Conductors and Their Orchestras." As the New Yorker would say, it tells the story of conductors and their orchestras; which, after all, is fair enough. But to our mind David Ewen does the job, by and large, better than anyone else we can recall. In some 350 pages he covers the history of the development of the orchestra in Europe and in America briefly but thoroughly, discusses the rise of the conductor as a virtuoso and the art of conducting in general with its consequent virtues and vices, and adds biographical sketches and critical comments on all of the foremost conductors past and present both here and abroad.

With references to the vices of the virtuoso conductor Ewen's comment is frequently agreeably caustic, but he has been careful to expose each offender or type of offender to as genial and unbiased an appraisal as one is likely to encounter on the printed page. Thomas, Damrosch, Toscanini, Koussetvitsky and Stokowsky steal a considerable amount of the space alloted to individuals, and the author even manages to dig up a few new anecdotes about Toscanini, which in itself is a notable achievement. For Toscanini anecdotes, however, we still think that Van Vechten holds a world's record in his crazyquilt novel, "Peter Whiffle." He tells about an American opera singer who spoke no Italian and simply could not understand the maestro's directions in one place where he wished her to turn her back to the audience. Finally a great light dawned in the diva's cerebrum, "Ah, maestro," she cried, remembering her French rashly, "Est-ce que vous voulez mon derriere?"

The numerous photographs in the Ewen book should not go by without mention. They are remarkably interesting and look as if they might have been posed especially for this volume though in the case of von Bulow and a few others that is unlikely, to say the least. Toscanini is shown with a segment of the orchestra in rehearsal, and Koussevitzky, in a striking view with part of the orchestra and part of the audience, serves as a frontispiece.

* * *

THOSE musicians particularly addicted to the performances of the Boston symphony orchestra will be interested in a small volume of charcoal drawings of the members of that organization, together with short biographical sketches both by Gerome Brush, and published by The Merrymount Press, Boston, under the title, "The Boston Symphony Orchestra, 1936."

* * *

OUR enthusiasm for grand opera is not what it once was, but many no doubt hardier constitutions will be absorbed, as we were last year, with the Puccini letters edited by Giuseppi Adami in the translation of Ena Makin, published by L. J. Lippincott. Somehow, now that Christmas is over, we can think of any number of things which we should have been glad to get or give. And if your Christmas shopping was as ineffectual as was ours, you may yet find one of these useful come Easter.

* * *

ARE you going to Salzburg next summer? If so, the Salzburg Society in America, which exists for the purpose of promoting interest in the cultural institutions of that city, will offer to its members a 10 percent reduction on the sale of festival tickets for the performances of the coming season. Membership cards are obtainable at 630 Fifth avenue, New York City, upon payment of a fee of two dollars.

* * *

AN unprecedented number of applications for places on the program of the biennial convention of the National Federation of Music clubs, to be held in Louisville, Ky., April 23-29, has been reported by the national president. Two Oklahoma choruses will be represented on that program: The Oklahoma Tulsans, a business men's chorus, and the Redmen's glee club of Bacone college, Muskogee, under the direction of Gordon Berger.

NEW YORK, N. Y.
WORLD-TELEGRAM

DEC 31 1936

Second Concert Given by Paul Stassevitch

Early this month in Boston Serge Koussevitzky and the Boston Symphony played for the first time in America Alfredo Casella's revised version of Muzio Clementi's D major symphony. This work by the late eighteenth and early nineteenth century Italian composer was one of four symphonies recently recovered and later pieced together by his twentieth century compatriot.

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L. B.

NEW HAVEN, CONN.
REGISTER

27 1936

GALLI-CURCI

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NEW YORK, N. Y.
SUN

148

JAN 2 - 1937

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Article from Hartford, Conn. about Mrs. MacDowell and how Sanroma took concerto to her for advice on interpretation lost. Was written by R. L. Humphrey.

FAMOUS GREEK BACK TO DIRECT SYMPHONY

Dimitri Mitropoulos Tells of Open Air Experiments

Gl. Jan 8

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And so, with his first orchestral rehearsal on Monday, Dimitri Mitropoulos was left busily toiling over his piano and analyzing orchestral scores.

NEW YORK, N. Y.
NEW YORK JOURNAL

JAN 5 - 1937

Music in Review

By Harriette ~~tte~~ Weber

Boston Orchestra

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Trans. Jan.

Four Scores Recently Issued by the Publishers

Bach's "Art of the Fugue" And a Concerto by Monn In New Versions

Four musical publications have recently found their way to the desk of this department. Two are revisions of scores from the eighteenth century. Two are original works. The first two are Bach's monumental "Art of the Fugue," transcribed for string quartet by Roy Harris and M. D. Herter Norton (New York: G. Schirmer, Inc.), and Arnold Schoenberg's Concerto for 'cello and orchestra after a Cembalo Concerto by Georg Matthias Monn (New York: G. Schirmer, Inc.). The two original works are Alban Berg's Violin Concerto (Vienna: Universal Edition) and "Imagery," an orchestral suite on original Hindu Themes, by the American composer, Horace Johnson (New York: J. Fischer and Bro.).

The Concerto of Monn, as it reached this department, is doubly arranged, since the present copy constitutes Schoenberg's reduction, for 'cello and piano, of his orchestral score. How much the Schoenberg version differs from the original work of Monn can only be guessed at without recourse to the two scores in question, neither of which unfortunately is available to this writer. But there is sufficient inner evidence in Schoenberg's piano arrangement pointing to considerable departure from Monn's original in the matters of harmony and part-writing.

Monn, who is allotted scarcely a dozen lines in Grove's Dictionary, was one of those mid-European composers of the first half of the eighteenth century who wrote numberless pieces in the "new" style that so effectively displaced the old contrapuntal tradition and prepared the way for Haydn, Mozart and Beethoven. This does not mean that Monn necessarily composed according to the simplest harmonic and formal patterns. But it seems quite unlikely that the chromaticism, which is at once apparent in the Schoenberg arrangement, should be entirely of Monn's manufacture. It is more likely that Schoenberg has indulged in a pastiche, although by no means so radical a pastiche as, let us say, Stravinsky's "Pulcinella." The 'cello part, of course, is Schoenberg's creation, and it looks fiendishly difficult to play.

It was Monn and Stamitz and others of the time, no doubt, whom Friedrich Wilhelm Marpurg had in mind when he referred slightingly to their composing technic and musical ideas alongside those of the master, Johann Sebastian Bach, in the preface written two years after Bach's death for the second edition of the "Art of the Fugue." For Bach was not only one hundred years ahead of his time, as we are so frequently remindid, but also at least half a century in arrears of it. Thus we are enabled to understand the remarkable and eloquent defense of Bach's style and genius contained in this preface.

The latest edition of the "Art of the Fugue" carries a long foreword from Mr. Harris and Mrs. Norton, which explains, among other things, why the transcription was made for the four bowed instruments of the classical string quartet. It is unnecessary to go into this explanation now, first because it seems reasonable to the present writer and second because the subject was sufficiently discussed at the time when the phonograph records of this version appeared a year or more ago.

The present edition has a twofold new value. First, it offers students and amateurs a chance to study the wonderful work of Bach to the tune, so to say, of the phonograph. Second, there is a fairly elaborate section devoted to "analytical comment," which is intended, in the words of the authors, "to contribute, directly and without the pedantry of minute technical dissection, to an active appreciation of the work by those musicians, whether public performers or amateurs, who do not have the opportunity of carrying out a detailed analysis for themselves." This not immodest order seems to be capably filled by the authors.

* * *

The Violin Concerto of Berg was discussed in these columns from the manuscript score at some length immediately after the death of the composer, who died almost exactly a year ago, and who was here singing his swan song. A good deal has been made of the fact that the composer, writing in this Concerto a Requiem for his recently deceased friend, Manon Gropius, was unconsciously also writing his own. It was as a Requiem that the Concerto was received at the first performance in Barcelona last spring, and has been similarly regarded at each subsequent performance, including the presentation a couple of months ago in the composer's native Vienna, where the work made an extraordinary impression.

Even in London, which has not been observably prejudiced on behalf of the music of the twelve-tone school, the first (broadcast) performance elicited praise of the highest sort from critics of the standing of Ernest Newman, Constant Lambert and Richard Capell. Some have not hesitated to characterize it as Berg's greatest work as well as his last. We in Boston shall fortunately have an opportunity to express a more direct opinion when the Concerto receives the first American performances next spring at the hands of Dr. Koussevitzky, the Symphony Orchestra, and the solo violinist, Louis Krasner of this city, for whom the work was written.

Berg's Violin Concerto and Short Orchestral Work By Horace Johnson

It is no disrespect or disservice to contemporary American music to say that Horace Johnson's "Imagery" is not in the same class with the works above. Johnson writes here earnestly and honestly. He is not concerned with a revival of the past or a look into the future. He is content to set down, in the language of tones, certain immediate impressions suggested by the Orient. There are three movements: the first, "Procession to Indra," the second, "Aparasa," the third, "Urbasi." Although the tempo varies, naturally, the dance motive prevails most of the time.

In fact, an inspection of the score confirms the impression derived when this work was first presented in Boston by the Peoples Symphony Orchestra under Fabien Sevitzky. "Imagery" lends itself to performance not only in the concert hall but also in the theater, where, it would seem, a ballet might readily be made out of it. This suggestion is made the more feasible since the score, even in original form, does not require a very large orchestra—wind instruments in twos and three. Nor is it a long work—fourteen minutes in playing time.

M. S.

NEW YORK, N. Y.
WORLD-TELEGRAM
DEC 31 1936

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L. B.

NEW YORK, N. Y.
SUN
148 JAN 2 - 1937

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OKLAHOMA CITY, OKLA.
OKLAHOMAN
27 1936

Music News and Views

by Albert Kirkpatrick

MUSIC news being at low ebb this holiday season, we have been forced to take up again the (by us) almost abandoned art of book reading. Fortunately we were able to borrow from the extensive Blakeney library a volume of the vintage of '36 which makes the old perusing process a matter of mingled pleasure and profit. "The Man With the Baton" by David Ewen, Thomas Y. Crowell company, New York, is subtitled, "The Story of Conductors and Their Orchestras." As the New Yorker would say, it tells the story of conductors and their orchestras; which, after all, is fair enough. But to our mind David Ewen does the job, by and large, better than anyone else we can recall. In some 350 pages he covers the history of the development of the orchestra in Europe and in America briefly but thoroughly, discusses the rise of the conductor as a virtuoso and the art of conducting in general with its consequent virtues and vices, and adds biographical sketches and critical comments on all of the foremost conductors past and present both here and abroad.

With references to the vices of the virtuoso conductor Ewen's comment is frequently agreeably caustic, but he has been careful to expose each offender or type of offender to as genial and unbiased an appraisal as one is likely to encounter on the printed page. Thomas, Damrosch, Toscanini, Koussetvitsky and Stokowsky steal a considerable amount of the space alloted to individuals, and the author even manages to dig up a few new anecdotes about Toscanini, which in itself is a notable achievement. For Toscanini anecdotes, however, we still think that Van Vechten holds a world's record in his crazyquilt novel, "Peter Whiffle." He tells about an American opera singer who spoke no Italian and simply could not understand the maestro's directions in one place where he wished her to turn her back to the audience. Finally a great light dawned in the diva's cerebrum, "Ah, maestro," she cried, remembering her French rashly, "Est-ce que vous voulez mon derriere?"

The numerous photographs in the Ewen book should not go by without mention. They are remarkably interesting and look as if they might have been posed especially for this volume though in the case of von Bulow and a few others that is unlikely, to say the least. Toscanini is shown with a segment of the orchestra in rehearsal, and Koussevitzky, in a striking view with part of the orchestra and part of the audience, serves as a frontispiece.

* * *

THOSE musicians particularly addicted to the performances of the Boston symphony orchestra will be interested in a small volume of charcoal drawings of the members of that organization, together with short biographical sketches both by Gerome Brush, and published by The Merrymount Press, Boston, under the title, "The Boston Symphony Orchestra, 1936."

* * *

OUR enthusiasm for grand opera is not what it once was, but many no doubt hardier constitutions will be absorbed, as we were last year, with the Puccini letters edited by Giuseppi Adami in the translation of Ena Makin, published by L. J. Lippincott. Somehow, now that Christmas is over, we can think of any number of things which we should have been glad to get or give. And if your Christmas shopping was as ineffectual as was ours, you may yet find one of these useful come Easter.

* * *

ARE you going to Salzburg next summer? If so, the Salzburg Society in America, which exists for the purpose of promoting interest in the cultural institutions of that city, will offer to its members a 10 percent reduction on the sale of festival tickets for the performances of the coming season. Membership cards are obtainable at 630 Fifth avenue, New York City, upon payment of a fee of two dollars.

* * *

AN unprecedented number of applications for places on the program of the biennial convention of the National Federation of Music clubs, to be held in Louisville, Ky., April 23-29, has been reported by the national president. Two Oklahoma choruses will be represented on that program: The Oklahoma Tulsans, a business men's chorus, and the Redmen's glee club of Bacone college, Muskogee, under the direction of Gordon Berger.

NEW HAVEN, CONN.
REGISTER
7 1936

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NEW YORK, N. Y.
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FAMOUS GREEK BACK TO DIRECT SYMPHONY

Dimitri Mitropoulos Tells of Open Air Experiments

Coming here to be guest conductor of the Boston Symphony Orchestra during the two weeks of Serge Koussevitzky's annual Winter vacation, Dimitri Mitropoulos arrived ~~this~~ yesterday afternoon from his native Athens, Greece, by way of New York. There at Carnegie Hall he heard the Boston Symphony, which has been on tour.

"It sounded even better to me than last year, which I thought was not possible," he said, with an expansive smile.

The man who is known throughout Europe as a pianist, composer and conductor, is making his second appearance before Boston audiences, having conducted as guest artist at the Symphony last season. He was received with such enthusiasm that he was given an invitation to return immediately. It is unusual for a guest conductor to take over the Symphony programs two seasons in succession.

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MILWAUKEE, WIS.,
NEWS

JAN 2 - 1937

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MUSIC BOX

The close of the holiday season finds music loving Milwaukee once more in its stride with any number of important musical events scheduled for the new calendar.

Lovers of chamber music look forward with great expectation to the concert to be presented by Harold Bauer, world-renowned pianist, and the equally famous Stradivarius String Quartet, at the Pabst theater on Monday, Jan. 11, and to be sponsored by the Arion Musical club as an important feature on its season course.

Concert reservations may be made at the Arion's headquarters.

It is interesting to learn that Mr. Bauer's first ambition was to become a concert violinist and he achieved this ambition before he switched his talents to the piano. His father was an accomplished amateur violinist and he instructed his son so well that, at nine years of age, young Harold was concertizing in London, his native city, and throughout England, as a musical prodigy.

Only when he met the great Polish pianist, Paderewski, who took a keen interest in ihs future, did Harold Bauer seek to major in the keyboard art.

His first appearance in this country was in Boston as soloist with the Boston Symphony orchestra, in 1901. Since then he has been steadily engaged in this country every season.

Successful in Film City.

Word comes from Hollywood that Frieda Stoll, soprano, and former Milwaukeean, has been selected by Dr. Otto Klemperer, director of the Los Angeles Philharmonic Symphony, to appear with that organization as soloist.

Frieda Stoll.

Miss Stoll has had a successful career in the film center, and she was recently heard in concert at the Beverly Hills hotel, assisted by Daniel Lehrer, flutist, and accompanied by La Verne Beal.

Born in La Crosse, Wis., of a family of famous musicians, Frieda was unusually gifted from her earliest childhood. She graduated with high honors under Hans Bruening, noted pianist of Berlin, Germany, and studied voice with Mme. Colberta Millett, of Milan, Italy, and with Richard Hageman, former conductor at the Metropolitan Opera company.

Her debut in Paris won the unstinted praise of critics, and she has been hailed as a brilliant artist wherever she has appeared in concert since.

Society of Musical Arts.

Jeanette Soffa Kinnell, soprano, and Walter Liberace, pianist, will be heard in the third concert of the Society of Musical Arts on Thursday, Jan. 7, at the Athenaeum in the following program:

Aria—Patron, das macht der Wind......Bach
(Der Streit zwischen Phoebus und Pan)
Auch Kleine Dinge..............Hugo Wolf
Die Lorelei .... Liszt
Mrs. Kinnel
Sonata Op. 31, No. 2..........Beethoven
Allegro Adagio Allegretto
Mr. Liberace
Aria—Pace, Pace, Mio Dio...... .. Verdi
(La Forza del Destino)
Mrs. Kinnel
Etude in F Minor.....................Chopin
Consolation No. 6....................Liszt
Waldesrauschen (Forest Murmurs)...Liszt
Mr. Liberace
The Time for Making Songs Has Come.
...................................Rogers
The Faltering Dusk ....Kramer
In the Silence of Night......Rachmaninoff
Nursery Rhyme: Sing a Song of Sixpence ....Hughes
The Year's at the Spring..........Beach
Mrs. Kinnel
Silver Cascade ....Niemann
The Night Winds ....Griffes
Prelude .... Florence Bettray-Kelly
Toccata .... Florence Bettray-Kelly
Mr. Liberace
Herman A. Nott will be the accompanist.

* * *

Marwood Musicale.

June Habert is in charge of the January program of the Marwood Musicale to be presented at the home of Bernadine Treis, on Monday, Jan. 4. Those participating will include Louise Eilmann, Margaret Diefenthaeler, Lorraine Fehringer, Mrs Charles Gates, Verna Zeidler and Jean Norris.

* * *

Chicago Symphony.

Brahms' well known "Variations on a Theme by Josef Haydn," will be heard again when Frederick Stock next leads the Chicago Symphony orchestra at the Pabst theater on Monday.

A varied program of familiar music will include the "Scheherazade" suite of Rimsky-Korsakov and the overture to Smetana's opera, "The Bartered Bride."

Dr. Stock will lead his symphony in one of his own compositions, "The Symphonic Waltz," which has already been recorded by his orchestra, and reveal the modernism of Paul Hindemith, German composer, in the new "Matthias the Painter."

Wisconsin Symphony.

Jerry Bojanowski, who conducted the symphony last season, will direct the first in a series of concerts to be given at the Shorewood community auditorium by the Wisconsin Symphony orchestra on Friday, Jan. 29. Guy Maier, pianist, will be soloist in a Mozart concerto.

Rudolph Ganz, Chicago pianist and teacher, will direct the program on Saturday, Feb. 27.

The third concert on Saturday, March 20, will be under the direction of Dr. Nikolai Sokoloff, former conductor of the Cleveland orchestra and now director of the national works progress administration music proect.

On Friday, April 23, Izler Solomon of Chicago will direct, with Margaret Diefenthaeler and Roland Dittl, Milwaukee pianists, as soloists.

Chamber Series.

The new 1937 chamber music series to be given at the Layton Art institute will be inaugurated on Monday. Jan. 25 when the Pearl Brice string quartet of Milwaukee will be heard in concert.

On Monday, Feb. 1 and Feb. 22, the Philharmonic string quartet of Chicago will be presented.

Wisconsin Grand Opera.

The Wisconsin Grand Opera company, which will present Verdi's "Il Trovatore" at the Milwaukee University school on Friday, Jan. 15 and Jan. 16, will present the following singers in the leading roles:

Mrs. Viola Arneman, 922 E. Circle dr.; Rose Stoll, 2976 S. Delaware av.; Mrs. Ruth Beisel, 1724 N. Prospect av.; Walter Kron, 2374 N. Fortieth st.; Ellsworth A. Riel, Kenosha; Raymond Kuhn, 3216 W. Juneau av.; Edwin W. Kappel, 1100 S. Twenty-eighth st., and Arthur Wilkinson, Chicago.

Others of the company who will be heard are Ann Nicolai, Ruth Lee, Evelyn Quammen, Mrs. Elma Niquette, Mrs. Ora Sherbrook, Augusta Missling, Marguerite Stuht, Mrs. Audrey Kopf, Annamae Jackson, Mrs. Marie Harms, Mrs. Katheryn Jakovich, E. Jean Darrah, Mrs. Lillian Traisman, Jane Burdick, Ann Wagner, Mrs. Harold Van Horn, Lois Drescher, Howard Kopf, Wilbur W. Messman, Albert Rostkowski, George Radakovich, Lou Petaschnick, John Korjan, Ernest Wild, August Schweisthal, Steven Hegji, W. A. Wenz, Josephine Wipperman, Willard Reese and Earl Thiel.

PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

JAN 2 - 1937

The Critic Talks to

MUSIC LOVERS

By SAMUEL L. LACIAR

TWO ANNIVERSARIES of the births of composers fell on the 18th of December, one the 150th of the advent of Carl Maria von Weber into this world in 1786 and the second, which occurred exactly seventy-five years later, was that of Edward MacDowell, in 1861, the man who still is universally conceded to have been the most important composer that the United States has yet produced. Not much notice was taken in Philadelphia of either event, Mr. Ormandy playing the "Freischuetz" overture of Weber and the Civic Symphony Orchestra performing three movements of the "Indian Suite" of MacDowell. Boston, where MacDowell lived for a period within the memory of many still living, gave the largest recognition to the anniversary.

To judge from the programs of orchestral conductors who occasionally perform the works of MacDowell, it would appear that the "Indian State" was the only orchestral work which he wrote. While it is probably his best and in some ways the most original, it was by no means the only one. At an early age, after seeing a particularly impressive performance of "Hamlet" by Sir Henry Irving and Ellen Terry, he wrote two "poems" for orchestra, entitled "Hamlet" and "Ophelia." There are also the symphonic poems, "Launcelot and Elaine" and "Lamia,"; "The Saracens" and "Lovely Alda," two "fragments" from "The Song of Roland" and a suite in A minor, besides the two piano concertos and a romanza for violoncello and orchestra.

* * *

THE "INDIAN SUITE" is the last of these works in point of composition. "Lamia" was not published until after the death of the composer, although it retains its proper place in the opus numbers. MacDowell in the suite was contemporaneous with Dvorak in "From the New World" symphony in calling attention to the fact that there existed in the United States native American folk-song elements capable of use in artistic music, although he never used the Negro idiom. As a matter of fact, the "Indian Suite" was fully sketched three years before the first production of the Dvorak symphony, although it was performed three years later, MacDowell desiring to become better acquainted with what was to him (and the musical world) a new kind of music. In the "Indian Suite" authentic Indian themes form its basis.

But in spite of this MacDowell was essentially a composer for the piano, and, like Grieg and Schumann, was at his best in the smaller forms, although his musical personality was both as distinct and different from theirs. In his early years, when MacDowell first went abroad to study, it was with the sole idea of becoming a piano virtuoso, and with this in mind worked for four years in Paris and in Frankfort, becoming one of the best American pianists of his time.

* * *

IT WAS Joachim Raff, then head of the Conservatory of Frankfort and his teacher of composition. who first noted the creative powers of his pupil, and after much urging MacDowell completed his first (A minor) piano concerto, and in 1882 Raff sent him to Liszt with it. The great master was congratulatory about the work, commending the boldness and originality of the harmonic treatment, a characteristic which MacDowell retained throughout his whole creative life. It may be remarked that fourteen years previously another youthful composer appeared before Liszt, also with a piano concerto in A minor, and was warmly commended, this being Edvard Grieg. The concerto was not MacDowell's first work, although he had written nothing previously employing the orchestra. He refused to allow his first eight works to be published and later destroyed them. The earlier published works (the concerto is op. 15) were songs and short piano numbers among them the "First Modern Suite."

It was MacDowell's original purpose to remain in Germany as a country then (in the early 80s) being more congenial to his artistic nature than his native land. But after the death of Raff he decided to return to the United States, which he did in 1887, and made his home in Boston. By this time the second piano concerto (D minor) had been completed, and MacDowell performed both concertos with the Boston Symphony, with himself as soloist. From that time until he went to New York to become head of the music department of Columbia University, the Boston Symphony Orchestra played all his works for orchestra as fast as they were completed, and the compositions were also making headway elsewhere in the country, largely through his appearances as a recitalist.

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IN ADDITION to this, appreciation of MacDowell's music was also largely due to the fiery Teresa Carreno, Venezuelan pianist, who was the first artist except the composer publicly to perform works of MacDowell. and this writer well remembers a tremendous interpretation by her of the second concerto in this city years ago. Mme. Carreno had been the piano teacher of MacDowell as a child and the concerto is dedicated to her. Due to these happy circumstances MacDowell, unlike so many musical creative talents cut off in their prime, lived to enjoy in a large measure the recognition due to his talent. The unhappy circumstances which led to the severance of his relations with Columbia University have been largely glossed over by his biographers, although Sinclair Lewis, who studied with him there, did some plain speaking in an article in the American Mercury ten years ago.

As a composer, MacDowell was of closer kin to Schumann than to any other of the older masters. Both were fond of titles for even their smaller works, although the influence of Raff on MacDowell may again be traced in this; both were pre-eminently poets whose exquisite fancies find their finest expressions in the smaller forms, especially for piano. MacDowell's most pronounced gift was a fertile melodic invention. His themes are usually short but always clearly defined, very expressive and logically developed, while his feeling for proportion, symmetry and artistic unity compares favorably with composers who popularly are ranked above him. On his return to America he exerted a highly beneficial influence as to the proper treatment of the American composer by the public and press, expressing himself as bitterly opposed to any segregation either for laudation or condemnation — an attitude which not all of his fellow countrymen composers have followed.

HARTFORD, CONN.
COURANT

JAN 1 - 1937

Serge Rachmaninoff Ill.

New York, Dec. 31.—(AP.)—Serge Rachmaninoff, pianist and composer, is ill with a cold, his agents announced today, and has cancelled an appearance in Boston with the Boston Symphony Orchestra on advice of his physician. He is expected to be able to play with the Philadelphia Orchestra in New York January 5.

NEW YORK, N. Y.
HERALD-TRIBUNE

1/3/37

NOTES ON PROGRAMS

Koussevitsky Conducts

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DAVENPORT, IA.
Democrat & Leader

JAN 7 - 1937

Dr. Serge Koussevitzky will conduct the Boston Symphony orchestra in one of its regular subscription concerts at Carnegie hall New York. NBC—WLS.

ST. LOUIS, MO.
POST DISPATCH

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N. J.
COURIER

JAN 1 - 1937

Ormandy to Direct All - Rachmaninoff Weekend Program

W. of P. Choral Society Will Sing 'The Bells' Symphony At 2 Concerts

Eugene Ormandy, Conducting
RACHMANINOFF..............
........Symphony "The Bells"
(Poem by Edgar Allen Poe)
Agnes Davis, soprano: Fritz Krueger, tenor, Elwood Hawkins, baritone
UNIVERSITY OF PENNSYLVANIA CHORAL SOCIETY
Harl McDonald, Director
Intermission
RACHMANINOFF...Concerto No. 2 in C minor for Piano and Orchestra

An all-Rachmaninoff program which presents the great Russian composer as soloist playing his own Second Concerto for Piano and Orchestra on Friday afternoon, January 8, and Saturday evening, January 9.

Eugene Ormandy who is conducting, will devote the entire first half of the program to Rachmaninoff's four part choral symphony "The Bells" which he wove about the celebrated poem of Edgar Allen Poe.

The mixed chorus of 150 voices will be provided by the University of Pennsylvania Choral Society of which Harl McDonald is director.

Rachmaninoff's Second Concerto, the most familiar of the four he has composed for piano and orchestra, was written in 1899; published in 1902; and dedicated to N. Dahl. The work is in three movements.

The work was performed for the first time at a concert of the Philharmonic Society of Moscow; on October 14, 1901, with the composer as the pianist. Raoul Pugne disclosed the work in New York at a Russian Symphony Concert, November 18, 1905.

The Concerto had won for Rachmaninoff in the previous year (1904) the Glinka prize of 500 rubles, founded by Belaieff, the plutocratic and incredibly generous publisher who helped so many of the younger Russian music-makers. The work was produced in a period toward the end of 1899 when Rachmaninoff began writing again, after two years in which his activity as a composer was relaxed.

In 1897 Rachmaninoff had turned aside from composition to undertake the conductorship of Marmantoff's "Private" Opera at Moscow. But the unremitting work of rehearsal and leadership warned him that if he continued in the position, he would be obliged to abandon entirely his creative work, he therefore gave up his post after a single season.

Rachmaninoff himself divides the quarter century of his musical activity into three periods of approximately eight years each—composing, concert work and conducting. His musical training began at the St Petersburg Conservatory when he was nine years old, and for three years he remained there studying chiefly piano. In 1885 he entered the Conservatory at Moscow where he studied piano with Zvierev and with Siloti, his cousin.

For theory and composition Rachmaninoff's instructors were Taneieff and Arensky. As a pianist he was graduated summa cum laude in 1891, and in 1892 he received the gold medal for composition, a reward for his opera "Aleko" which was produced at the Imperial Opera House, Moscow, in the same year. Leaving the Conservatory he made a long concert tour through Russia.

Going to London for the first time in 1899, Rachmaninoff appeared as composer, conductor and pianist at the Philharmonic Concert, April 19, and his orchestral fantasia "The Cliff" was performed. Visits to Vienna and Paris followed, and in 1903 he was appointed professor of piano at the Maryinsky Institute for Girls at Moscow. The following year he became first conductor of Russian opera at the Imperial Theatre of Moscow, and later became conductor of the Moscow Symphony Orchestra. He was once offered the conductorship of the Boston Symphony.

The Russian revolution forced him from his native land, and his estates were confiscated. Escaping with his family into Sweden, Rachmaninoff, his wife and two beautiful daughters came to New York where they make their home.

Just before the war, while Rachmaninoff was living in Rome he began work upon a choral symphony—not from the sounds of bells, but suggestions of them, achieved by the use of different combinations of orchestral sonorities. He wished to evoke by his music these moods and emotions, those images and associations, which the sound of bells can bring to the minds of the imaginative—merriment and joy, terrors and alarms, sorrow and mourning.

Finishing the symphony in 1913 when he returned to Russia, Rachmaninoff actually set his music to the version of Poe's poem made by the distinguished Russian poet Constantin Balmont. The present English version used by the singers however, has been made by Fanny S. Copeland from Berthold Feiwel's German version of Balmont's Russian translation.

When the work was given its American premiere with the Orchestra at the concerts of February 6-7, 1920, with Mr. Stokowski conducting, there was some discussion as to whether "The Bells" was actually a choral symphony or a cantata.

Following certain symphonic elements in its construction, the work divides naturally into the four parts of the poem—the joyous silver sleigh bells, the mellow wedding bells, the loud alarm bells and the mournful iron bells.

In his buoyant first movement, the composer has found an ideal subject for modern dissonance, with the shimmering tang of parallel fifths in the high wood and the fin ecstacy of calls that is lost in tempest of tintinnabulation.

The tender second movement "mellow wedding bells" is a p lyric episode.

MILWAUKEE, WIS.
NEWS

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JAN 2 - 1937

MUSIC BOX

The close of the holiday season finds music loving Milwaukee once more in its stride with any number of important musical events scheduled for the new calendar.

Lovers of chamber music look forward with great expectation to the concert to be presented by Harold Bauer, world-renowned pianist, and the equally famous Stradivarius String Quartet, at the Pabst theater on Monday, Jan. 11, and to be sponsored by the Arion Musical club as an important feature on its season course.

Concert reservations may be made at the Arion's headquarters.

It is interesting to learn that Mr. Bauer's first ambition was to become a concert violinist and he achieved this ambition before he switched his talents to the piano. His father was an accomplished amateur violinist and he instructed his son so well that, at nine years of age, young Harold was concertizing in London, his native city, and throughout England, as a musical prodigy.

Only when he met the great Polish pianist, Paderewski, who took a keen interest in ihs future, did Harold Bauer seek to major in the keyboard art.

His first appearance in this country was in Boston as soloist with the Boston Symphony orchestra, in 1901. Since then, he has been steadily engaged in this country every season.

Successful in Film City.

Word comes from Hollywood that Frieda Stoll, soprano, and former Milwaukeean, has been selected by Dr. Otto Klemperer, director of the Los Angeles Philharmonic Symphony, to appear with that organization as soloist.

Miss Stoll has had a successful career in the film center, and she was recently heard in concert at the Beverly Hills hotel, assisted by Daniel Lehrer, flutist, and accompanied by La Verne Beal.

Frieda Stoll.

Born in La Crosse, Wis., of a family of famous musicians, Frieda was unusually gifted from her earliest childhood. She graduated with high honors under Hans Bruening, noted pianist of Berlin, Germany, and studied voice with Mme. Colberta Millett, of Milan, Italy, and with Richard Hageman, former conductor at the Metropolitan Opera company.

Her debut in Paris won the unstinted praise of critics, and she has been hailed as a brilliant artist wherever she has appeared in concert since.

Society of Musical Arts.

Jeanette Soffa Kinnell, soprano, and Walter Liberace, pianist, will be heard in the third concert of the Society of Musical Arts on Thursday, Jan. 7, at the Athenaeum in the following program:

Aria—Patron, das macht der Wind...[illegible]ch
(Der Streit zwischen Phoebus und Pan)
Auch Kleine Dinge..............Hugo Wolf
Die Lorelei .... Liszt
Mrs. Kinnel
Sonata Op. 31, No. 2...........Beethoven
Allegro Adagio Allegretto
Mr. Liberace
Aria—Pace, Pace, Mio Dio...........Verdi
(La Forza del Destino)
Mrs. Kinnel
Etude in F Minor...................Chopin
Consolation No. 6....................Liszt
Waldesrauschen (Forest Murmurs)....Liszt
Mr. Liberace
The Time for Making Songs Has Come.
.................................Rogers
The Faltering Dusk .... Kramer
In the Silence of Night......Rachmaninoff
Nursery Rhyme: Sing a Song of Sixpence .... Hughes
The Year's at the Spring...........Beach
Mrs. Kinnel
Silver Cascade .... Niemann
The Night Winds .... Griffes
Prelude .... Florence Bettray-Kelly
Toccata .... Florence Bettray-Kelly
Mr. Liberace

Herman A. Nott will be the accompanist.

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Marwood Musicale.

June Habert is in charge of the January program of the Marwood Musicale to be presented at the home of Bernadine Treis, on Monday, Jan. 4. Those participating will include Louise Eilmann, Margaret Diefenthaeler, Lorraine Fehringer, Mrs Charles Gates, Verna Zeidler and Jean Norris.

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Chicago Symphony.

Brahms' well known "Variations on a Theme by Josef Haydn," will be heard again when Frederick Stock next leads the Chicago Symphony orchestra at the Pabst theater on Monday.

A varied program of familiar music will include the "Scheherazade" suite of Rimsky-Korsakov and the overture to Smetana's opera, "The Bartered Bride."

Dr. Stock will lead his symphony in one of his own compositions, "The Symphonic Waltz," which has already been recorded by his orchestra, and reveal the modernism of Paul Hindemith, German composer, in the new "Matthias the Painter."

Wisconsin Symphony.

Jerry Bojanowski, who conducted the symphony last season, will direct the first in a series of concerts to be given at the Shorewood community auditorium by the Wisconsin Symphony orchestra on Friday, Jan. 29. Guy Maier, pianist, will be soloist in a Mozart concerto.

Rudolph Ganz, Chicago pianist and teacher, will direct the program on Saturday, Feb. 27.

The third concert on Saturday, March 20, will be under the direction of Dr. Nikolai Sokoloff, former conductor of the Cleveland orchestra and now director of the national works progress administration music proect.

On Friday, April 23, Izler Solomon of Chicago will direct, with Margaret Diefenthaeler and Roland Dittl, Milwaukee pianists, as soloists.

Chamber Series.

The new 1937 chamber music series to be given at the Layton Art institute will be inaugurated on Monday, Jan. 25 when the Pearl Brice string quartet of Milwaukee will be heard in concert.

On Monday, Feb. 1 and Feb. 22, the Philharmonic string quartet of Chicago will be presented.

Wisconsin Grand Opera.

The Wisconsin Grand Opera company, which will present Verdi's "Il Trovatore" at the Milwaukee University school on Friday, Jan. 15 and Jan. 16, will present the following singers in the leading roles:

Mrs. Viola Arneman, 922 E. Circle dr.; Rose Stoll, 2976 S. Delaware av.; Mrs. Ruth Beisel, 1724 N. Prospect av.; Walter Kron, 2374 N. Fortieth st.; Ellsworth A. Riel, Kenosha; Raymond Kuhn, 3216 W. Juneau av.; Edwin W. Kappel, 1100 S. Twenty-eighth st., and Arthur Wilkinson, Chicago.

Others of the company who will be heard are Ann Nicolai, Ruth Lee, Evelyn Quammen, Mrs. Elma Niquette, Mrs. Ora Sherbrook, Augusta Missling, Marguerite Stuht, Mrs. Audrey Kopf, Annamae Jackson, Mrs. Marie Harms, Mrs. Katheryn Jakovich, E. Jean Darrah, Mrs. Lillian Traisman, Jane Burdick, Ann Wagner, Mrs. Harold Van Horn, Lois Drescher, Howard Kopf, Wilbur W. Messman, Albert Rostkowski, George Radakovich, Lou Petaschnick, John Korjan, Ernest Wild, August Schweisthal, Steven Hegji, W. A. Wenz, Josephine Wipperman, Willard Reese and Earl Thiel.

DAVENPORT, IA.
Democrat & Leader
JAN 7 - 1937

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PHILADELPHIA, PA.
EVE. PUBLIC LEDGER

JAN 2 - 1937

The Critic Talks to

MUSIC LOVERS

By SAMUEL L. LACIAR

TWO ANNIVERSARIES of the births of composers fell on the 18th of December, one the 150th of the advent of Carl Maria von Weber into this world in 1786 and the second, which occurred exactly seventy-five years later, was that of Edward MacDowell, in 1861, the man who still is universally conceded to have been the most important composer that the United States has yet produced. Not much notice was taken in Philadelphia of either event, Mr. Ormandy playing the "Freischuetz" overture of Weber and the Civic Symphony Orchestra performing three movements of the "Indian Suite" of MacDowell. Boston, where MacDowell lived for a period within the memory of many still living, gave the largest recognition to the anniversary.

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CAMDEN, N. J.
COURIER

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Agnes Davis, soprano; Fritz Krueger, tenor, Elwood Hawkins, baritone
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The tender second movement of "mellow wedding bells" is a pure lyric episode.

KANSAS CITY, MO.
STAR

JAN 1 - 1937

Exaggerations in Art.

One result of the development of a midwestern school of painters has been the almost simultaneous appearance of a regional school of critics. Those of us who belong to this second group, of course, would be the first to disclaim any professional status. We freely admit we are laymen. Indeed, we insist upon the fact. But our position in the matter, while doing credit to our modesty, is slightly ingenuous. Because, although we begin invariably with some such formula as, "I know nothing about art," with the next breath we add, "but I do know what I like." And thereby land ourselves in the middle of the exercise of our critical faculties.

As long as our best midwestern painters remained in Paris or even New York, we could ignore them. And as long as they continued, like their colleagues from every other part of the country, to paint St. Mark's cathedral in the moonlight or fishing boats at anchor in Gloucester harbor, with, perhaps, now and then, a venture into surrealism or some other artistic fashion of the moment, we could—and did—pay practically no attention to their work. But since many of them have come home and begun painting our own farms and tornadoes, our miners and our hill-billies, our shacks and our skyscrapers, we have had to alter our policy. If our painters are going to talk about us, we are forced to talk about them.

The difficulty with our approach is that while we may know what we like today, we cannot be sure that we will like, or dislike, the same thing tomorrow. Familiarity in art, as the professional critics might tell us, may quite as easily breed pleasure as contempt. It is reported, for example, that when Brahm's first symphony was performed by the Boston Symphony Orchestra for the first few times, so many Bostonians walked out of Symphony hall that a music critic of the day suggested the signs over the safety doors should be changed to read, "Exit in case of Brahms." Brahms might be a great musician, it was said, but what he wrote would never live, because it was ugly.

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And so it may with some of our contemporary

BROOKLYN, N. Y.
EAGLE

3 - 1937

WEDNESDAY

The Chamber Music Ensemble of the Curtis Institute of Music in Philadelphia broadcasts a program of famous classics under the direction of Dr. Louis Bailly. WABC, 4-4:45 p.m.

Quintet in D Major	Arensky
Brandenburg Concerto No. 5	Bach
Symphony in D Major (oboe, bassoon, strings) (First performance)	Abel

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Quartette	Debussy

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Suite in E Major for String Orchestra, Opus 63	Foote
Symphony in D	Clementi

MT. PLEASANT, TEXAS
TIMES

JAN 6 - 1937

In pre-war days Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was both conductor and financial backer of his own symphony orchestra in Rusia.

CAMDEN, N. J.
POST

JAN 2 - 1937

Ormandy to Direct
All
W

W. of P
Sing 'T
At 2 Concerts

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Eugene Ormandy, Conducting
RACHMANINOFF ....Symphony "The Bells"
(Poem by Edgar Allen Poe)
Agnes Davis, soprano: Fritz Krueger, tenor, Elwood Hawkins, baritone
UNIVERSITY OF PENNSYLVANIA CHORAL SOCIETY
Harl McDonald, Director
Intermission
RACHMANINOFF...Concerto No. 2 in C minor for Piano and Orchestra

An all-Rachmaninoff program which presents the great Russian composer as soloist playing his own Second Concerto for Piano and Orchestra on Friday afternoon, January 8, and Saturday evening, January 9.

Eugene Ormandy who is conducting, will devote the entire first half of the program to Rachmaninoff's four part choral symphony "The Bells" which he wove about the celebrated poem of Edgar Allen Poe.

The mixed chorus of 150 voices will be provided by the University of Pennsylvania Choral Society of which Harl McDonald is director.

Rachmaninoff's Second Concerto, the most familiar of the four he has composed for piano and orchestra, was written in 1899; published in 1902; and dedicated to N. Dahl. The work is in three movements.

The work was performed for the first time at a concert of the Philharmonic Society of Moscow; on October 14, 1901, with the composer as the pianist. Raoul Pugne disclosed the work in New York at a Russian Symphony Concert, November 18, 1905.

The Concerto had won for Rachmaninoff in the previous year (1904) the Glinka prize of 500 rubles, founded by Belaieff, the plutocratic and incredibly generous publisher who helped so many of the younger Russian music-makers. The work was produced in a period toward the end of 1899 when Rachmaninoff began writing again, after two years in which his activity as a composer was relaxed.

In 1897 Rachmaninoff had turned aside from composition to undertake the conductorship of Marmantoff's "Private" Opera at Moscow. But the unremitting work of rehearsal and leadership warned him that if he continued in the position, he would be obliged to abandon entirely his creative work, he therefore gave up his post after a single season.

Rachmaninoff himself divides the quarter century of his musical activity into three periods of approximately eight years each—composing, concert work and conducting. His musical training began at the St. Petersburg Conservatory when he was nine years old, and for three years he remained there studying chiefly piano. In 1885 he entered the Conservatory at Moscow where he studied piano with Zvierev and with Siloti, his cousin.

For theory and composition Rachmaninoff's instructors were Taneief and Arensky. As a pianist he was graduated summa cum laude in 1891, and in 1892 he received the gold medal for composition, a reward for his opera "Aleko" which was produced at the Imperial Opera House Moscow, in the same year. Leaving the Conservatory he made a long concert tour through Russia.

Going to London for the first time in 1899, Rachmaninoff appeared as composer, conductor and pianist at the Philharmonic Concert, April 1 and his orchestral fantasia "The Cliff" was performed. Visits to Vienna and Paris followed, and in 1903 he was appointed professor of piano at the Maryinsky Institute for Girls at Moscow. The following year he became first conductor of Russian opera at the Imperial Theatre of Moscow, and later became conductor of the Moscow Symphony Orchestra. He was once offered the conductorship of the Boston Symphony.

The Russian revolution forced him from his native land, and his estates were confiscated. Escaping with his family into Sweden, Rachmaninoff his wife and two beautiful daughters came to New York where they make their home.

Just before the war, while Rachmaninoff was living in Rome he began work upon a choral symphony—not from the sounds of bells, but suggestions of them, achieved by the use of different combinations of orchestral sonorities. He wished to evoke by his music these moods and emotions, those images and associations, which the sound of bells can bring to the minds of the imaginative—merriment and joy, terrors and alarms, sorrow and mourning.

Finishing the symphony in 191 when he returned to Russia, Rachmaninoff actually set his music to the version of Poe's poem made by the distinguished Russian poet Constantin Balmont. The present English version used by the singers however, has been made by Fanny S. Copeland from Berthold Feiwel's German version of Balmont's Russian translation.

When the work was given its American premiere with the Orchestra at the concerts of February 6-7, 1920, with Mr. Stokowski conducting, there was some discussion as to whether "The Bells" was actually a choral symphony or a cantata.

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The tender second movement of 'mellow wedding bells" is a pure lyric episode.

[illegible] monthly recital given

JACKSONVILLE, ILL.
COURIER

JAN 2 - 1937

Concert Artist

HAROLD BAUER

Great Pianist Began Career As a Violinist

Harold Bauer to Present Concert Here Friday Night

It has been said that the world lost a great pianist when Fritz Kreisler decided to become a violinist. The career of Harold Bauer, the distinguished pianist who plays here on Friday, January 8, at the High school auditorium, forms an interesting parallel, only the line is drawn in the opposite direction. Mr. Bauer's first ambition was to become a concert violinist, and that ambition was achieved before fate decreed that he win greater fame as a pianist.

In London, home of his birth, music was a familiar art. His father was a gifted amateur violinist and his mother a pianist of considerable skill. It was the instrument of his father that caught Mr. Bauer's childhood fancy. Under the guidance of his father he had progressed by his ninth year to a degree of proficiency that promised a brilliant future. Within a year the young prodigy was concertizing throughout England. During his youth London heard him frequently as a soloist and ensemble player.

It was in Glasgow that Mr. Bauer first met Paderewski. The Polish pianist, learning that the violinist had some skill as a pianist, invited Mr. Bauer to assist him in preparing some piano concertos by playing the orchestral part on a second instrument. So interested did Paderewski become that he advised and instructed the young artist.

The Turning Point

During a period of financial stress Mr. Bauer was asked to accompany a soprano on a concert tour through Russia. The acceptance of that invitation marked the turning point in his career. Through force of circumstances the violinist became an accomplished pianist, and when he was invited to appear at an informal musicale in London, it was the piano he chose to play. That event Mr. Bauer regards as his debut as a pianist.

Once decided that his gifts were better adopted for keyboard expression he set himself diligently to the task of becoming an expert. Within three years he made his Berlin debut, playing a Beethoven, and a Saint-Saens piano concerto and the Liszt Hungarian Fantasy with the Berlin Philharmonic Orchestra. Two months later Paris heard him with as much acclaim. So busily was he then engaged as soloist throughout Europe that he did not make his public debut as a pianist in his native London until six years later.

Comes to U. S.

Mr. Bauer's first appearance in this country was in Boston as soloist with the Boston Symphony Orchestra, in 1901. American audiences were prompt to recognize his rare gifts and demand his appearance. Every second year he toured the United States until his world tour in 1914. He has been steadily engaged in this country every season since.

Today Mr. Bauer is one of the most popular pianists appearing before the public, a fact which may be explained by the programs he chooses to play as much as his masterly style of interpreting them—for Mr. Bauer's programs are famous for sounding as good as they are.

The artist comes to Jacksonville as the third attraction of the MacMurray Community concert series.

HARTFORD DAILY TIMES, SATURDAY, JANUARY

FOR POWERFUL PITT

HARTFORD, CONN.
TIMES

JAN 2 - 1937

/55

Boston Symphony Will

Koussevitzky Giving Foote, MacDowell

Rimsky-Korsakoff Scheduled with Americans

TWO BRILLIANT American compositions and a world-famous Russian work are included in the program to be played by the Boston Symphony Orchestra at the Bushnell Memorial Wednesday evening.

This concert, the fifth event of the current Bushnell Concert Series, will be conducted by Dr. Serge Koussevitzky, who announces his program as follows:

"Suite in E major, Opus 63, for String Orchestra", by Arthur Foote; "Concerto for Pianoforte and Orchestra, No. 2 in D Minor, Opus 23", by Edward MacDowell; Symphonic suite, "Scheherezade", by Rimsky-Korsakoff.

In his program notes, Commentator John N. Burk writes:

"Arthur Foote is numbered among the New England composers who took their first musical instruction under John Knowles Paine at Harvard College. After graduation he studied organ and piano with B. J. Lang. From 1878 until 1910 he was organist of the First Unitarian Church in Boston. As pianist, also, he has appeared publicly on many occasions. But his principal interest has always been in the realm of composition.

Much Chamber Music

"His list of works is considerable, including besides orchestral scores a large amount of chamber music: Violin Sonata in G minor (1890); Piano Quartet (1891); String Quartet (1894); Quintet (1898); Piano Trio (1909). His songs, which have enjoyed a considerable popularity, almost reach the number of 150. There are several works for chorus and orchestra, notably 'The Farewell of Hiawatha,' 'The Wreck of the Hesperus,' and 'The Skeleton in Armor'; also music for chorus with piano accompaniment or a cappella, showing an interest in this field which dates perhaps from the time when, as an undergraduate, he conducted the Harvard Glee Club.

"Orchestral works which have been performed at these concerts are: the overture, 'In the Mountains'; Suite for Strings in D Major, No. 2; Symphonic Prologue, 'Francesca da Rimini'; Suite in D Minor; four character pieces; and 'A Night Piece' for flute and strings.

Praised by Howard

"In 'Our American Music', John Tasker Howard makes this estimate of the man and his music:

"He has made a handsome contribution to American music. He has been substantial, reliable, workmanlike and, most important, agreeable. As a writer in 'The Art of Music puts it. 'His music is the pure and perfectly formed expression of a nature at once refined and imaginative.' He has been at work for many years, and he has written much. He has belonged to the Boston of the '90's, where most of the composers of that time worked and met each other for exchange of ideas—Chadwick, Parker, Whiting, MacDowell, Nevin, Mrs. Beach, Converse, Johns and their artistic parent John K. Paine.

"He has seen the musical idols of one period after another thrown down and broken. Why, in his later years, should he become excited over Schoenberg or Stravinsky? As an early devotee of Brahms and Wagner, he had his fill of innovations in his youth. He at least has the satisfaction of knowing that confidence in his early gods was well placed."

MacDowell Taught Sinclair

When Edward MacDowell gave a course of lectures on music at Columbia University in New York, one of the small group of students who sat under him was Upton Sinclair. The writer has remembered his experience with great vividness, and recorded it in an article, paragraphs of which are here quoted:

"Edward MacDowell was the first man of genius I had ever met. I was going in for that business myself, or thought I was, so I lost nothing about him; I watched his appearance, his mannerisms, his every gesture. I listened to every word he said and thought it over and pondered it.

"He was a man of striking appearance, in spite of his efforts to avoid it. He was robust and solidly built, and his moustache did its best to make him look like a Viking or a Berserker. His eye-brows also wanted to stand out—he could easily have been an old style musician with a mop of wild hair, slightly tinged with red; but he kept it carefully trimmed, and was extremely neat in his dress, trying in every way to look like an American banker.

Mobile Face

"He had an expresive face, and his lips, I remember were especially sensitive. He had some difficulty in restraining his gestures, and he could not help making faces at things he did not like—musical sounds, and also words. There were words that affected him as physical pain, he said, and cited the word 'nostrils', and showed with a face how much it hurt him.

"He differed from most musicians whom I have since met in being a man of wide general culture. He had read good literature and talked wisely about books. I got the impression that he was something of a rebel in his political thinking, but I cannot recall a single specific saying upon this subject. But he was certainly a friend of every freedom, and of every beautiful and generous impulse. He hated pretense and formalism, and all things which repress the free creative spirit."

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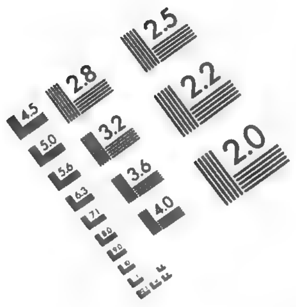
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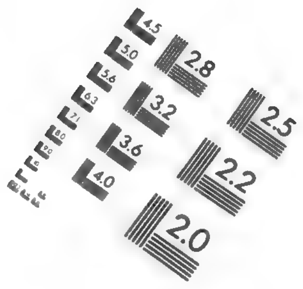
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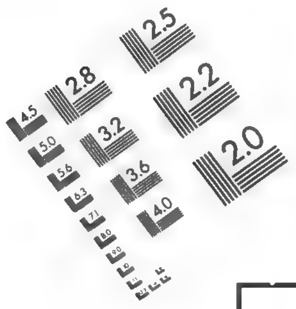
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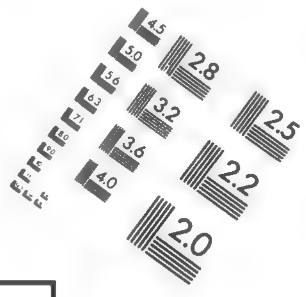
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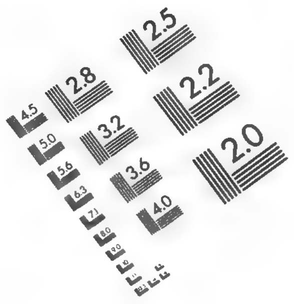
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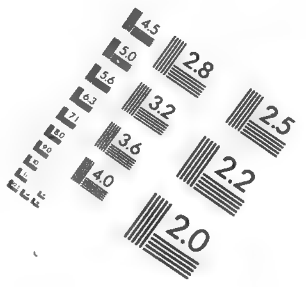
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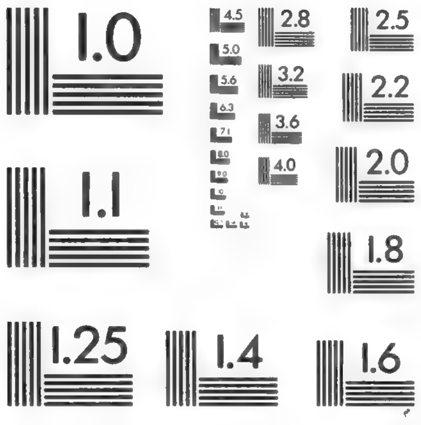
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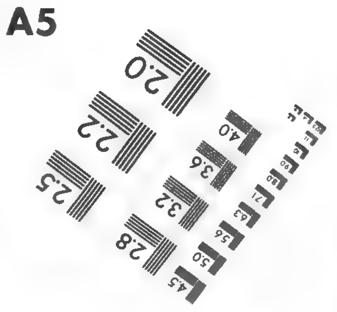
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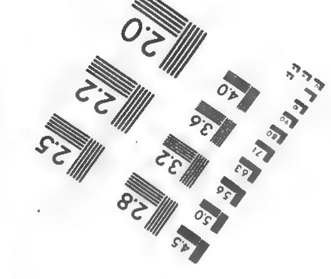
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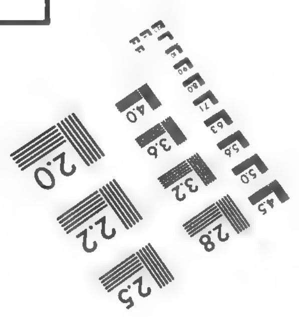
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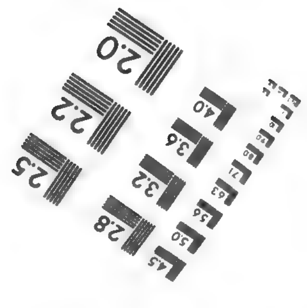
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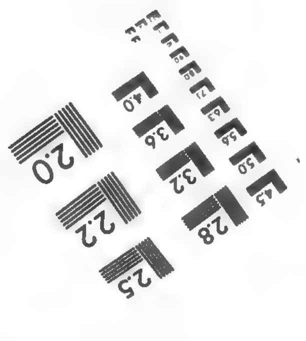
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STAR

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And so it may with some of our contemporary

BROOKLYN, N. Y.
EAGLE

3 - 1937

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Symphony in D Major (oboe, bassoon, strings) (First performance)	Abel

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Symphony in D	Clementi

MT. PLEASANT, TEXAS
TIMES

JAN 6 - 1937

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CAMDEN, N. J.
POST
JAN 2 - 1937

Ormandy to Direct All - Rachmaninoff Weekend Program

W. of P. Choral Society Will Sing 'The Bells' Symphony At 2 Concerts

Eugene Ormandy, Conducting
RACHMANINOFF..............
........Symphony "The Bells"
(Poem by Edgar Allen Poe)
Agnes Davis, soprano; Fritz Krueger, tenor, Elwood Hawkins, baritone
UNIVERSITY OF PENNSYLVANIA CHORAL SOCIETY
Harl McDonald, Director
Intermission
RACHMANINOFF...Concerto No. 2 in C minor for Piano and Orchestra

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JACKSONVILLE, ILL.
COURIER
JAN 2 - 1937

Concert Artist

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HARTFORD, CONN.
TIMES

JAN 2 - 1937. 150

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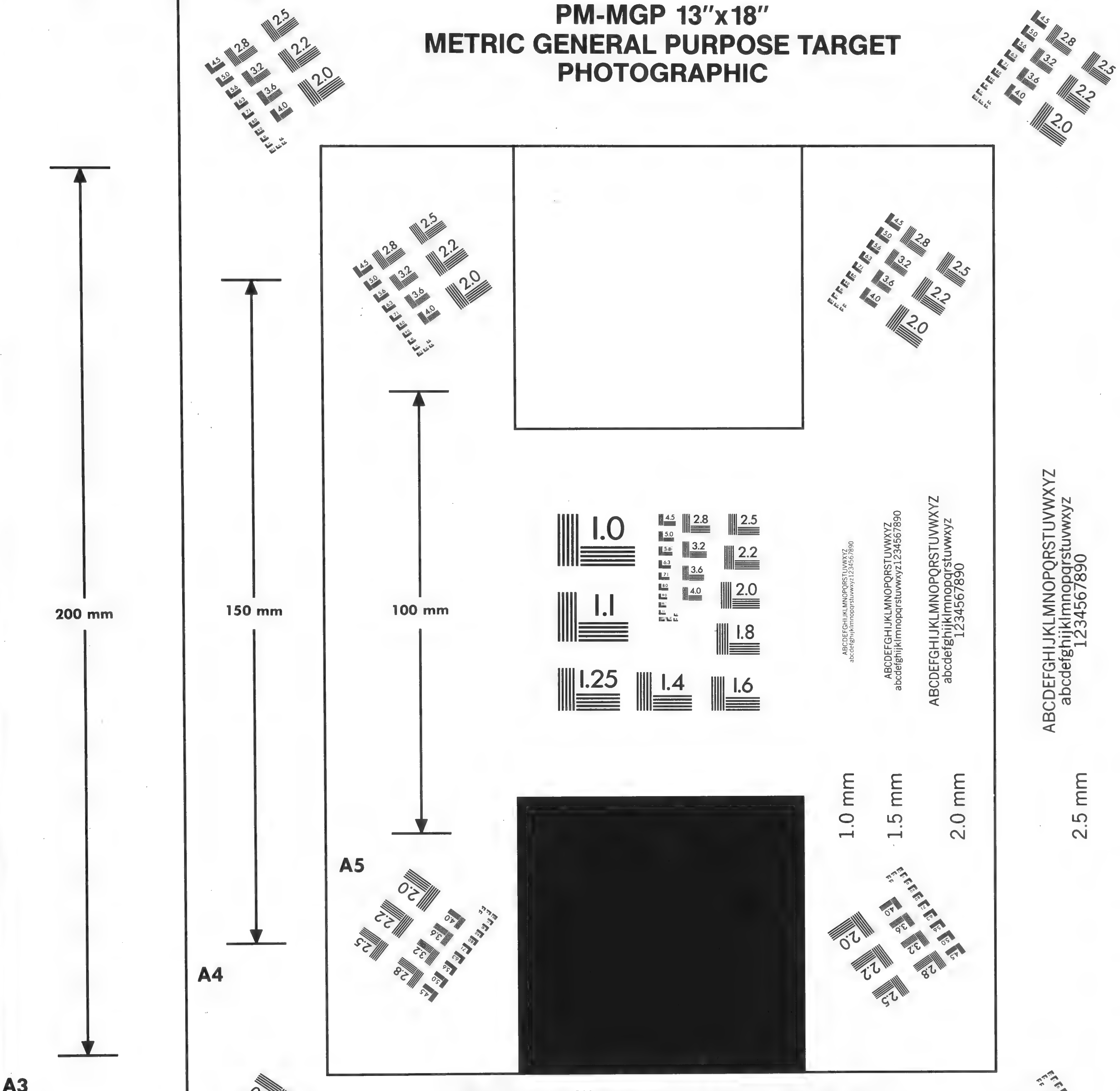

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A&P

1303 Geneva Avenue
St. Paul, MN 55119

KANSAS CITY, MO.
STAR

JAN 1 1937

Exaggerations in Art.

One result of the development of a midwestern school of painters has been the almost simultaneous appearance of a regional school of critics. Those of us who belong to this second group, of course, would be the first to disclaim any professional status. We freely admit we are laymen. Indeed, we insist upon the fact. But our position in the matter, while doing credit to our modesty, is slightly ingenuous. Because, although we begin invariably with some such formula as, "I know nothing about art," with the next breath we add, "but I do know what I like." And thereby land ourselves in the middle of the exercise of our critical faculties.

As long as our best midwestern painters remained in Paris or even New York, we could ignore them. And as long as they continued, like their colleagues from every other part of the country, to paint St. Mark's cathedral in the moonlight or fishing boats at anchor in Gloucester harbor, with, perhaps, now and then, a venture into surrealism or some other artistic fashion of the moment, we could—and did—pay practically no attention to their work. But since many of them have come home and begun painting our own farms and tornadoes, our miners and our hill-billies, our shacks and our skyscrapers, we have had to alter our policy. If our painters are going to talk about us, we are forced to talk about them.

The difficulty with our approach is that while we may know what we like today, we cannot be sure that we will like, or dislike, the same thing tomorrow. Familiarity in art, as the professional critics might tell us, may quite as easily breed pleasure as contempt. It is reported, for example, that when Brahm's first symphony was performed by the Boston Symphony Orchestra for the first few times, so many Bostonians walked out of Symphony hall that a music critic of the day suggested the signs over the safety doors should be changed to read, "Exit in case of Brahms." Brahms might be a great musician, it was said, but what he wrote would never live, because it was ugly.

Today that particular symphony is regularly voted in audience polls as one of the three most popular symphonies ever written, and Brahms is recognized, even in Boston, as one of the world's greatest masters of melody.

And so it may with some of our contemporary

BROOKLYN, N. Y.
EAGLE

3 - 1937

WEDNESDAY

The Chamber Music Ensemble of the Curtis Institute of Music in Philadelphia broadcasts a program of famous classics under the direction of Dr. Louis Bailly. WABC, 4-4:45 p.m.

Quintet in D Major	Arensky
Brandenburg Concerto No. 5	Bach
Symphony in D Major (oboe, bassoon, strings) (First performance)	Abel

"Symphonic Strings," a concert by an all-string orchestra under the direction of Alfred Wallenstein. WOR, 10-10:30 p.m.

Concerto Grosso No. 12	Handel
Londonderry Air	Grainger
Turkey in the Straw	Steiner
Quartette	Debussy

THURSDAY

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in one of its regular subscription concerts at Carnegie Hall. The first performance of Alfredo Casella's revision of Clementi's Symphony in D in New York will be given during the concert. WJZ, 8:45-9:30 p.m.

Suite in E Major for String Orchestra, Opus 63	Foote
Symphony in D	Clementi

MT. PLEASANT, TEXAS
TIMES

JAN 6 - 1937

In pre-war days Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was both conductor and financial backer of his own symphony orchestra in Rusia.

CAMDEN, N. J.
POST
JAN 2 - 1937

Ormandy to Direct All-Rachmaninoff Weekend Program

W. of P. Choral Society Will Sing 'The Bells' Symphony At 2 Concerts

◆

Eugene Ormandy, Conducting
RACHMANINOFF..............
........Symphony "The Bells"
(Poem by Edgar Allen Poe)
Agnes Davis, soprano: Fritz Krueger, tenor, Elwood Hawkins, baritone
UNIVERSITY OF PENNSYLVANIA CHORAL SOCIETY
Harl McDonald, Director
Intermission
RACHMANINOFF...Concerto No. 2 in C minor for Piano and Orchestra

An all-Rachmaninoff program which presents the great Russian composer as soloist playing his own Second Concerto for Piano and Orchestra on Friday afternoon, January 8, and Saturday evening, January 9.

Eugene Ormandy who is conducting, will devote the entire first half of the program to Rachmaninoff's four part choral symphony "The Bells" which he wove about the celebrated poem of Edgar Allen Poe. The mixed chorus of 150 voices will be provided by the University of Pennsylvania Choral Society of which Harl McDonald is director.

Rachmaninoff's Second Concerto, the most familiar of the four he has composed for piano and orchestra, was written in 1899; published in 1902; and dedicated to N. Dahl. The work is in three movements.

The work was performed for the first time at a concert of the Philharmonic Society of Moscow; on October 14, 1901, with the composer as the pianist. Raoul Pugne disclosed the work in New York at a Russian Symphony Concert, November 18, 1905.

The Concerto had won for Rachmaninoff in the previous year (1904) the Glinka prize of 500 rubles, founded by Belaieff, the plutocratic and incredibly generous publisher who helped so many of the younger Russian music-makers. The work was produced in a period toward the end of 1899 when Rachmaninoff began writing again, after two years in which his activity as a composer was relaxed.

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JACKSONVILLE, ILL.
COURIER
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HARTFORD, CONN.
TIMES

JAN 2 - 1937 155

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CAMDEN, N. J.
POST
JAN 2 - 1937

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Going to London for the first time in 1899, Rachmaninoff appeared as composer, conductor and pianist at the Philharmonic Concert, April 19 and his orchestral fantasia "The Cliff" was performed. Visits to Vienna and Paris followed, and in 1903 he was appointed professor of piano at the Maryinsky Institute for Girls at Moscow. The following year he became first conductor of Russian opera at the Imperial Theatre of Moscow, and later became conductor of the Moscow Symphony Orchestra. He was once offered the conductorship of the Boston Symphony.

The Russian revolution forced him from his native land, and his estates were confiscated. Escaping with his family into Sweden, Rachmaninoff his wife and two beautiful daughters came to New York where they make their home.

Just before the war, while Rachmaninoff was living in Rome he began work upon a choral symphony —not from the sounds of bells, but suggestions of them, achieved by the use of different combinations of orchestral sonorities. He wished to evoke by his music these moods and emotions, those images and associations, which the sound of bells can bring to the minds of the imaginative —merriment and joy, terrors and alarms, sorrow and mourning.

Finishing the symphony in 1913 when he returned to Russia, Rachmaninoff actually set his music to the version of Poe's poem made by the distinguished Russian poet Constantin Balmont. The present English version used by the singers however, has been made by Fanny S. Copeland from Berthold Feiwel's German version of Balmont's Russian translation.

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JACKSONVILLE, ILL.
COURIER
JAN 2 - 1937

Concert Artist

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Great Pianist Began Career As a Violinist

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HARTFORD, CONN.
TIMES

JAN 2 - 1937

150

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Rimsky-Korsakoff Scheduled with Americans

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"In 'Our American Music', John Tasker Howard makes this estimate of the man and his music:

"He has made a handsome contribution to American music. He has been substantial, reliable, workmanlike and, most important, agreeable. As a writer in 'The Art of Music puts it. 'His music is the pure and perfectly formed expression of a nature at once refined and imaginative.' He has been at work for many years, and he has written much. He has belonged to the Boston of the '90's, where most of the composers of that time worked and met each other for exchange of ideas—Chadwick, Parker, Whiting, MacDowell, Nevin, Mrs. Beach, Converse, Johns and their artistic parent John K. Paine.

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KANSAS CITY, MO.
STAR

JAN 1 1937

Exaggerations in Art.

One result of the development of a midwestern school of painters has been the almost simultaneous appearance of a regional school of critics. Those of us who belong to this second group, of course, would be the first to disclaim any professional status. We freely admit we are laymen. Indeed, we insist upon the fact. But our position in the matter, while doing credit to our modesty, is slightly ingenuous. Because, although we begin invariably with some such formula as, "I know nothing about art," with the next breath we add, "but I do know what I like." And thereby land ourselves in the middle of the exercise of our critical faculties.

As long as our best midwestern painters remained in Paris or even New York, we could ignore them. And as long as they continued, like their colleagues from every other part of the country, to paint St. Mark's cathedral in the moonlight or fishing boats at anchor in Gloucester harbor, with, perhaps, now and then, a venture into surrealism or some other artistic fashion of the moment, we could—and did—pay practically no attention to their work. But since many of them have come home and begun painting our own farms and tornadoes, our miners and our hill-billies, our shacks and our skyscrapers, we have had to alter our policy. If our painters are going to talk about us, we are forced to talk about them.

The difficulty with our approach is that while we may know what we like today, we cannot be sure that we will like, or dislike, the same thing tomorrow. Familiarity in art, as the professional critics might tell us, may quite as easily breed pleasure as contempt. It is reported, for example, that when Brahm's first symphony was performed by the Boston Symphony Orchestra for the first few times, so many Bostonians walked out of Symphony hall that a music critic of the day suggested the signs over the safety doors should be changed to read, "Exit in case of Brahms." Brahms might be a great musician, it was said, but what he wrote would never live, because it was ugly.

Today that particular symphony is regularly voted in audience polls as one of the three most popular symphonies ever written, and Brahms is recognized, even in Boston, as one of the world's greatest masters of melody.

And so it may with some of our contemporary

BROOKLYN, N. Y.
EAGLE

13 - 1937

WEDNESDAY

The Chamber Music Ensemble of the Curtis Institute of Music in Philadelphia broadcasts a program of famous classics under the direction of Dr. Louis Bailly. WABC, 4-4:45 p.m.

Quintet in D Major............Arensky
Brandenburg Concerto No. 5........Bach
Symphony in D Major
(oboe, bassoon, strings)............Abel
(First performance)

"Symphonic Strings," a concert by an all-string orchestra under the direction of Alfred Wallenstein. WOR, 10-10:30 p.m.

Concerto Grosso No. 12........Handel
Londonderry Air................Grainger
Turkey in the Straw............Steiner
Quartette........................Debussy

THURSDAY

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in one of its regular subscription concerts at Carnegie Hall. The first performance of Alfredo Casella's revision of Clementi's Symphony in D in New York will be given during the concert. WJZ, 8:45-9:30 p.m.

Suite in E Major for String
Orchestra, Opus 63..............Foote

Symphony in D..............Clementi

MT. PLEASANT, TEXAS
TIMES

JAN 6 - 1937

In pre-war days Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was both conductor and financial backer of his own symphony orchestra in Rusia.

CAMDEN, N. J.
POST
JAN 2 - 1937

Ormandy to Direct All - Rachmaninoff Weekend Program

W. of P. Choral Society Will Sing 'The Bells' Symphony At 2 Concerts

Eugene Ormandy, Conducting
RACHMANINOFF.............
.......Symphony "The Bells"
(Poem by Edgar Allen Poe)
Agnes Davis, soprano; Fritz Krueger, tenor, Elwood Hawkins, baritone
UNIVERSITY OF PENNSYLVANIA CHORAL SOCIETY
Harl McDonald, Director
Intermission
RACHMANINOFF...Concerto No. 2 in C minor for Piano and Orchestra

An all-Rachmaninoff program which presents the great Russian composer as soloist playing his own Second Concerto for Piano and Orchestra on Friday afternoon, January 8, and Saturday evening, January 9.

Eugene Ormandy who is conducting, will devote the entire first half of the program to Rachmaninoff's four part choral symphony "The Bells" which he wove about the celebrated poem of Edgar Allen Poe.

The mixed chorus of 150 voices will be provided by the University of Pennsylvania Choral Society of which Harl McDonald is director.

Rachmaninoff's Second Concerto, the most familiar of the four he has composed for piano and orchestra, was written in 1899; published in 1902; and dedicated to N. Dahl. The work is in three movements.

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JACKSONVILLE, ILL.
COURIER

JAN 2 - 1937

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TIMES

JAN 2 - 1937

155

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MILWAUKEE, WIS.
SENTINEL

151 JAN 3 - 1937

Pianist

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The famous pianist will be presented in concert at the Pabst theater on Monday night, Jan. 11, under auspices of the Arion Musical club.

Arions Bringing Bauer, Quartet

THE Arion Musical club will offer a double treat on Jan. 11 at the Pabst theater. On that night, the Arions will sponsor a recital by Harold Bauer, pianist, and the Stradivarius string quartet.

Here, the sponsors believe, is a rare program for lovers of chamber music for whom concerts of this type are few and far between here. Teachers and students of the piano are also showing considerable interest in the coming program.

Though Mr. Bauer's fame as a pianist today has circled the globe, he started out as a child to become a great concert violinist. He actually achieved his ambition under the guidance of his father, a gifted amateur violinist, and at nine years of age he was concertizing in London, his native city, and throughout England as a child prodigy.

Then he met Paderewski, the Polish pianist, who learned that he had talent at the piano as well as with the violin. Paderewski took an interest in the young violinist and gave him some of his earliest piano instruction. When Bauer realized that the piano offered him an opportunity to express his greater talent he set out studiously to develop his piano art. Soon, he was winning acclaim in Paris, in Berlin, and elsewhere in Europe. He became so busy that it was a good while before he found time to make his debut in his home city, London. His first American appearance was in Boston, as soloist with the Boston Symphony orchestra, in 1901. Since 1914 he has been steadily engaged in the United States each season.

PHILADELPHIA, PA.
INQUIRER

JAN 3 - 1937

PLAN ORCHESTRA SERIES

The WPA Federal Music Project announces that the Civic Symphony Orchestra will inaugurate a new series of popular Sunday concerts in Irvine Auditorium, 34th and Spruce sts., on January 10, at 3.30. These concerts, sponsored by the University of Pennsylvania, will have guest conductors, soloists, choruses and other attractions.

The concert of January 10, to be directed by J. W. F. Leman, lists G. Lee Berger as soloist in the Grieg A minor piano concerto. Mr. Leman will also lead on January 17. On January 24 Arthur Fiedler, associate conductor of the Boston Symphony Orchestra, and leader of the Boston "Pops" Orchestra, is to direct. January 31, Chalmers Clifton, American conductor, will occupy the podium.

Early in February the Bach Society of Delaware County, James Allen Dash, conductor, will join with the Civic Orchestra in a program devoted in part to works of Bach for chorus and orchestra, and later there are to be other concerts in which choral ensembles of the Philadelphia area will participate.

Another program will present compositions for organ and orchestra. In February the Civic Orchestra is to present Liza Lehmann's song cycle "In a Persian Garden," arranged for vocal quartet and orchestra by Samuel L. Laciar. An all-American program, to honor Washington's Birthday, is scheduled for February 21.

NEW YORK, N. Y.
TIMES

JAN 3 - 1937

Jésus Maria Sanromá, piano soloist with the Boston Symphony.

OAKLAND, CAL.
TRIBUNE

JAN 3 - 1937

MUSICAL MISCELLANY

About Music and People Who Make It

More About Mexican Native Music

Monteux as Musical Pioneer

MONTEUX One needs to converse only a few minutes with Pierre Monteux, the distinguished conductor of the San Francisco Symphony, to realize what a vital and constructive force he is in the music world. He has persuaded Austrian and German musicians to play French music; he introduced the Parisians to English orchestra music; and now here in America he is playing American music, which, strange as it may seem, is rarely done.

He tells us that years ago when he was conducting the Boston Symphony Orchestra he carried home to Paris with him one Summer the score of Vaughn Williams' "London Symphony," and gave the first Paris performance of that work. He discovered the French composer, Messien, long before Koussevitsky found him last Summer in Paris and brought his music to Boston (this season). He directed the Vienna Philharmonic Orchestra the past Summer in a program of French works at Salzburg; and so introduced the Cesar Franck Symphony to orchestra players who had never seen it before. And now in America he is playing music by Daniel Gregory Mason, the MacDowell Professor of Music at Columbia University, who is among native composers enjoying slight encouragement at the hands of orchestra leaders. Also he will introduce to San Francisco Gershwin's Piano Concerto and the suite from "Porgy and Bess."

Symphony patrons who have heard Monteux's superb interpretations of his native French music would be glad to have him discuss French works and the possibility of their performance this season; but modesty is not the least of Monteux's characteristics.

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JAN 5 - 1937

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ROCHESTER, N. Y.
SUNDAY AMERICAN

JAN 3 - 1937

Rich Land O' Music

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NEW YORK, N. Y.
TIMES

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THURSDAY

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CINCINNATI, O.
TIMES-STAR

JAN 5 - 1937

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PROVIDENCE, R. I.
JOURNAL

JAN 3 - 1937

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HARTFORD, CONN.
COURANT

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BERKELEY, CALIF.
GAZETTE

JAN 7 - 1937

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17

MILWAUKEE, WIS.
SENTINEL

JAN 3 - 1937

Pianist

HAROLD BAUER.
The famous pianist will be presented in concert at the Pabst theater on Monday night, Jan. 11, under auspices of the Arion Musical club.

Arions Bringir Bauer, Quar

THE Arion Musical clul offer a double treat on Ja at the Pabst theater. On that night, the Arions will sponsor a recital by Harold Bauer, pianist, and the Stradivarius string quartet.

Here, the sponsors believe, is a rare program for lovers of chamber music for whom concerts of this type are few and far between here. Teachers and students of the piano are also showing considerable interest in the coming program.

Though Mr. Bauer's fame as a pianist today has circled the globe, he started out as a child to become a great concert violinist. He actually achieved his ambition under the guidance of his father, a gifted amateur violinist, and at nine years of age he was concertizing in London, his native city, and throughout England as a child prodigy.

Then he met Paderewski, the Polish pianist, who learned that he had talent at the piano as well as with the violin. Paderewski took an interest in the young violinist and gave him some of his earliest piano instruction. When Bauer realized that the piano offered him an opportunity to express his greater talent he set out studiously to develop his piano art. Soon, he was winning acclaim in Paris, in Berlin, and elsewhere in Europe. He became so busy that it was a good while before he found time to make his debut in his home city, London. His first American appearance was in Boston, as soloist with the Boston Symphony orchestra, in 1901. Since 1914 he has been steadily engaged in the United States each season.

NEW YORK, N. Y.
TIMES

JAN 3 - 1937

Jésus Maria Sanromá, piano soloist with the Boston Symphony.

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DEFICIENCY: Congress

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OAKLAND, CAL.
TRIBUNE

JAN 3 - 1937

MONTEUX One needs to converse only a few minutes with Pierre Monteux, the distinguished conductor of the San Francisco Symphony, to realize what a vital and constructive force he is in the music world. He has persuaded Austrian and German musicians to play French music; he introduced the Parisians to English orchestra music; and now here in America he is playing American music, which, strange as it may seem, is rarely done.

He tells us that years ago when he was conducting the Boston Symphony Orchestra he carried home to Paris with him one Summer the score of Vaughn Williams' "London Symphony," and gave the first Paris performance of that work. He discovered the French composer, Messien, long before Koussevitsky found him last Summer in Paris and brought his music to Boston (this season). He directed the Vienna Philharmonic Orchestra the past Summer in a program of French works at Salzburg; and so introduced the Cesar Franck Symphony to orchestra players who had never seen it before. And now in America he is playing music by Daniel Gregory Mason, the MacDowell Professor of Music at Columbia University, who is among native composers enjoying slight encouragement at the hands of orchestra leaders. Also he will introduce to San Francisco Gershwin's Piano Concerto and the suite from "Porgy and Bess."

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PHILADELPHIA, PA.
INQUIRER

JAN 3 - 1937

PLAN ORCHESTRA SERIES

The WPA Federal Music Project announces that the Civic Symphony Orchestra will inaugurate a new series of popular Sunday concerts in Irvine Auditorium, 34th and Spruce sts., on January 10, at 3.30. These concerts, sponsored by the University of Pennsylvania, will have guest conductors, soloists, choruses and other attractions.

The concert of January 10, to be directed by J. W. F. Leman, lists G. Lee Berger as soloist in the Grieg A minor piano concerto. Mr. Leman will also lead on January 17. On January 24 Arthur Fiedler, associate conductor of the Boston Symphony Orchestra, and leader of the Boston "Pops" Orchestra, is to direct. January 31, Chalmers Clifton, American conductor, will occupy the podium.

Early in February the Bach Society of Delaware County, James Allen Dash, conductor, will join with the Civic Orchestra in a program devoted in part to works of Bach for chorus and orchestra, and later there are to be other concerts in which choral ensembles of the Philadelphia area will participate.

Another program will present compositions for organ and orchestra. In February the Civic Orchestra is to present Liza Lehmann's song cycle "In a Persian Garden," arranged for vocal quartet and orchestra by Samuel L. Laciar. An all-American program, to honor Washington's Birthday, is scheduled for February 21.

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NEW YORK, N. Y.
TIMES

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17

15.2

TULSA, OKLA.
WORLD
JAN 3 - 1937

Business Is Better With Symphonies

Philadelphia Maintains Its New York Packed House Record

By JOHN SELBY

NEW YORK, Jan. 2 (AP)—New York hears its young-old philharmonic-symphony society throughout the winter. It also hears 10 concerts each per winter from Serge Koussevitzky's Boston symphony, and from Leopold Stokowski's Philadelphia orchestra.

Two of these three orchestras have undergone major operations this fall. Many patrons and many observers and most managers stroked their beards in the spring, and came out with the idea that these major operations would most likely reduce audiences this winter. They were wrong.

Philadelphia's noble band "lost" Stokowski. That is, Stokowski became so enamored of the movies and their mass possibilities that he asked his directors to elect a permanent conductor for three years, leaving him free to conduct as little as he chose.

Ormandy Popular.

They picked Eugene Ormandy. Hitherto, the Philadelphia has played to packed houses in New York. This winter it is doing the same. And last Tuesday, when Stokowski came to town with an all-Russian program which included Sergei Rachmaninoff's brand-new third symphony, the last-minute people just didn't get into Carnegie hall.

The Philharmonic is, however, even more astonished. Last spring Arturo Toscanini departed these shores forever, saying among other things, it is declared, that the Philharmonic is the greatest orchestra ever assembled. The Philharmonic directors at once set their sails to fit what they thought would be a period of calm—they cut down the season six weeks, and expected reduced business.

But they didn't get reduced business; business is better. Subscription sales are actually ahead of last winter. John Barbirolli, the young Italian-French-English conductor, is not only doing well at the box office, he is doing well on the podium.

Barbirolli Draws.

Partly this is musical ability, partly the public's curiosity, and (oddly enough) partly tact. No musician ever stood in hotter shoes than Barbirolli a week and three days ago when he began the first piece he ever conducted on American soil—Berlioz' "Roman Carnival" overture. Many thoughtless persons, even a reviewer or so, had spoken of him as an "unknown" chosen to "replace" Toscanini.

Barbirolli extricated himself from his hot spot neatly by frankly admitting wonder at being chosen, by disclaiming any intention of "replacing" anybody, by declaring that he was a young man trying to make a living. He had won the men of the orchestra. Now he seems to be winning the public.

Koussevitzky brings his Bostonese to town for the first time this season next Thursday. He always plays to packed houses, and he never yet has engineered a publicity stunt to pack them. By now he is accustomed to being pointed out as the supreme American example of what a superlative orchestra can accomplish when left to one conductor through a period of years.

CONCORD, N. H.
Monitor & N. H. Patriot
JAN 5 - 1937

One of the events of the musical season in New Hampshire is the appearance at Hanover tonight of the full Boston Symphony Orchestra of 110 pieces, directed by Serge Koussevitsky. The first "winter music festival" at Little Boar's Head was held recently on the opera field on the Hobson estate, with Norman M. Leavitt conducting. A Model H Wurlitzer organ, installed in the Albert theater at Berlin four years ago at a cost of $23,000, has been presented by Manager Edward O. Gilbert to the city of Berlin and has been placed in the Senior High school auditorium.

BROOKLYN, N. Y.
EAGLE
JAN 3 - 1937

Soloist in Brooklyn

Albert Spalding, appearing with the Boston Symphony at the Academy of Music Friday night.

BROOKLYN, N. Y.
EAGLE
JAN 3 - 1937

Boston Symphony Orchestra Will Give Second Concert of Season at Academy on Friday

THE BOSTON SYMPHONY ORCHESTRA'S second concert of the season will be given Friday evening at the Academy of Music. Mrs. Charles Franklin will be the hostess in the committee box at the concert, at which Albert Spalding, violinist, will be the soloist. He also will appear with orchestra in Mozart's Concerto in D Major, K. No. 218.

Other boxholders are Mrs. Frederic B. Pratt, Mrs. Walter Truslow, Dr. and Mrs. Frank L. Babbott, Mrs. Robert Franklin Ives and Mrs. Joseph A. Bennett. Rear Admiral Harris Laning, commandant of the Brooklyn Navy Yard, will be host in Box 7.

The 51st season of the Boston Symphony Orchestra in Brooklyn is sponsored by the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

Taking an active part in furthering interest in the only series of philharmonie concerts given by a major orchestra in Brooklyn are Mrs. Blum, chairman of boxes; Mrs. M. Preston Goodfellow, membership chairman of the Brooklyn Committee, and Miss Virginia Marvin, chairman of the Junior League committee.

Richard Burgin, who is both assistant conductor and concert master of the orchestra, will be the conductor on this occasion. Mr. Burgin will open the program with Bach's Toccata in C major for organ, as arranged for orchestra by Leo Weiner. The Toccata consists of a Prelude, Adagio and Fugue. The closing number will be Kalinnikov's Symphony No. 1 in G minor.

Occupying the seats assigned to the Junior League of Brooklyn through the Junior League committee, of which Miss Virginia Marvin is chairman, will be Miss Mary Thayer, Miss Arrietta Smith, Miss Harriet Underwood, Miss Catherine Recknagel, Miss Phyllis Barnes, Mrs. Ormond Gove, Mrs. Carson Brevoort, Miss Catherine Van Brunt, Miss Louise A. Wilson, Mrs. Tracy Voorhees and the Misses Louise and Emily Goetz.

Members of the Junior League committee include Miss Marvin, Miss Barnes, Mrs. Theodore Fitz Randolph, Miss Louise Goetz, Miss Smith, Miss Hollis Thayer, Miss Van Brunt and Miss Edith Warren.

NEW YORK, N. Y.
TIMES
JAN 3 - 1937

SPALDING TO PLAY IN CONCERT SERIES

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NEXT OPERA ON JAN. 12

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BROOKLYN, N. Y.
TIMES UNION
JAN 3 - 1937

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HARTFORD, CONN.
COURANT
JAN - 1937

Soloist Will Appear At Bushnell Concert

JESUS MARIA SANROMA.

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TULSA, OKLA.
WORLD

JAN 3 - 1937

Business Is Better With Symphonies

Philadelphia Maintains Its New York Packed House Record

By JOHN SELBY

NEW YORK, Jan. 2 (AP)—New York hears its young-old philharmonic-symphony society throughout the winter. It also hears 10 concerts each per winter from Serge Koussevitzky's Boston symphony, and from Leopold Stokowski's Philadelphia orchestra.

Two of these three orchestras have undergone major operations this fall. Many patrons and many observers and most managers stroked their beards in the spring, and came out with the idea that these major operations would most likely reduce audiences this winter. They were wrong.

Philadelphia's noble band "lost" Stokowski. That is, Stokowski became so enamored of the movies and their mass possibilities that he asked his directors to elect a permanent conductor for three years, leaving him free to conduct as little as he chose.

Ormandy Popular.

They picked Eugene Ormandy. Hitherto, the Philadelphia has played to packed houses in New York. This winter it is doing the same. And last Tuesday, when Stokowski came to town with an all-Russian program which included Sergei Rachmaninoff's brand-new third symphony, the last-minute people just didn't get into Carnegie hall.

The Philharmonic is, however, even more astonished. Last spring Arturo Toscanini departed these shores forever, saying among other things, it is declared, that the Philharmonic is the greatest orchestra ever assembled. The Philharmonic directors at once set their sails to fit what they thought would be a period of calm—they cut down the season six weeks, and expected reduced business.

But they didn't get reduced business; business is better. Subscription sales are actually ahead of last winter. John Barbirolli, the young Italian-French-English conductor, is not only doing well at the box office, he is doing well on the podium.

Barbirolli Draws.

Partly this is musical ability, partly the public's curiosity, and (oddly enough) partly tact. No musician ever stood in hotter shoes than Barbirolli a week and three days ago when he began the first piece he ever conducted on American soil—Berlioz' "Roman Carnival" overture. Many thoughtless persons, even a reviewer or so, had spoken of him as an "unknown" chosen to "replace" Toscanini.

Barbirolli extricated himself from his hot spot neatly by frankly admitting wonder at being chosen, by disclaiming any intention of "replacing" anybody, by declaring that he was a young man trying to make a living. He had won the men of the orchestra. Now he seems to be winning the public.

Koussevitzky brings his Bostonese to town for the first time this season next Thursday. He always plays to packed houses, and he never yet has engineered a publicity stunt to pack them. By now he is accustomed to being pointed out as the supreme American example of what a superlative orchestra can accomplish when left to one conductor through a period of years.

CONCORD, N. H.
Monitor & N. H. Patriot

JAN 5 - 1937

One of the events of the musical season in New Hampshire is the appearance at Hanover tonight of the full Boston Symphony Orchestra of 110 pieces, directed by Serge Koussevitsky. The first "winter music festival" at Little Boar's Head was held recently on the opera field on the Hobson estate, with Norman M. Leavitt conducting. A Model H Wurlitzer organ, installed in the Albert theater at Berlin four years ago at a cost of $23,000, has been presented by Manager Edward O. Gilbert to the city of Berlin and has been placed in the Senior High school auditorium.

BROOKLYN, N. Y.
EAGLE
JAN 3 - 1937

Soloist in Brooklyn

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NEW YORK, N. Y.
TIMES

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BROOKLYN, N. Y.
EAGLE

JAN 3 - 1937

Boston Symphony Orchestra Will Give Second Concert of Season at Academy on Friday

THE BOSTON SYMPHONY ORCHESTRA'S second concert of the season will be given Friday evening at the Academy of Music. Mrs. Charles Franklin will be the hostess in the committee box at the concert, at which Albert Spalding, violinist, will be the soloist. He also will appear with orchestra in Mozart's Concerto in D Major, K. No. 218.

Other boxholders are Mrs. Frederic B. Pratt, Mrs. Walter Truslow, Dr. and Mrs. Frank L. Babbott, Mrs. Robert Franklin Ives and Mrs. Joseph A. Bennett. Rear Admiral Harris Laning, commandant of the Brooklyn Navy Yard, will be host in Box 7.

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HARTFORD, CONN.
COURANT

1937

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BROOKLYN, N. Y.
EAGLE

JAN 3 - 1937

—The Week—

THE opening night spectacle at the Academy of Music last Tuesday, on the occasion of the first Metropolitan Opera performance of the season, was heartening in the extreme. Two hundred people paid for standing room and the occasion was festive in more than one sense, with both the Borough President and the Mayor in attendance.

But the mood of extreme self-congratulation which was occasioned by the premiere should not be allowed to militate against consideration of a problem that is truly serious. That problem is this: that unless the popular response to such events is augmented in no uncertain fashion Brooklyn is likely to witness a steady decline of its cultural sustenance.

The Brooklyn Academy of Music has had ample reason to fear such a decline in popular patronage. The New York-Philharmonic Orchestra used to appear regularly at the Academy; it has not been heard in some years. The Metropolitan Opera Company, too, has curtailed the number of performances it still continues to offer the residents of the borough, and now there is some danger that the Boston Symphony Orchestra will do likewise.

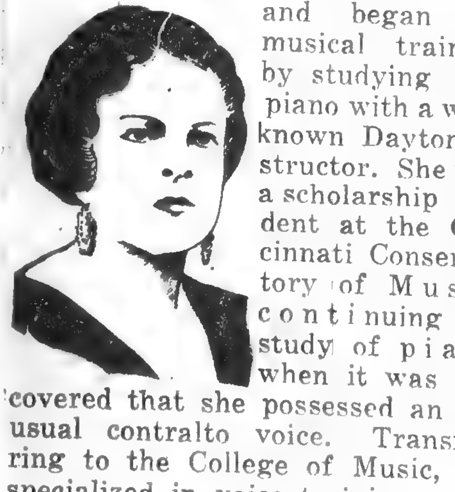
It should not be forgotten that, with the retirement of Arturo Toscanini, the Boston Symphony Orchestra has regained the position it formerly held under the leadership of Karl Muck—that of the finest orchestral organization in the East. Nor should Brooklyn music-lovers find any reason to demur at the absence from the initial concert this Friday night of Mr. Koussevitsky, the orchestra's regular conductor. Richard Burgin, who will replace him on the podium for this particular evening, is a conductor of skill and accomplishment, who is familiar to the orchestra's Boston audience as Mr. Koussevitsky's relief. The Boston Symphony does not function on a multiple-conductor basis, but Mr. Koussevitsky must occasionally rest from his arduous duties. Mr. Burgin occupies the podium capably in such emergencies.

Further curtailment of the Boston Symphony's schedule for Brooklyn cannot be regarded with equanimity, and such curtailment in the past always has been the result of a lack of popular support. Since past attendance upon musical events in Brooklyn has definitely proven that there is no dearth of people ready and anxious to listen to the finest musical events that are presently available, this editorial is in the nature of a plea for an augmented popular support of the Boston Symphony as well as of those of other institutions which have not stinted to send their finest artists to the borough in the past. Brooklyn should want them and welcome them.

DAYTON, O.
NEWS

Among Other Things

BY EVE



SHE has made 150 appearances as contralto soloist with major symphonic orchestras throughout the country.

She was born in Franklin, O., and began her musical training by studying the piano with a well-known Dayton instructor. She was a scholarship student at the Cincinnati Conservatory of Music, continuing her study of piano when it was discovered that she possessed an unusual contralto voice. Transferring to the College of Music, she specialized in voice training.

After her formal training she went to New York, where she spent approximately eight years in concert work under a New York management.

She has appeared as soloist with the New York Symphony orchestra under the direction of Walter Damrosch, and at various times with the orchestras of Boston, St. Louis, Detroit, Philadelphia, Toronto, Cincinnati and other cities.

During several summer seasons she sang at Bigwin Inn, Lake-of-Bays, Can., accompanied by an orchestra made up of members of the Toronto Symphony orchestra.

Critics have described her vocal performance as "brilliant," and have said that she possessed rare pictorial gifts and artistic attainment.

Pierre V. R. Key, editor and publisher of Musical Digest, commented that, at the height of her career, she "had no peer as a contralto on the concert stage, and her only competitor was Sigrid Onegon."

She is now living in Franklin.

She is Marjorie Hankinson Squires (Mrs. Gerald Humphrey).

BROOKLYN, N. Y.
CITIZEN

JAN 5 - 1937

Brooklyn Day Program Includes Talk by Borough President At Woman's Club

A program devoted to Brooklyn and its part in the World's Fair was held yesterday afternoon at the Brooklyn Woman's Club, No. 114 Pierrepont street, under the auspices of the education-civics department, of which Mrs. E. Otis Houghton is chairman. The speakesr were: Borough President Raymond V. Ingersoll, Sanitation Commissioner William F. Carey, Deputy Sanitation Commissioner William A. Powell, William Slater, headmaster of Adelphi Academy, and Mrs. Thomas F. Casey, member of the Women's Division of the fair.

Nelson Sprackling spoke briefly, urging support of the Boston Symphony concert series being given this season at the Brooklyn Academy of Music.

NEW YORK, N. Y.
NEW YORK JOURNAL

JAN 5 - 1937

MRS. CHARLES FRANKLIN will be the hostess in the committee box at the second concert of the season of music which is being presented at the Academy of Music by the Boston Symphony Orchestra.

Its moody melodies will haunt the Academy again Friday night, brought here in great part by the efforts of Mrs. Henry J. Davenport, acting chairman of the Brooklyn committee.

The fifty-first season of the Boston Symphony Orchestra in Brooklyn is sponsored by the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Mrs. Adrian Van Sinderen is chairman.

* * *

COMMITTEE BUSY.

AN ACTIVE PART IN FURthering the interest of the only series of Philharmonic concerts given by a major orchestra in Brooklyn is being taken by the following committee chairmen:

Mrs. Blum, chairman of boxes; Mrs. M. Preston Goodfellow, membership chairman of the Brooklyn Committee, and Virginia Marvin, chairman of the Junior League Committee.

Soloist Friday night will be Albert Spalding, distinguished violinist. He will appear with the orchestra in Mozart's "Concerto in D Major."

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Boxholders for the second concert will be Mrs. Frederic B. Pratt, Mrs. Walter Truslow, Dr. and Mrs. Frank L. Babbott, Mrs. Robert F. Ives, and Mrs. Joseph A. Bennett.

Box seven will be occupied by Rear Admiral Harris Laning, commandant of the Navy Yard.

CINCINNATI, O.
TIMES-STAR

SYMPHONY PROGRAM

Vladimir Bakaleinikoff again will conduct this week's symphony program, the seventh in the season's series, in Music Hall, Friday at 2:45 p. m. and Saturday at 8:30 p. m.

Joseph Szigeti, eminent Hungarian violinist, will be the soloist. He has chosen Mendelssohn's Concerto in E minor for Violin and Orchestra, for his local appearances.

Bakaleinikoff will present the first Cincinnati performance of Sibelius's Fourth Symphony, and will introduce a composition by a Cincinnati composer—"Fantasie Americana," by Milton Rosen, which was given its premiere in 1935 by the Boston Symphony Orchestra. The program follows:

Symphony No. 4, A minor, Op. 63 Sibelius
I. Tempo molto moderato, quasi adagio.
II. Allegro molto vivace.
III. Il tempo largo.
IV. Allegro.
Concerto for Violin, E minor, Op. 64 Mendelssohn
Allegro molto appassionata.
Andante.
Allegro molto vivace.
Soloist, Joseph Szigeti
Fantasie Americana......Milton Rosen
1. In a moderate tempo.
2. In a blues tempo.
3. In a lively tempo.
Piano soloist, John Quincy Bass
Tone Poem—Death and Transfiguration............Richard Strauss
Entrance of the Emperor and His Court, from "Hary Janos"...Kodaly

The sale of tickets will open Tuesday at the Symphony ticket office, 121 East Fourth street. Prices range from 50 cents to $2.25.

LAWRENCE, MASS.
TELEGRAM

JAN 4 - 1937

FIEDLER LEADS SYMPHONY HERE

Brilliant Concert Given Last Night in Oliver School Hall

Dominating completely the members of the Alumni Symphony Orchestra, Arthur Fiedler, who has been the conductor of the Boston Symphony Pops for the past ~~six~~ years, brought a new spirit to the local organization and proved to many that the local organization had possibilities and should receive the unqualified endorsement of music lovers in this city.

The concert presented in Oliver school hall last night was not too heavy and yet was actually balanced with colorful selections Robert E. Sault, the regular program conductor, relinquished his position last night and handed the baton to Mr. Fiedler.

The program for last evening was as follows:

1. Euryanthe Overture ... Weber
2. Symphony in E Flat Major.. Mozart
   Adagio-Allegro
   Andante can moto
   Minueto
   Allegro
   (Intermission)
3. Ballet Suite .. Rameau-Matto
   Minuet
   Musette
   Tambourin
4. Danses Russes A. Tscherepnin
   Allegro moderato
   Vivace
   Allegro

Marche Slave ..... Tschaikowsky

Beset on all sides by lack of support, the personnel of the Alumni Orchestra has weathered severe storms and will undoubtedly benefit greatly by the experiences of the past. Last night's program was given with a higher plane of perfection; no doubt influenced by the presence of Mr. Fiedler. Under Mr. Fiedler's skilful guidance, a new orchestra was heard last evening, influenced by Fiedler's dynamic skill.

Weber's Euryanthe Overture, a colorful piece of musical art, was presented with finesse and as the orchestra warned up to the enthusiastic applause of the audience a noticeable response developed to the finer points of Mr. Fiedler's conducting.

It is sincerely hoped that music lovers in this city will respond to the call and will assist the work of this group of seventy-odd persons in attaining the goal for which they have striven for the past four years.

Rudolphe Janson - LaPalme, chairman of the Alumni Association, briefly addressed the audience during intermission and told of the work that is being attempted by the local group. He asked for the unqualified support of the music lovers in this city.

CINCINNATI, O.
ENQUIRER

Music

U. C. CONCERT.

Continuing its weekly series of campus recorded concerts, the University of Cincinnati student branch of the American Institute of Electrical Engineers will present its twelfth program at 11:30 o'clock this morning in 11 Swift Hall. The program follows: Wagner's prelude to the first act of "Lohengrin," played by Arturo Toscanini and the New York Philharmonic Orchestra; Schubert's "Unfinished Symphony," played by Serge Koussevitzky and the Boston Symphony Orchestra, and Borodin's "Polovetzian Dances," played by Sir Thomas Beecham and the London Philharmonic Orchestra, assisted by the Leeds Festival Choir.

BROOKLYN, N. Y.
EAGLE

JAN 6 - 1937

YOUNG MAESTRO

Richard Burgin

Burgin to Wield Baton at Second Academy Concert

Assistant Conductor Will Be Heard Here on Friday With Boston Orchestra

Richard Burgin, assistant conductor and concert master of the Boston Symphony Orchestra, will wave the baton at the Academy of Music on Friday evening, when the distinguished orchestra gives its second concert of the 51st Brooklyn season.

Music lovers will have the opportunity in Mr. Burgin's conducting to observe the brilliant talents of the young maestro who was a pupil of Leopold Auer in Petragrad for four years, and before that a pupil of the great Joseph Joachim, in Berlin. This was on a scholarship he had won after playing before Joachim at the age of 10.

Mr. Burgin joined the Boston Symphony when only 28 and shared with the late Franz Kneisel the distinction of having entered as one of the two youngest concert masters in the history of the organization. He became assistant conductor four years ago.

Possessing rare musicianship and also leadership, Mr. Burgin is able to "be one of the boys in the orchestra" and yet wield the baton with such authority that the musicians buckle down as though he were the most despotic of strangers.

BUFFALO, N. Y.
NEWS

[illegible] - 1937

Plan to Give Bruckner Work Draws Wide Commendation

Congratulatory messages from many music critics have been received by Lajos Shuk, conductor of the Buffalo Philharmonic orchestra, on his decision to give the first local performance of Anton Bruckner's "Third Symphony," it was announced today. The orchestra will play the symphony tomorrow evening in Elmwood Music hall.

The Bruckner Society of America, which numbers Arthur Bodansky, Serge Koussevitsky, Arturo Toscanini and other distinguished musicians in its membership, has written that the society is taking a keen interest in the performance and its results. Bruckner has been honored in Germany with festivals much as Bach and Beethoven have been honored.

PROVIDENCE, R. I.
NEWS-TRIBUNE

[illegible] 8 - 1937

Mrs. Henry D. Sharpe entertained today at a tea at her home on Prospect street for the Friends of the Boston Symphony, to meet Edward A. Taft of Boston. The latter, a member of the Symphony Board, told about the drawings of each member of the orchestra, done by George De Forest Brush.

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HARTFORD, CONN.
COURANT

JAN 6 - 1937

Boston Symphony Is Presented At Bushnell Tonight

Rimsky-Korsakoff's Explanation of 'Scheherazade' Suite Quoted

With Dr. Serge Koussevitzky as conductor and Jesus Maria Sanroma as soloist, the Boston Symphony Orchestra will present at the Bushnell Memorial this evening a program including Arthur Foote's "Suite in E major for String Orchestra," Edward MacDowell's "Concerto for Pianoforte and Orchestra" and Rimsky-Korsakoff's symphonic suite, "Scheherazade." Mr. Sanroma will appear during the MacDowell number.

Of "Scheherazade," the composer wrote in part as follows:

"The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"The program I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': The fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements 1, 2 and 4 and the intermezzo in Movement 3, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement 4 serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leit-motifs are nothing but purely musical material, or the given motives for symphonic development. These given motives thread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

HARTFORD, CONN.
TIMES

JAN 6 - 1937

Concerto Pianist

Jesus Maria Sanroma

With Dr. Serge Koussevitzky as conductor and Jesus Maria Sanroma, distinguished pianist, as soloist, the Boston Symphony Orchestra will present its second program of the season at the Bushnell Memorial at 8:15 this evening.

Mr. Sanroma will appear in the solo part of Edward MacDowell's Concerto for Pianoforte and Orchestra, No. 2.

Symphony Soloist From Puerto Rico

Jesus Maria Sanroma, who will appear at Bushnell tonight, was born in 1903 in Puerto Rico, of Catalonian parents.

He was sent to this country in 1917 by the Puerto Rican government to complete his musical education at the New England Conservatory. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He toured the country with Jacques Thibaud as his accompanist, and in 1926 became pianist with the Boston Symphony Orchestra. Sanroma then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris.

NEW YORK, N. Y.
SUN

JAN 5 - 1937

Handel Oboe Concerto Heard

Hans Lange Offers Long-Buried Composition in Chamber Music Program.

By W. J. HENDERSON.

Interest in the concert of the Philharmonic-Symphony Chamber Orchestra conducted by Hans Lange in Town Hall last evening was enlivened by the production of a new composition by Mr. Handel, the well-known composer of "The Messiah."

Happily for the cause of music, the poverty of the present time in the creation of musical works possessed of even a respectable expectancy of life is atoned for by the frequent discovery of worthy relics of deceased musicians. Clementi is to figure as one of the resurrected at the Boston Symphony concert of Thursday night. Meanwhile Mr. Handel's fondness for the oboe was demonstrated last evening by the first performance here of his concerto in E flat for that instrument.

According to the official accounts, this score slept unknown in the Landesbibliothek of Mecklenburg-Schwerin for 225 years. In 1935 Dr. Hans David, a German musicologist now laboring in the music division of the public library of this city, edited the work for contemporaneous concert use, and last evening Bruno Labate, first oboe of the Philharmonic, performed it with the aid of Mr. Lange and his little orchestra. That Mr. Handel bestowed much of his august attention on the faithful pitch pipe of the orchestra was due to the fact that it was the principal woodwind soprano of his time, to which clarinets were unknown, while flutes were employed in proportionately smaller numbers than in today's symphonic bodies. For example, in the famous Handel festival orchestra in Westminster Abbey in 1784 there were six flutes, twenty-six oboes and twenty-six bassoons.

Mr. Handel's first set of Concerti Grossi (1734) were popularly called "Oboe Concertos" by reason of the prominence accorded the instrument, but in the second set (1741) he treated the oboe more in the modern manner. Georges Longy, long the first oboeist of the Boston orchestra, played one of these in this city December 11, 1909. The long-buried work heard last evening was well worthy of reanimation. It is constructed according to a familiar pattern of the old concerto grosso—four movements, slow, fast, slow, fast—all written with Handel's unfailing command of style and his easy fecundity of melody. Mr. Labate played the solo part admirably. His tone was particularly pleasing and his taste was impeccable. Naturally the concerto does not contain passages of dazzling agility because the oboe is not an acrobatic instrument, but in the first allegro there was need for fluency and certainty in florid sequences, and this Mr. Labate met not only with dexterity but with artistry. The audience was very enthusiastic and recalled him several times.

The concerto was preceded by a symphony in E flat from the treasury of Johann Stamitz, whose labors in Mannheim developed orchestral playing to a level not previously known. He laid great emphasis on precision, on the molding of phrases and on nice gradations of piano and forte. Mozart was much impressed by the playing of his orchestra. His symphonies are perhaps not of great moment, but they are not entirely uninteresting. They possess certain characteristics which could have been imparted to them only by a specialist in orchestral performance. The one heard last night was fluent and ingratiating, and it was well played. The first part of the program ended with Haydn's symphony known as "La Passione," No. 49 in the Breitkopf & Haertel catalogue. It is noteworthy for its long and emotional introductory adagio, which is unquestionably the most original and forward looking portion of the composition. Mr. Lange and his men gave it an excellent performance.

After the intermission the concert continued with music by contemporaneous French musicians, Arthur Honegger's "Pastorale d'Ete" and Darius Milhaud's second and third symphonies. Lest this seem a monstrous feast, let it be remembered that the true modernist says all that he has to say in a symphony in from five to ten minutes, and that you have to keep your mind concentrated on the music lest it get by you without leaving any impression at all.

Mr. Lange's chamber music concerts have brought much pleasure

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BROOKLYN, N. Y.
TIMES UNION

JAN 7 - 1937

SUCCESS OF DRIVE SEEN BY INSTITUTE

Leaders Confident Membership Campaign, to Open at Ball, Will Reach Goal.

Success of the Brooklyn Institute of Arts and Sciences membership drive, which will be formally opened by Mayor LaGuardia and Borough President Ingersoll at a reception and ball in the Academy of Music on Thursday night, Jan. 14, was presaged at a meeting of members of the Institute and its council last night in the Hotel St. George.

"The Institute initiated the program of adult education now being carried out in the United States and throughout the world," declared Ben Howe, council member, who served as chairman. "Its contributors have been legion—too numerous to name in one night—and to name any one would be to slight all the others.

"Must Push Forward"

"We must push the Institute forward," Mr. Howe continued. "In doing so, we shall have to run very fast to maintain our lead. We now own our own home. Let us keep it and pay off our debt."

He referred to Dr. Charles D. Atkins, director of the Institute, as "one of the world's great geniuses" on the basis of Dr. Atkins' "stick-to-it-ive-ness, which is in harmony with the recognized definition of genius." Mr. Howe introduced Miss Irene Miles, assistant director, with the words, "Her smile is the smile of the Institute."

"As a Manhattanite and not a Brooklynite I wish to assure you that you have the most elaborate, complex and ambitious cultural institute in the country, if not in the entire world," asserted Dr. Houston Peterson, director of a series of Institute lectures entitled "The Arts and Their Critics."

Asks Aid For Concerts

An appeal for greater upport of the five concerts given annually at the Academy by the Boston Symphony Ochestra was urged by Nelson Sprackling after he had sung Handel's "Largo" and several modern numbers to the piano accompaniment of Mrs. Sprackling.

An entertaining explanation of the origin of a plot of ane of her novels was given by Mrs. Rebecca Hooper Eastman, daughter of the late Prof. Franklin W. Hooper, whom Dr. Atkin succeeded as director of the Institute.

After the meeting Miss Miles revealed that Mrs. Frederic B. Pratt is chairman of a city-wide committee now being formed in connection with the Institute's coming campaign.

OAKLAND, CAL.
TRIBUNE

JAN 6 - 1937

Gershwin to Play With S. F. Symphony

George Gershwin's Piano Concerto in F Major, with the composer at the piano, will be one of the numbers on the program of the San Francisco Symphony Orchestra to be conducted by Pierre Monteux in the Gymnasium for Men, Berkeley, on Sunday, January 17 at 3:15 p. m. Gershwin also will conduct the orchestra in selections from his operatic version of "Porgy and Bess." Portions of this opera have been already played under Gershwin's baton by the Boston Symphony and the New [redacted]rmonic orchestras.

N. Y. TELEGRAPH

JAN 6 - 1937

S. R. O.

BOSTON, Jan. 5.—Dr. Serge K[redacted], whose Boston Symphony Orchestra will present a revival of the long-lost "Symphony in D Major" of Muzio Clementi in New York this week, received the following telegram from Bronxville, N. Y., last night:

"Cannot get seats for Thursday. Will you please help me. (Signed) Cecilia Clementi Pitman."

Mrs. Pitman is a great-granddaughter of the famed Italian composer.

DULUTH, MINN.
HERALD

937

Heifetz Will Be Symphony Guest

The Beethoven concerto will be played by Jascha Heifetz, world-famous violinist, when he appears as guest artist with the Duluth Symphony orchestra Jan. 21 in the Armory.

Mr. Heifetz is one of the outstanding violinists in the world and is particularly noted for his renditions of the works of Bach, Beethoven and Brahms.

He has traveled around the world four times and has been heard in every cultured part of the world.

The concerto which he will present in Duluth will be repeated later when he appears as guest soloist with the Boston Symphony orchestra.

The orchestral program for this concert, arranged by Paul Lemay, conductor, will include the overture to "The Flying Dutchman," by Wagner, and the Symphony No. 1 by Goldmark, known as the "Country Wedding Symphony."

HARTFORD, CONN.
TIMES

Dr. Koussevitzky Ill, Burgin Conducts Sanroma Brilliant Soloist in Concerto

By CARL E. LINDSTROM

The return of the Boston Symphony Orchestra last night for the second of its appearances in the current Bushnell Series unexpectedly brought another conductor, Richard Burgin.

As announced to the audience by Managing Director William H. Mortenson, Dr. Serge Koussevitzky was ill and although he made the trip to Hartford, hoping to make an appearance, his condition did not permit the exertion of taking up the taxing duties of the podium.

Human Nature

The result was a commentary on the reactions of human nature, which at its best runs pathetically true to form. Except for those apparently few persons who had learned to admire the Trojan manner in which R. Burgin has officered the post of concert master these many years, and who knew that as assistant conductor he was no stranger to the dais in Boston, the audience seemed to feel that it was being treated to an Ersatz batonist.

Since there was a large measure of human nature on the platform as well, it followed that a spirit of the-boss-is-away-we'll-take-it-easy was permitted to dull the edge of much of the evening's music. There was no bad playing, but according to Boston Symphony standards Arthur Foote's Suite for String Orchestra, Opus 63 and Rimsky-Korsakoff's "Scheherazade" were merely passable.

It would be idle to pick out sluggish attacks and anemic tone production for the ground is completely covered by reporting that the performance lacked esprit. Mr. Burgin deserved better of his men. His musicianly grasp of the material and his sterling intentions were clearly apparent and if a leader in whom authority has been delegated cannot make his authority felt it is his own fault; yet it can also be offered that a man cannot turn martinet on a moment's notice in maneuvering colleagues with whom he ordinarily sits shoulder to shoulder.

The Concert

Fortunately a concert which on the whole was decidely mediocre afforded one shining virtue which redeemed all the sins of nonfeasance. It was the MacDowell piano Concerto in D minor, performed in such a way that one might say the evening's glory and honor went to the soloist, Jesus Maria Sanroma, except that it was impossible to dissociate him from the body of the orchestra. Perhaps even the credit for this, too, must go to him.

Mr. Sanroma is a regular member of the Boston Symphony, one of the few orchestras which counts a pianist in its roster. He has as a quotidian duty a task in which, it is safe to say, the majority of concert pianists, even the great ones, would come a cropper, namely the translation of orchestral scores at the keyboard. This is due to Dr. Koussevitzky's method of imparting to the entire body of players a unified conception of the work under rehearsal instead of thinking in terms of individual parts.

To say though, that Mr. Sanroma is a pianist who is orchestral in his tone coloring and general treatment is only half the story. As a soloist he has dazzling brilliance of tone and a rhythmic sense which is electric in its reflexes. He commands an extraordinary range of coloring up to the very extremes of piano sonority and his finger technique is unerring.

Not Often Thus

The amazing part of his performance was the rapport which he maintained with leader and orchestra. The manner in which he almost continually eyed the baton is practically without parallel for a concerto soloist. The result was superb. Perhaps that is the way concertos should be played. They certainly never have been before, and probably will not be often in the future. Usually the artist is so absorbed with his solo that the orchestra must shift for itself, like an accompanist playing guessing games with a temperamental soprano.

The concert was refreshing in that it brought the first soloist to the Bushnell Series since the late Ossip Gabrilowitsch played Mozart's D minor concerto with the Detroit Orchestra in December, 1934. It was also good to hear American scores as substantially wrought as the Arthur Foote suite and the MacDowell Concerto, both of which, while stylistically dated, attest that sincere musical thought always gratifies and sustains. The Concerto had moments of sweeping grandeur and impressive recitative-like utterance.

While in some respects so disappointing, the concert was unique in that the Boston Orchestra, without its great leader, produced from its own ranks not only an amazing soloist but a conductor whose worth was obscured by the fact that he valued too lightly the clap-trap theatricalism which counts for so much with an audience and, more regrettably, even with any symphony players you may wish to name.

NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 7 - 1937

Philharmonic In Mid-Week Series Finale

John Barbirolli Conducts Unfamiliar Concertos of Vivaldi and Pergolesi

Bruno Labate Soloist

Same Numbers Tomorrow EndAfternoon Programs

By Francis D. Perkins

John Barbirolli conducted his last concert of the season for the Philharmonic-Symphony Orchestra's mid-week evening subscribers last night in Carnegie Hall. The program with which he will also bid farewell tomorrow to the Friday afternoon Philharmonic patrons began with an unfamiliar concerto for strings in E minor by Antonio Vivaldi and continued with the first performance of a concerto for oboe and strings composed by Mr. Barbirolli on themes by another memorable Italian musician of Vivaldi's time, Giovanni Battista Pergolesi. Ravel's "Rapsodie Espagnole" and Brahms's second symphony completed the well-diversified list. The soloist of the evening was the Society's incomparable first oboist, Bruno Labate.

Regarding the concerto, Mr. Barbirolli explained in a program note that the idea of constructing this work occurred to him the summer before last, while he was looking over various compositions by Pergolesi. Finding some of the melodies of that short-lived genius suitable for the oboe, he saw the possibility of adding simultaneously both to the limited list of available works for oboe solo, and to the public's opportunity for acquaintance with Pergolesi's music.

Third Movement Best Known

Of the four movements, the first comes from Pergolesi's "stabat Mater" and the melody of the third is the best-known of his songs, "Se tu m'ami." The others are drawn from a set of twelve sonatas originally written for two violins and bass.

In doing this the Philharmonic's new permanent conductor has earned the thanks of all good symphonic oboists and also of their hearers, both because of the essential poetic charm of the melodies themselves and because of the taste and discretion of the string accompaniment he has devised for them with faithfulness to their style and atmosphere. Most patrons of song recitals know "Se tu m'ami," but the melody from the "Stabat Mater," with its long-breathed, plangent eloquence, unfamiliar to most of its hearers, proved exceptionally well suited to the characteristic color and timber of the solo instrument. Mr. Labate gave a highly laudable performance, marked by artistry of style and phrasing, and was warmly applauded by an audience that probably was inclined to agree with Mr. Barbirolli's statement that the world of music had suffered an untimely loss when Pergolesi died at the age of twenty-six.

Vivaldi Concerto Played in '26

The Vivaldi concerto, edited by A. Mistowski, is new to the Philharmonic repertoire, but was played here in March, 1926, by the Boston Symphony Orchestra. The form can be regarded as that of the concerto grosso, with three leaders of the string choirs as the solo group. With the contrast of two spirited allegros and an adagio of marked beauty, and the fertility of melodic invention which characterized the early eighteenth century red-headed Venetian composer, it seemed to merit hearings at more frequent intervals than once a decade. The performance was sonorous, while praiseworthy for clarity and polish, and there were plaudits for Mishel Piastro, the concertmaster, and the solo violist and cellest, Zolten Kurthy and Josef Schuster.

The reading of the Ravel rhapsody did not lack for color or effectiveness; the "Feria," with marked contrasts of pace and a high-spirited close, sometimes suggested incomplete clarity of detail in a generally praiseworthy orchestral performance, but the Habanera, interpreted with unusual subtlety in instrumental hues, volume and variations of pace, had an exceptional imaginative appeal. Mr. Barbirolli will make his two final appearances of the season next Saturday night and Sunday afternoon, with John Corigliano, assistant concert master of the orchestra, and the English two-piano team composed of Ethel Bartlett and Rae Robertson as the respective soloists.

BROOKLYN, N. Y.
EAGLE
JAN 8 - 1937

Dinner Parties to Be Given Preceding Second Symphony Concert at Academy Tonight

There will be many dinner parties this evening prior to the second of the season's Boston Symphony Orchestra concerts at the Academy of Music. Richard Burgin will conduct and Albert Spalding, violionist, will be the soloist.

Miss Marion Ingersoll, daughter of Borough President and Mrs. Raymond V. Ingersoll of 380 Clinton Ave. will entertain at a buffet supper at her parents' home for a group of girls from Packer Collegiate Institute who later will attend the concert. The guests will be the Misses Janice and June Baker, Sally Sloan, Marion Carpenter, Lillian Kraus, Jean McMurray, Janet Hulburt, Kathleen Barron and Dorothy Bristow.

Miss Elizabeth Truslow whose engagement to Thomas Melvill Pope has been announced by her parents, Dr. and Mrs. Walter Truslow, will be honored by them at a dinner party at their home, 11 Schermerhorn St., prior to the concert. The guests will include Col. and Mrs. Allan Melvill Pope, Miss Polly Pope and John Truslow. They will occupy a box at the Academy of Music.

Rear Admiral and Mrs. Harris M. Laning will entertain at dinner for their box guests, Mrs. Ralston Holmes, Miss Sally Holmes and Miss Hester Laning.

Mrs Frederick B. Pratt's box guests will be Mr. and Mrs. Luke Vincent Lockwood and Mr. and Mrs. Philip N. Youtz.

The Misses Mary and Katherine Bennett will be guests of their mother, Mrs. Joseph A. Bennett in her box. Dr. and Mrs. Frank L. Babbott and Mrs. Robert Franklin Ives also will occupy boxes.

PROVIDENCE, R. I.
BULLETIN
JAN 8 - 1937

Society

Mrs. Henry D. Sharpe will entertain at tea this afternoon at her home on Prospect street for the Friends of the Boston Symphony to meet Mr. Edward A. Taft of Boston. Mr. Taft, a member of the Symphony Board, will tell about the drawings of each member of the orchestra done by George De Forest Brush.

NEW YORK, N. Y.
TIMES
JAN 8 - 1937

PARTIES FOR CONCERT OF BOSTON SYMPHONY

Dinners Will Be Given Tonight Preceding Second in the Brooklyn Season.

A notable audience is expected this evening at the second of five concerts in the Boston Symphony Orchestra's fifty-first season at the Brooklyn Academy of Music. Richard Burgin, assistant conductor and concert master, will conduct. Albert Spalding, violinist, will appear as soloist with the orchestra.

Mrs. Charles W. Franklin will be hostess in the committee box and will have as her guests Mrs. Mary Childs Draper, Dr. and Mrs. Charles C. Leiv, Mr. and Mrs. Charles E. Rogers Jr., Mr. and Mrs. Henry J. Davenport and Mr. Franklin.

Rear Admiral and Mrs. Harris M. Laning will give a dinner party for their box guests before the concert. Their guests will be Mrs. Ralston Holmes and Miss Sally Holmes and Miss Hester Laning.

Dr. and Mrs. Walter Truslow will give a dinner at their home, 11 Schermerhorn Street, in honor of their daughter, Miss Elizabeth Truslow, whose engagement to Thomas Pope has been announced. Other guests wil be Colonel and Mrs. Allan Melville Pope, Miss Polly Pope and John Truslow. Later they will attend the concert in the Truslow box.

Mrs. Frederic B. Pratt will have as her box guests Mr. and Mrs. Luke Vincent Lockwood and Mr. and Mrs. Philip N. Youtz.

With Mrs. Joseph A. Bennett in her box will be the Misses Mary and Catherine Bennett. Other boxholders include Dr. and Mrs. Frank L. Babbot and Mrs. Robert F. Ives.

The concerts are under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

Clementi Symphony Is Heard

N. Y. Sun Jan. 8/37

Performance by Bostonians Is First Heard Here of Lost Composition.

The concert of the Boston Symphony Orchestra in Carnegie Hall last evening began with a number of special interest. This was a symphony in D major by Muzio Clementi, the eminent Italian composer who passed most of his life in England and whose sonatas won the admiration of Beethoven.

The symphony, however, had been lost for nearly a century after the composer's death and came to light only when the possessions of Dr. William H. Cummings, a musicologist deceased in 1917, were put on the market. But all the Clementi manuscripts left by him were in a sad state of disorder. When they were sold some of them were acquired for the Library of Congress through the enlightened efforts of Carl Engel, editor of the Musical Quarterly. The one heard last evening had been edited, some missing portions found and restored and the whole reorchestrated to impart the fullness demanded by the contemporaneous ear, by Alfredo Cassella, the distinguished Italian composer and musical scholar.

The work was lately produced by the Boston organization in its home town and was heard last night for the first time here. It is well worth the pains that were bestowed upon it. The symphony is no subservient copy of the idioms of its time, though in general outline and structure it follows the conventional symphony of the beginning of the nineteenth century. But Clementi had melodic invention of his own, a fresh and ingratiating style, no small degree of fancy, and a notable firmness in design. His music proved to be decidedly pleasing and compared favorably with the secondary creations of a period in which Haydn and Mozart works still were in the van of the procession and Beethoven had given the world the mighty "Eroica." Mr. Koussevitzky conducted it with evident satisfaction and accomplished a performance delightful in its simplicity and directness of style and in its high level of technical finish.

It was, however, in the second umber that he and his musicians emonstrated what a modern or-hestra can do in the

tuosity. The number was the second "Daphnis and Chloe" ballet suite of Ravel. This score is a bewildering piece of orchestration, gorgeous in its infinite variety of instrumental tints and opulent in its pictorial splendors. The Boston men played it magnificently. In richness, luminosity, subtle and almost inexplicable gradations, in perfection of balance, in flawlessness of articulation and magic of tonal blending, it was beyond description.

Mr. Koussevitzky's appreciation of the style and methods of the composer was authoritative and it would be difficult, if not impossible, to name any other performance of a work by this gifted Frenchman so completely satisfying, so exhilarating, and so exhaustive. The audience received it with prolonged applause. The concert was brought to its finish with the fourth symphony of Brahms, a work well chosen to provide restful contrast to the flaming and exciting creation of Ravel. W. J. H.

Films Held Over a Week.

Films continuing their runs include "That Girl From Paris" at the Radio City Music Hall; "Great Guy," at the Criterion; "Beloved Enemy," at the Rivoli; "Lloyds of London," at the Astor; "After the Thin Man," at the Capitol; "Janosik," at the Filmarte; "Mr. Deeds Goes to Town," at the Little Carnegie; "Slalom," at the Fifty-fifth Street Playhouse; "Yiddle With His Fiddle," at the Ambassador; "College Holiday," at the Paramount; "Der Bettelstudent," at the Eighty-sixth Street Garden Theater, and "One in a Million," at the Roxy.

"Caruso," based on a play by Burnet Hershey and Lyon Mearson, will e first production of the newly

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NEW YORK, N. Y.
SUN
JAN 8 - 1937

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It was, however, in the second number that he and his musicians demonstrated what a modern orchestra can do in the way of virtuosity. The number was the second "Daphnis and Chloe" ballet suite of Ravel. This score is a bewildering piece of orchestration, gorgeous in its infinite variety of instrumental tints and opulent in its pictorial splendors. The Boston men played it magnificently. In richness, luminosity, subtle and almost inexplicable gradations, in perfection of balance, in flawlessness of articulation and magic of tonal blending, it was beyond description.

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NEW YORK, N. Y.
AMERICAN
JAN 7 - 1937

A single six-year term for the President will be discussed at the WJZ Town Meeting, and others of interest include Alexander Woollcott's return, Ma and Pa, the Boston symphony, the 10:30 Chicago jamboree, the Royalists, John B. Kennedy, Ralph Lawton with the Hageman symphony (WOR at 8) and the 9:30 WOR Melody Treasure Hunt.

NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 8 - 1937

Koussevitzky Offers D-Major Clementi Work

Boston Orchestra Plays Symphony Which Exists Intact in Original Form

Music of Grave Beauty

Surpassing Interpretation of Ravel Suite Presented

By Jerome D. Bohm

The Boston Symphony Orchestra gave its second evening concert of the season in Carnegie Hall last night under Serge Koussevitzky's direction. There was a novelty on the program in the shape of a symphony in D major by Muzio Clementi. Like its companion in C major performed here last week by Paul Stassevitch and his orchestra, this work was given in the arrangement of Alfredo Casella.

But unlike the C major symphony, which had to be reconstructed from scattered fragments of the incomplete manuscript, the D major symphony exists in its original form in the Congressional Library in Washington almost intact. Only the introductory measures and the beginning of the first allegro are missing there, and Mr. Casella discovered these missing pages in the British Museum.

Consequently, the composition heard on this occasion was in all respects, both structurally and in its instrumentation, a more authentic example of Clementi's creative activity than the one heard last Wednesday. There were, here and there, indications that Casella had enriched his predecessor's scoring; this was most apparent at the close of the final movement. But there was little to offend the purist in whatever emendations had been undertaken.

This D major symphony is a worthwhile addition to the orchestral repertoire. The introductory andante sostenuto is music of grave beauty and the following allegro vivace contains a romantic episode which might easily have stemmed from the pen of Weber. The Larhetto is more Mozartean in character and of a thoroughly disarming naivete. The menuet is strikingly original in form and the syncopated theme of the finale is forcefully developed. The performance was a highly stimulating one.

The ensuing offering, the second suite from Ravel's "Daphnis et Chloe," is one of Mr. Koussevitzky's most celebrated interpretations, and both he and his great orchestra excelled themselves in setting it forth on this occasion. For sheer magnificence of tone and virtuosity this was an unsurpassable achievement.

The evening was brought to a close with the fourth symphony in E minor of Brahms. Here again, the ear was ravished by the unfailing vibrant warmth and transparency of the orchestral texture. But more than this, Mr. Koussevitzky gave us the essential Brahms. Never has the final passacaglia, which contains some of the composer's most overwhelming utterances sounded more impressive. The audience, which occupied every available seat, was justly highly demonstrative in its expressions of appreciation.

BUFFALO, N. Y.
COURIER EXPRESS

PHILHARMONIC PLAYS TONIGHT

Conductor congratulated for presenting Bruckner

Lajos Shuk, conductor of the Buffalo Philharmonic Orchestra, which will give the first Buffalo performance of the Bruckner Third Symphony this evening at 8.30 o'clock in Elmwood Music Hall, has been receiving congratulatory letters on his enterprise.

The Bruckner Society of America, which numbers among its members such distinguished musicians as Artur Bodansky, Serge Koussevitsky, Arturo Toscanini, Fritz Reiner, Otto Klemperer, Bruno Walter and William Mengelberg, most of whom have given Bruckner performances has written to Mr. Shuk, expressing an interest in this performance and its results.

A letter has also been received from F. W. Riesberg of the Musical Courier, congratulating Mr. Shuk on taking the opportunity of making this work familiar to a Buffalo audience. While European audiences and those in the larger American cities long have acclaimed Bruckner, there are many others which have had little or no opportunity of hearing his music. The Germans have celebrated him in Bach, Beethoven and Bruckner festivals.

In the United States, when Bruckner has been played, he has been liked. The press reports confirm this.

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NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 7 - 1937

Philharmonic In Mid-Week Series Finale

John Barbirolli Conducts Unfamiliar Concertos of Vivaldi and Pergolesi

Bruno Labate Soloist

Same Numbers Tomorrow EndAfternoon Programs

By Francis D. Perkins

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Regarding the concerto, Mr. Barbirolli explained in a program note that the idea of constructing this work occurred to him the summer before last, while he was looking over various compositions by Pergolesi. Finding some of the melodies of that short-lived genius suitable for the oboe, he saw the possibility of adding simultaneously both to the limited list of available works for oboe solo, and to the public's opportunity for acquaintance with Pergolesi's music.

Third Movement Best Known

Of the four movements, the first comes from Pergolesi's "stabat Mater" and the melody of the third is the best-known of his songs, "Se tu m'ami." The others are drown from a set of twelve sonatas originally written for two violins and bass.

In doing this the Philharmonic's new permanent conductor has earned the thanks of all good symphonic oboists and also of their hearers, both because of the essential poetic charm of the melodies themselves and because of the taste and discretion of the string accompaniment he has devised for them with faithfulness to their style and atmosphere. Most patrons of song recitals know "Se tu m'ami," but the melody from the "Stabat Mater," with its long-breathed, plangent eloquence, unfamiliar to most of its hearers, proved exceptionally well suited to the characteristic color and timber of the solo instrument. Mr. Labate gave a highly laudable performance, marked by artistry of style and phrasing, and was warmly applauded by an audience that probably was inclined to agree with Mr. Barbirolli's statement that the world of music had suffered an untimely loss when Pergolesi died at the age of twenty-six.

Vivaldi Concerto Played in '26

The Vivaldi concerto, edited by A. Mistowski, is new to the Philharmonic repertoire, but was played here in March, 1926, by the Boston Symphony Orchestra. The form can be regarded as that of the concerto grosso, with three leaders of the string choirs as the solo group. With the contrast of two spirited allegros and an adagio of marked beauty, and the fertility of melodic invention which characterized the early eighteenth century red-headed Venetian composer, it seemed to merit hearings at more frequent intervals than once a decade. The performance was sonorous, while praiseworthy for clarity and polish, and there were plaudits for Mishel Piastro, the concertmaster, and the solo violist and cellest, Zolten Kurthy and Josef Schuster.

The reading of the Ravel rhapsody did not lack for color or effectiveness; the "Feria," with marked contrasts of pace and a high-spirited close, sometimes suggested incomplete clarity of detail in a generally praiseworthy orchestral performance, but the Habanera, interpreted with unusual subtlety in instrumental hues, volume and variations of pace, had an exceptional imaginative appeal. Mr. Barbirolli will make his two final appearances of the season next Saturday night and Sunday afternoon, with John Corigliano, assistant concert master of the orchestra, and the English two-piano team composed of Ethel Bartlett and Rae Robertson as the respective soloists.

PROVIDENCE, R. I.
BULLETIN
JAN 8 - 1937

Society

Mrs. Henry D. Sharpe will entertain at tea this afternoon at her home on Prospect street for the Friends of the Boston Symphony to meet Mr. Edward A. Taft of Boston. Mr. Taft, a member of the Symphony Board, will tell about the drawings of each member of the orchestra done by George De Forest Brush.

BROOKLYN, N. Y.
EAGLE
JAN 8 - 1937

Dinner Parties to Be Given Preceding Second Symphony Concert at Academy Tonight

There will be many dinner parties this evening prior to the second of the season's Boston Symphony Orchestra concerts at the Academy of Music. Richard Burgin will conduct and Albert Spalding, violionist, will be the soloist.

Miss Marion Ingersoll, daughter of Borough President and Mrs. Raymond V. Ingersoll of 380 Clinton Ave. will entertain at a buffet supper at her parents' home for a group of girls from Packer Collegiate Institute who later will attend the concert. The guests will be the Misses Janice and June Baker, Sally Sloan, Marion Carpenter, Lillian Kraus, Jean McMurray, Janet Hulburt, Kathleen Barron and Dorothy Bristow.

Miss Elizabeth Truslow whose engagement to Thomas Melvill Pope has been announced by her parents, Dr. and Mrs. Walter Truslow, will be honored by them at a dinner party at their home, 11 Schermerhorn St., prior to the concert. The guests will include Col. and Mrs. Allan Melvill Pope, Miss Polly Pope and John Truslow. They will occupy a box at the Academy of Music.

Rear Admiral and Mrs. Harris M. Laning will entertain at dinner for their box guests, Mrs. Ralston Holmes, Miss Sally Holmes and Miss Hester Laning.

Mrs Frederick B. Pratt's box guests will be Mr. and Mrs. Luke Vincent Lockwood and Mr. and Mrs. Philip N. Youtz.

The Misses Mary and Katherine Bennett will be guests of their mother, Mrs. Joseph A. Bennett in her box. Dr. and Mrs. Frank L. Babbott and Mrs. Robert Franklin Ives also will occupy boxes.

NEW YORK, N. Y.
TIMES
JAN 8 - 1937

PARTIES FOR CONCERT OF BOSTON SYMPHONY

Dinners Will Be Given Tonight Preceding Second in the Brooklyn Season.

A notable audience is expected this evening at the second of five concerts in the Boston Symphony Orchestra's fifty-first season at the Brooklyn Academy of Music. Richard Burgin, assistant conductor and concert master, will conduct. Albert Spalding, violinist, will appear as soloist with the orchestra.

Mrs. Charles W. Franklin will be hostess in the committee box and will have as her guests Mrs. Mary Childs Draper, Dr. and Mrs. Charles C. Leiv, Mr. and Mrs. Charles E. Rogers Jr., Mr. and Mrs. Henry J. Davenport and Mr. Franklin.

Rear Admiral and Mrs. Harris M. Laning will give a dinner party for their box guests before the concert. Their guests will be Mrs. Ralston Holmes and Miss Sally Holmes and Miss Hester Laning.

Dr. and Mrs. Walter Truslow will give a dinner at their home, 11 Schermerhorn Street, in honor of their daughter, Miss Elizabeth Truslow, whose engagement to Thomas Pope has been announced. Other guests wil be Colonel and Mrs. Allan Melville Pope, Miss Polly Pope and John Truslow. Later they will attend the concert in the Truslow box.

Mrs. Frederic B. Pratt will have as her box guests Mr. and Mrs. Luke Vincent Lockwood and Mr. and Mrs. Philip N. Youtz.

With Mrs. Joseph A. Bennett in her box will be the Misses Mary and Catherine Bennett. Other boxholders include Dr. and Mrs. Frank L. Babbot and Mrs. Robert F. Ives.

The concerts are under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

Clementi Symphony Is Heard

N. Y. Sun Jan. 8/37

Performance by Bostonians Is First Heard Here of Lost Composition.

The concert of the Boston Symphony Orchestra in Carnegie Hall last evening began with a number of special interest. This was a symphony in D major by Muzio Clementi, the eminent Italian composer who passed most of his life in England and whose sonatas won the admiration of Beethoven.

The symphony, however, had been lost for nearly a century after the composer's death and came to light only when the possessions of Dr. William H. Cummings, a musicologist deceased in 1917, were put on the market. But all the Clementi manuscripts left by him were in a sad state of disorder. When they were sold some of them were acquired for the Library of Congress through the enlightened efforts of Carl Engel, editor of the Musical Quarterly. The one heard last evening had been edited, some missing portions found and restored and the whole reorchestrated to impart the fullness demanded by the contemporaneous ear, by Alfredo Cassella, the distinguished Italian composer and musical scholar.

The work was lately produced by the Boston organization in its home town and was heard last night for the first time here. It is well worth the pains that were bestowed upon it. The symphony is no subservient copy of the idioms of its time, though in general outline and structure it follows the conventional symphony of the beginning of the nineteenth century. But Clementi had melodic invention of his own, a fresh and ingratiating style, no small degree of fancy, and a notable firmness in design. His music proved to be decidedly pleasing and compared favorably with the secondary creations of a period in which Haydn and Mozart works still were in the van of the procession and Beethoven had given the world the mighty "Eroica." Mr. Koussevitzky conducted it with evident satisfaction and accomplished a performance delightful in its simplicity and directness of style and in its high level of technical finish.

It was, however, in the second number that he and his musicians demonstrated what a modern orchestra can do in the way of virtuosity. The number was the second "Daphnis and Chloe" ballet suite of Ravel. This score is a bewildering piece of orchestration, gorgeous in its infinite variety of instrumental tints and opulent in its pictorial splendors. The Boston men played it magnificently. In richness, luminosity, subtle and almost inexplicable gradations, in perfection of balance, in flawlessness of articulation and magic of tonal blending, it was beyond description.

Mr. Koussevitzky's appreciation of the style and methods of the composer was authoritative and it would be difficult, if not impossible, to name any other performance of a work by this gifted Frenchman so completely satisfying, so exhilarating, and so exhaustive. The audience received it with prolonged applause. The concert was brought to its finish with the fourth symphony of Brahms, a work well chosen to provide restful contrast to the flaming and exciting creation of Ravel. W. J. H.

Films Held Over a Week.

Films continuing their runs include "That Girl From Paris" at the Radio City Music Hall; "Great Guy," at the Criterion; "Beloved Enemy," at the Rivoli; "Lloyds of London," at the Astor; "After the Thin Man," at the Capitol; "Janosik," at the Filmarte; "Mr. Deeds Goes to Town," at the Little Carnegie; "Slalom," at the Fifty-fifth Street Playhouse; "Yiddle With His Fiddle," at the Ambassador; "College Holiday," at the Paramount; "Der Bettelstudent," at the Eighty-sixth Street Garden Theater, and "One in a Million," at the Roxy.

"Caruso," based on a play by Burnet Hershey and Lyon Mearson, will e first production of the newly

NEW N.
SUN
JAN 8 - 1937

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NEW YORK, N. Y.
AMERICAN
JAN 7 - 1937

A single six-year term for the President will be discussed at the WJZ Town Meeting, and others of interest include Alexander Woollcott's return, Ma and Pa, the Boston symphony, the 10:30 Chicago jamboree, the Royalists, John B. Kennedy, Ralph Lawton with the Hageman symphony (WOR at 8) and the 9:30 WOR Melody Treasure Hunt.

NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 8 - 1937

Koussevitzky Offers D-Major Clementi Work

Boston Orchestra Plays Symphony Which Exists Intact in Original Form

Music of Grave Beauty

Surpassing Interpretation of Ravel Suite Presented

By Jerome D. Bohm

The Boston Symphony Orchestra gave its second evening concert of the season in Carnegie Hall last night under Serge Koussevitzky's direction. There was a novelty on the program in the shape of a symphony in D major by Muzio Clementi. Like its companion in C major performed here last week by Paul Stassevitch and his orchestra, this work was given in the arrangement of Alfredo Casella.

But unlike the C major symphony, which had to be reconstructed from scattered fragments of the incomplete manuscript, the D major symphony exists in its original form in the Congressional Library in Washington almost intact. Only the introductory measures and the beginning of the first allegro are missing there, and Mr. Casella discovered these missing pages in the British Museum.

Consequently, the composition heard on this occasion was in all respects, both structurally and in its instrumentation, a more authentic example of Clementi's creative activity than the one heard last Wednesday. There were, here and there, indications that Casella had enriched his predecessor's scoring; this was most apparent at the close of the final movement. But there was little to offend the purist in whatever emendations had been undertaken.

This D major symphony is a worthwhile addition to the orchestral repertoire. The introductory andante sostenuto is music of grave beauty and the following allegro vivace contains a romantic episode which might easily have stemmed from the pen of Weber. The Larhetto is more Mozartean in character and of a thoroughly disarming naivete. The menuet is strikingly original in form and the syncopated theme of the finale is forcefully developed. The performance was a highly stimulating one.

The ensuing offering, the second suite from Ravel's "Daphnis et Chloe," is one of Mr. Koussevitzky's most celebrated interpretations, and both he and his great orchestra excelled themselves in setting it forth on this occasion. For sheer magnificence of tone and virtuosity this was an unsurpassable achievement.

The evening was brought to a close with the fourth symphony in E minor of Brahms. Here again, the ear was ravished by the unfailing vibrant warmth and transparency of the orchestral texture. But more than this, Mr. Koussevitzky gave us the essential Brahms. Never has the final passacaglia, which contains some of the composer's most overwhelming utterances sounded more impressive. The audience, which occupied every available seat, was justly highly demonstrative in its expressions of appreciation.

BUFFALO, N. Y.
COURIER EXPRESS

PHILHARMONIC PLAYS TONIGHT

Conductor congratulated for presenting Bruckner

Lajos Shuk, conductor of the Buffalo Philharmonic Orchestra, which will give the first Buffalo performance of the Bruckner Third Symphony this evening at 8.30 o'clock in Elmwood Music Hall, has been receiving congratulatory letters on his enterprise.

The Bruckner Society of America, which numbers among its members such distinguished musicians as Artur Bodansky, Serge Koussevitsky, Arturo Toscanini, Fritz Reiner, Otto Klemperer, Bruno Walter and William Mengelberg, most of whom have given Bruckner performances has written to Mr. Shuk, expressing an interest in this performance and its results.

A letter has also been received from F. W. Riesberg of the Musical Courier, congratulating Mr. Shuk on taking the opportunity of making this work familiar to a Buffalo audience. While European audiences and those in the larger American cities long have acclaimed Bruckner, there are many others which have had little or no opportunity of hearing his music. The Germans have celebrated him in Bach, Beethoven and Bruckner festivals.

In the United States, when Bruckner has been played, he has been liked. The press reports confirm this.

BROOKLYN, N. Y.
EAGLE

JAN 8 - 1937

Music of the Day

By B. H. HAGGIN

'Flying Dutchman' Revived at Metropolitan in Excellent Production — Koussevitzky Conducts Clementi Symphony

Wagner's early romantic opera, "The Flying Dutchman," was given at the Metropolitan yesterday afternoon for the first time in five years or so, the performance being a benefit for the Florence Crittenton League. The production is a fine one, compounded of much the same elements as combined to produce this season's "Walkuere" and "Tristan."

There is, to begin with, the cast—and this despite the weakness introduced by the impaired singing of Friedrich Schorr as the Dutchman. For there are, on the other hand, Charles Kullman, exhibiting impressive vocal and dramatic powers in the role of Erik; Kerstin Thorborg, excellent as Mary; Emanuel List, not in his best voice yesterday as Daland; but above all, dwarfing all excellences and reducing defects to insignificance, Kirsten Flagstad as Senta, charmingly un[redacted]like in the role of a young girl, and producing yesterday, when she had sung a while, those tones that one cannot believe are of a human throat.

In addition, there is the playing of the orchestra, the singing of the chorus. There is the musical ensemble into which these elements are welded, exhibiting a precision in which one hears evidence of Atur Bodanzky's careful preparation and control. And there is evidence of similar care on the part of Leopold Sachse in the well co-ordinated stage direction and lighting.

But as before in the case of "Samson et Dalila," so now one must regret that all this talent and effort and care, which might have gone into a production of one of the master works that are lamentably missing from the Metropolitan's repertory, has gone, instead, into a demonstration of a fact in musical history—the fact that Wagner's second opera is not without flashes of imaginative and musical power, but is on the whole a stodgy, immature work. Facts of this sort it is enough to know in the abstract; all that concrete experience can do is to provide a dull afternoon.

Boston Symphony

Making its second visit of the season to this neighborhood, the Boston Symphony Orchestra played in Carnegie Hall last night. Serge Koussevitzky conducted, seemingly in full possession of his faculties and powers.

The concert began with the Symphony in D major by Muzio Clementi, about which there was an excited news item from Boston in the papers recently. "This symphony," wrote John N. Burk in the notes for last night's concert, "was first performed in London in 1819. . . . It disappeared, together with the other symphonies of Clementi's maturer years, at the composer's death. The manuscript of this symphony (and three others) turned up in London in 1917. They were acquired by the Library of Congress at Washington. Alfredo Casella has restored the symphonies in D major and in C major for publication and performance. In the case of the D major symphony he has been able by careful piecing together to preserve the original orchestration and notation virtually intact." And Mr. Burk concluded with the statement of Mr. Casella that "a fundamentally classic spirit, severely trained, and the possesor of a truly exceptional constructive and polyphonic technique, Clementi in these symphonies aims visibly to renew the great classic heredity with the new aspirations of the century. And this profoundly Italian genius happily achieves this synthesis. In these works we find a new and more potent assertion of the music, at once grandiose and witty, tragic but more often serene, of his best piano sonatas."

This is not the first time we have heard about a classic spirit and a profound Italian genius renewing the great classic heredity with the new aspirations of a century. Nor is it the first time that this language has turned out, with a hearing of the music, to be pretentious nonsense.

Having made an antiquarian gesture, Mr. Koussevitzky felt free to indulge himself in such familiar matters as the Second Suite from Ravel's "Daphnis et Chloe" and Brahms' Fourth Symphony. Familiar, too, were his miraculous performance of Ravel's music and the qualities of his performance of Brahms' symphony. The first movement he makes too light-footed; the second he takes in the tempo of the third movement of the Second Symphony—that is, Allegretto—when every measure cries out for the pre-

'Der Fliegende Hollaender'

Romantic opera in three acts. Book and music by Richard Wagner. Artur Bodanzky, conductor. Leopold Sachse, stage manager.

Senta	Kirsten Flagstad
Mary	Kerstin Thorborg
The Dutchman	Friedrich Schorr
Erik	Charles Kullman
Daland	Emanuel List
A Steersman	Hans Clemens

BROOKLYN, N. Y.
CITIZEN

JAN 8 - 1937

Boston Symphony Concert Tonight To Be Preceded by Many Dinners; Program Is Second in Series

The second of five concerts in the Boston Symphony's Orchestra's fifty-first borough season, to be given to-night at the Brooklyn Academy of Music, will be preceded by many dinner parties. Richard Burgin, assistant conductor and concert master, will conduct the program, which will include the appearance of Albert Spalding, violinist, as soloist.

Mrs. Charles W. Franklin, hostess in the committe box, will have as her guests: Mrs. Mary Childs Draper, Dr. and Mrs. Charles C. Levi, Mr. and Mrs. Charles E. Rogers, Jr., Mr. and Mrs. Henry J. Davenport and Mr. Franklin.

Rear Admiral and Mrs. Harris M. Laning will give a dinner party for their box guests before the concert. In their party will be: Mrs. Ralston Holmes and Miss Sally Holmes and Miss Hester Laning.

Dr. and Mrs. Walter Truslow will give a dinner at their home, No. 11 Schermerhorn street, in honor of their daughter Miss Elizabeth Truslow, whose engagement to Thomas Pope has been announced. Other guests will be: Colonel and Mrs. Alan Melville Pope, Miss Polly Pope and John Truslow. Later they will attend the concert in the Truslow box.

Mrs. Frederic B. Pratt will have as her box guests Mr. and Mrs. Luke Vincent Lockwood and Mr. and Mrs. Philip N. Youtz.

With Mrs. Joseph A. Bennett in her box will be the Misses Mary and Catherine Bennett. Other boxholders include: Dr. and Mrs. Frank L. Babbot and Mrs. Robert Franklin Ives.

The concerts are presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman and the Brooklyn commitee of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

PHILADELPHIA, PA.
RECORD

JAN 8 - 1937

* * *

The Boston Symphony recently played "Epitaph," a new composition by Vladimir Dukelski, Dukelski is Vernon Duke, who wrote most of the music for "The Show Is On." . . . Theatrical press agents, most of whom never completed their grammar-school courses, are being invited by the University of Pennsylvania faculty to help map out theatrical courses for the young ladies there . . . Le Mirage is following the trend towards dusky entertainment. Ada Ward starts an engagement there Friday . . . One of Broadway's famous and much-imitated dancers is destitute now. Only one season ago he was headlined in the very cafes he visits these nights —borrowing half-dollars to sustain him from day to day.

* * *

NEW YORK, N. Y.
EVENING POST

JAN 8 - 1937

KOUSSEVITZKY SCORES IN CARNEGIE CONCERT

Dr. Serge Koussevitzky and his Boston Symphony Orchestra last night paid its second visit to Carnegie Hall and tendered a wildly acclaiming, capacity audience an exhibition of orchestral performance unsurpassable today. The concert offered the first local hearing of Muzio Clementi's Symphony No. 2 in D major, the Second Suite of Ravel's "Daphnis and Chloe," and the Brahms Fourth.

The Clementi Symphony is one of two that, after a mysterious interment of over a century, have been exhumed and resuscitated by the zealous labors of Alfred Casella. Finding all but the first few pages of the D major opus in the Library of Congress, he followed a hunch that sent him across the sea to the British Museum where, sure enough, were hibernating the missing fragments. We have Mr. Casella's own word for it that, unlike the C major Symphony (heard here recently), the manuscript of the D major is "complete to the last detail, and entirely ready for performance." It is gratifying to report that Mr. Casella's labors have not been in vain, for the work bids fair to make itself at home in the established orchestral repertoire. It is in spirited classic style, with a freedom and resourcefulness of development that indicate a knowing hand. It has meaty musical substance, often real force of utterance. If it is not the music of another Beethoven—as some have bravely suggested—it may be heard more than once with genuine pleasure. Last night's audience took to it very cordially.

The Ravel came next, and it would be sheer folly to attempt a verbal description of the downright gorgeousness of tone in which it gloried: its myriad hues shifting incessantly, and as subtly tinted as colors refracted from a prism. It was a tone so ductile, so richly sensuous that it seemed almost as if one could feel it with the hand.

Dr. Koussevitzky's Brahms was mettlesome, full-throated and nobly conceived. One might take exception to a rather quick-paced andante moderato, but the reading as a whole was beautifully proportioned by one who saw the work as a single organism whose component parts grew one from the other.

The conclusion of the concert brought an ovation from an assemblage whose enthusiasm increased steadily during the evening. G. G.

HARTFORD, CONN.
TIMES

JAN 7 - 1937

Dr. Koussevitzky Ill, Stays on Board Train

Although Dr. Serge Koussevitzky came to Hartford with his orchestra yesterday, in preparation for the concert by the Boston Symphony Orchestra last evening at the Bushnell, he did not get off the train, because of illness.

When the train reached this city, he was in bed in his compartment, remained there until he reached New York and immediately retired at his hotel. This afternoon, he was still resting in an effort to recuperate sufficiently to conduct the concert this evening in Carnegie Hall.

NEW YORK, N. Y.
NEW YORK JOURNAL

JAN 8 - 1937

Boston Orchestra

That superlative orchestra, the Boston Symphony, is here this week for its second visit this season. Mr. Kroussevitzky conducted with his accustomed insight and authority to the vast delight of the distinguished audience gathered at Carnegie Hall.

Whether it be novelty or thrice familiar classic that the Bostonians present, it always means an impeccable performance.

Last evening's concert brought forward an old symphony by Clementi, lost for a hundred years and now restored in quite as romantic a fashion as old paintings once lost, are rediscovered for the world to enjoy.

We are apt to think of Clementi as a nice old professor who died in 1832 at 80 and thus spanned an important age of musical development, and whom music students know best by his inexorable piano studies. But he wrote much fine music of a more human sort; he vied in concert with Mozart, rivalled Haydn and even Beethoven in popularity as a symphonist, and then upon his death many of his later works were lost.

The D major played last evening turned up in 1917 and was acquired by the Library of Congress in Washington. Alfred Casella restored it for publication, performed it in Rome a year ago and it had its first American hearing last month in Boston under Mr. Koussevitsky. It is a vigorous work, rich in harmonic effects, strict in form, and sounded somewhat fuller in scoring than the usual Haydn scoring. It was well liked.

The Boston Orchestra plays in Brooklyn tonight and here again on Saturday afternoon.

NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 9 - 1937

Symphony Orchestra at Brooklyn Academy

At the Brooklyn Academy of Music last evening the Boston Symphony Orchestra gave a concert to the evident pleasure of a capacity house. Bach's organtoccata in C major, as transcribed for orchestra by Leo Weiner, opened the tripartite program and Kalinnikoff's symphony No. 1, in G minor, concluded it. But what gave particular pleasure was Mozart's violin concerto in D major (K. 218), with Albert Spalding as soloist. This concert was conducted by Richard Burgin, concert-master of the orchestra.

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 9 - 1937

Boston Symphony List Altered

The program to be played by the Boston Symphony Orchestra this afternoon in Carnegie Hall will not include Stravinsky's ballet "Le Baiser de la Fee," which was erroneously listed in the announcement of this concert in the music page of last Sunday's issue. Dr. Koussevitzky's revised program consists of Arthur Foote's suite for strings in E major; MacDowell's second piano concerto, with J. M. Sanroma as soloist, and Cesar Franck's symphony.

NEW YORK, N. Y.
Jan. **DAILY NEWS** 8/37

. . . Musically, the peak of the evening, of course, was the concert of the Boston Symphony, conducted by Serge Koussevitzky (WJZ—8:45 to 9:30) . . . a ★★★★ performance . . . The Showboat (WEAF—9 to 10) underwent a

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NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 8 - 1937

New Symphony Is Heard

Muzio Clementi Work Is Performed in Masterly Fashion by Boston Orchestra.

Under the direction of Serge Koussevitzky, the Boston Symphony Orchestra made its second evening appearance of the season yesterday in Carnegie Hall. Offering a tripartite program, consisting of the symphony in D major by Muzio Clementi, as revised by Alfredo Casella, the second "Daphnis et Chloe" suite by Ravel and the fourth symphony of Brahms, the visitors from Boston won the enthusiastic approval of the large audience.

The Clementi symphony, which is one of two that have been restored for publication and performance by the noted Italian composer, Alfredo Casella, received its first local hearing last evening. It had been given its American premiere in Boston last December by the same organization.

Extremely well knit, judiciously and effectively orchestrated and possessing that economy and grace of utterance characteristic not only of Clementi's sonatas, but also of many orchestral works by contemporaries, the work, divided into four shortish movements, had the advantage of a thoroughly communicative interpretation by the admirable Boston forces.

And, as if this had been but a mere beginning, they delivered themselves of a stunning account of the luscious Ravel piece. The precision, the unanimity of expression, the remarkable technic, the perfect blending of tone upon tone by the several choirs, the subtlety of shading and beautifully realized contrasts engaged one's attention so completely as almost to overshadow the actual music, such was the virtuosity of the performance.

It would have been, perhaps, too much to expect a repetition of these matters in the following Brahms symphony. Yet, with the exception of several minor details, as, for instance, a slight inaccuracy in the announcement of the first theme by the violins divisi, or the quasi-lethargic spots that cropped up infrequently enough in the second movement, all these qualities were again in gratifying evidence.

Needless to state, there was a veritable torrent of applause to reward conductor and musicians alike at the conclusion of the concert.

R. C. B.

NEW YORK, N. Y.
AMERICAN

JAN 9 - 1937

Boston Orchestra Offers Premiere Of 1819 Symphony

By GRENA BENNETT.

(Reprinted from Yesterday's late Edition.)

One of the ambitions of every orchestral conductor is to present a novelty in his programs, and last evening Serge Koussevitsky realized this in the concert of the Boston Symphony Orchestra at Carnegie Hall. He began his list with Clementi's D major Symphony, a work with a curious history and which was played here for the first time last night.

Clementi was an Anglicized Italian, born in Rome in 1752, died in London in 1832 and was famous as a composer, pianist and piano manufacturer.

The symphony had its initial performance in London in 1819 and after that the manuscript was lost sight of for almost a century. Through an unchronicled circumstance it turned up in 1917 in the British Capital, was brought to this country and acquired by the Library of Congress in Washington. In the form that it was presented last evening, it owes much to the able restoration and revision made by Alfred Casella, Italian composer.

The symphony is a charming and mellifluous work following the classic style and frequently resembles both the melodic invention and development favored by Beethoven. The orchestration is ornate and homogeneous and proved an excellent vehicle for the display of the splendid ensemble work of the instrumentalists. Mr. Koussevitzky's conducting was meticulous in its designation of cues and emphases and the performance was one of superlative merit.

Later in the evening the orchestra was heard in excerpts from Ravel's "Daphis et Chloe" Ballet Suite and Brahms' Fourth Symphony.

* * *

"Rigoletto" was repeated at the Metropolitan Opera House last evening with the same cast, with one exception, that was heard at its earlier performance. Frederick Jagel again sang the role of the Duke, substituting for Nino Martini, who was scheduled to appear. Except for Irra Petina, who sang Maddalena instead of Bruno Castagna, who is still indisposed, the leading roles were in familiar hands.

N. Y. Post - Jan. 8/37

KOUSSEVITZKY SCORES IN CARNEGIE CONCERT

Dr. Serge Koussevitzky and his Boston Symphony Orchestra last night paid its second visit to Carnegie Hall and tendered a wildly acclaiming, capacity audience an exhibition of orchestral performance unsurpassable today. The concert offered the first local hearing of Muzio Clementi's Symphony No. 2 in D major, the Second Suite of Ravel's "Daphnis and Chloe," and the Brahms Fourth.

The Clementi Symphony is one of two that, after a mysterious interment of over a century, have been exhumed and resuscitated by the zealous labors of Alfred Casella. Finding all but the first few pages of the D major opus in the Library of Congress, he followed a hunch that sent him across the sea to the British Museum where, sure enough, were hibernating the missing fragments. We have Mr. Casella's own word for it that, unlike the C major Symphony (heard here recently), the manuscript of the D major is "complete to the last detail, and entirely ready for performance." It is gratifying to report that Mr. Casella's labors have not been in vain, for the work bids fair to make itself at home in the established orchestral repertoire. It is in spirited classic style, with a freedom and resourcefulness of development that indicate a knowing hand. It has meaty musical substance, often real force of utterance. If it is not the music of another Beethoven—as some have bravely suggested—it may be heard more than once with genuine pleasure. Last night's audience took to it very cordially.

The Ravel came next, and it would be sheer folly to attempt a verbal description of the downright gorgeousness of tone in which it gloried: its myriad hues shifting incessantly, and as subtly tinted as colors refracted from a prism. It was a tone so ductile, so richly sensuous that it seemed almost as if one could feel it with the hand.

Dr. Koussevitzky's Brahms was mettlesome, full-throated and nobly conceived. One might take exception to a rather quick-paced andante moderato, but the reading as a whole was beautifully proportioned by one who saw the work as a single organism whose component parts grew one from the other.

The conclusion of the concert brought an ovation from an assemblage whose enthusiasm increased steadily during the evening. G. G.

BANGOR, ME.
NEWS

JAN 9 - 1937

MITROPOULOS IS BOSTON SYMPHONY GUEST CONDUCTOR

BOSTON, Jan. 8—(AP)—Dimitri Mitropoulos, Athenian conductor, arrived here today to be guest conductor of the Boston Symphony Orchestra for the next two weeks, during the mid-winter vacation of Dr. Serge Koussevitzky.

He was guest conductor of the orchestra a year ago also, becoming the first Greek to direct an American Symphonic orchestra. He will begin rehearsals Monday, particularly of his new arrangements for a familiar air from Purcell's "Dido and Aeneas," and Beethoven's string quartet in C-sharp minor.

PROVIDENCE, R. I.
JOURNAL

JAN 9 - 1937

GREEK CONDUCTOR ARRIVES

Boston, Jan. 8.—(AP)—Dimitri Mitropoulos, Athenian conductor, arrived here today to be guest conductor of the Boston Symphony Orchestra for the next two weeks, during the mid-winter vacation of Dr. Serge Koussevitzky. He was guest conductor of the orchestra a year ago also, becoming the first Greek to direct an American symphony orchestra. He will begin rehearsals Monday.

NEW YORK, N. Y.
TIMES
JAN 8 - 1937

BOSTON ORCHESTRA AT CARNEGIE HAL

Serge Koussevitzky Conduct Program That Includes a Suite by Ravel.

CLEMENTI WORK IS GIVE

Symphony in D Major, Only O Existing as Written, Heard Here for First Time.

By OLIN DOWNES

The Boston Symphony Orchestra, Serge Koussevitzky conductor, returned last night to Carnegie Hall and to an audience that applauded and cheered the magnificent performances. The sheer splendor, fullness and brilliancy of the orchestral tone would have been enough to have delighted connoisseurs, outside of qualities of masterly interpretation.

The orchestra played, let us say, with a certain precision of intonation, a perfect balance, a fusion of all the rich colors of the palette only to be obtained by an organization of the very highest technical development, presided over by a conductor who has proved himself beyond refutation a superlative virtuoso and musician.

The program was again testimony to Mr. Koussevitzky's eclecticism and it tested him in many facets of his art. It began with the first New York performance of Clementi D major symphony. THE TIMES, when the symphony in C major by the same composer was played here recently, told the involved and curious tale of the scores of four Clementi symphonies which arrived by long and roundabout ways at the Library of Congress in Washington, the pages of two of these works to be assembled and pieced together two years ago by Alfredo Casella. The symphony heard last night is the only one of these four works which exists exactly as Clementi wrote it.

Received With Satisfaction

The symphony was received with much satisfaction and with surprise by many musicians who had thought of Clementi as the composer of the "Gradus" and of innumerable sonatas but not as a symphonist who was rated by many as second only to Haydn and Mozart in his lifetime. And it was felt that Clementi had something of his own to say, that was not Mozart or Haydn, or mere derivation from any other composer. This "novelty" was an original and fortunate departure in program making.

The performance of Ravel's Second suite from "Daphnis and Chloe," for sheer virtuoso and élan, and for the most sympathetic and distinguished treatment of the music, stands by itself. It is one of the chefs d'oeuvres of the conductor and his unsurpassed band. It is in one sense regrettable that no other leader and no other orchestra heard in New York in twelve years has done this particular work in this particularly brilliant and beautiful way, and it is reasonable to remark that if this performance of the "Daphnis and Chloe" music has not been heard, the composition can hardly be fully valued.

This is in the best sense a show piece for modern orchestras, and it offers two different and contrasting effects, in the slow and the fast movements. The first is the effect that accompanies that of sunrise on the ballet stage, and it is a passage of fabulously beautiful sonorities. The fusion of the different choirs in this place and the glow of the brass that underlies the flowing figures of the wind instruments is a sheer tonal satisfaction past the description. Nor is the splendor of the tone less conspicuous than its remarkable clarity and the precision of each instrumental detail.

Whirl of Color at End

The Bacchanale at the end is a whirl of color and scintillation, but never, at any moment, is there the slightest suggestion of a loss of accent or of an ugly or forced tone. It may be that the day of the most brilliant orchestration has passed—that we are, indeed, moving in the direction of a certain neoclassic clearness and simplicity of tint. However taste may change, this score of a Ravel is a monument to the orchestral colorist's resources of the early twentieth century.

The Brahms Fourth Symphony came last, and it was read in the virile and Brahmsian fashion. Some times a conductor emphasizes one aspect of a work he interprets, some times another, and every interpreter of authority and sincerity will find nuances of his own in a given masterpiece. The reflective and even pessimistic aspects of this symphony, with its wonderful autumnal coloring, are paramount with certain interpretations.

Last night Mr. Koussevitzky presented the symphony with unusual ruggedness, power and formal cohesion. In places where he could easily have been tempted to wander somewhat from the tradition, or to interpose special colorings, he not only refrained from doing so, but emphasized the objectivity of the music, its structural line and its vigorous masculinity. By so much was the Gothic quality of certain pages the more plainly manifested.

This was a conycert of superlative deeds, from an orchestra that has never been in finer form than this season, and a conductor who constantly shows new aspects of his art.

Hartford Times

Jan. 7/37

Dr. Koussevitzky Ill, Stays on Board Train

Although Dr. Serge Koussevitzky came to Hartford with his orchestra yesterday, in preparation for the concert by the Boston Symphony Orchestra last evening at the Bushnell, he did not get off the train, because of illness.

When the train reached this city, he was in bed in his compartment, remained there until he reached New York and immediately retired at his hotel. This afternoon, he was still resting in an effort to recuperate sufiiciently to conduct the concert this evening in Carnegie Hall.

News of Music

Clementi's Symphony in C major, companion piece to the D major that was played for the first times in America recently by the Boston Symphony Orchestra under Dr. Koussevitzky, will be presented by an orchestra under Paul Stassevitch in Town Hall, New York, on Dec. 30—also an American premiere.

Gaspar Cassado, the eminent Spanish 'cellist, made his first appearances with the New York Philharmonic-Symphony Society last week to great acclaim, both from the reviewers and the audiences. He chose, for the occasion of his debut on Thursday night, the Haydn D major Concerto. On Saturday night he presented his arrangement of the Weber Concerto in the same key. All of the reviews at hand speak of the 'cellist in terms of high praise. In addition, Samuel Chotzinoff goes to some length to describe the evident pleasure Cassado takes in his "work."

Another 'cellist of the first class, Emanuel Feuermann, gave a recital in Manhattan at about the same time, presenting, for novel work, a 'cello sonata by Hindemith. This Sonata, according to O. T. in the New York Sun, is not of the later Hindemith, the Hindemith, that is, of "Mathis der Maler." It is "cryptic and at times harsh." It "crowds five short movements into the space of perhaps two of a traditional sonata. But the designation, sonata, is here to be construed in the older sense, the movements taking on the character of those of a suite, though not of dance suggestion."

New Symphony Is Heard

N. Y. Telegram — Jan. 8/37

Muzio Clementi Work Is Performed in Masterly Fashion by Boston Orchestra.

Under the direction of Serge Koussevitzky, the Boston Symphony Orchestra made its second evening appearance of the season yesterday in Carnegie Hall. Offering a tripartite program, consisting of the symphony in D major by Muzio Clementi, as revised by Alfredo Casella, the second "Daphnis et Chloe" suite by Ravel and the fourth symphony of Brahms, the visitors from Boston won the enthusiastic approval of the large audience.

The Clementi symphony, which is one of two that have been restored for publication and performance by the noted Italian composer, Alfredo Casella, received its first local hearing last evening. It had been given its American premiere in Boston last December by the same organization.

Extremely well knit, judiciously and effectively orchestrated and possessing that economy and grace of utterance characteristic not only of Clementi's sonatas, but also of many orchestral works by contemporaries, the work, divided into four shortish movements, had the advantage of a thoroughly communicative interpretation by the admirable Boston forces.

And, as if this had been but a mere beginning, they delivered themselves of a stunning account of the luscious Ravel piece. The precision, the unanimity of expression, the remarkable technic, the perfect blending of tone upon tone by the several choirs, the subtlety of shading and beautifully realized contrasts engaged one's attention so completely as almost to overshadow the actual music, such was the virtuosity of the performance.

It would have been, perhaps, too much to expect a repetition of these matters in the following Brahms symphony. Yet, with the exception of several minor details, as, for instance, a slight inaccuracy in the announcement of the first theme by the violins divisi, or the quasi-lethargic spots that cropped up infrequently enough in the second movement, all these qualities were again in gratifying evidence.

Needless to state, there was a veritable torrent of applause to reward conductor and musicians alike at the conclusion of the concert.

R. C. B.

BROOKLYN, N. Y.
EAGLE

JAN 9 - 1937

Second Boston Symphony Concert Given Last Evening at Academy; Parties Given Before Event

The second of the five concerts of the Brooklyn season of the Boston Symphonyq Orchestra took place last evening at the Academy of Music and was attended by a large audience. The concerts are under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn commitee of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, acting chairman. The conductor of the concert was Richard Burgin, concert master and assistant conductor of the orchestra. Albert Spalding, the great American violinist, was the guest artist.

Many entertained last evening at the concert and at dinner parties before the event.

Mrs. Charles W. Franklin was the hostess in the committee box and her guests included Mrs. Mary Childs Draper, Dr. and Mrs. Charles C. Leib, Mr. and Mrs. Charles Rogers Jr., Mr. and Mrs. Henry J. Davenport, and Mr. Franklin.

Also entertaining in boxes last night were Mrs. Frederic B. Pratt, Mrs. Walter Truslow, Dr. and Mrs. Frank L. Babbott, Mrs. Robert F. Ives, Mrs. Joseph A. Bennett and Rear Admiral Harris Laning, comadant of the Brooklyn Navy Yard.

In Admiral Laning's box were Mrs. Laning, Mrs. Ralston Holmes and Miss Sally Holmes, wife and daughter of Admiral Holmes who are sailing for Europe today, and Miss Hester Laning. Mrs. Laning was the hostess at a dinner party preceding the concert.

Dr. and Mrs. Truslow also entertained at a dinner party at their home, 11 Schermerhorn St., in honor of their daughter, Miss Elizabeth Truslow, whose engagement to Thomas Pope was announced recently. Guests at the dinner party and the box were: Col. and Mrs. Allan Melville Pope, Miss Polly Pope, Miss Truslow, Mr. Pope and John Truslow.

Mrs. Frederic B. Pratt entertained Mr. and Mrs. Luke Vincent Lockwood and Mr. and Mrs. Philip N. Youtz in her box party. Occupying the box with Mrs. Bennett were the Misses Mary and Catherine Bennett.

Occupying the seats assigned to the Junior League of Brooklyn through the Junior League committee of which Miss Virginia Marvin is chairman, were: Miss Mary Thayer, Miss Arrietta Smith, Miss Harriet Underwood, Miss Catherine Recknagel, Miss Phyllis Barnes, Mrs. Ormond Gove, Mrs. Carson Brevoort, Miss Catherine Van Brunt, Miss Louise A. Wilson, Mrs. Tracy Voorhees and the Misses Louise and Emily Goetze.

Members of the Junior League committee include: Miss Marvin, Miss Barnes, Mrs. Theodore Fitz Randolph, Miss Louise Goetze, Miss Smith, Mrs. Hollis Thayer, Miss Van Brunt and Miss Edith Warren.

BROOKLYN, N. Y.
TIMES UNION

JAN 8 - 1937

Society Attends Second Boston Symphony Concert At Academy of Music

A notable audience last night filled the Academy of Music for the second of the five concerts of the Brooklyn season of the Boston Symphony Orchestra, which is under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is prresident of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, acting chairman.

Mrs. Charles W. Franklin was the hostess in the committee box and her guests included Mrs. Mary Childs Draper, Dr. and Mrs. Charles C. Leib, Mr. and Mrs. Charles Rogers, jr., Mr. and Mrs. Henry J. Davenport and Mr. Franklin.

Also entertaining in boxes last night were Mrs. Frederic B. Pratt, Mrs. Walter Truslow, Dr. and Mrs. Frank L. Babbott, Mrs. Robert F. Ives, Mrs. Joseph A. Bennett and Rear Admiral Harris Laning, commandant of the Brooklyn Navy Yard.

The conductor of the evening was Richard Burgin, concert master and assistant conductor of the orchestra. Mr. Burgin's skill with the baton was warmly applauded by the large audience. Albert Spalding, the great American violinist, gave a brilliant performance of Mozart's Concerto in D Major, K. No. 218. The concert opened with Bach's Toccata in C Major for organ, as arranged for the orchestra by Leo Weiner. The Toccata consists of a prelude, adagio and fugue The closing number was the Spmphony No. 1 in G Minor by Basil Kalinnikov, 1856-1901, the modern Russian composer.

In Admiral Laning's box were Mrs. Laning, Mrs. Ralston Holmes and Miss Sally Holmes, wife and daughter of Admiral Holmes who are sailing for Europe today, and Miss Hester Laning. Mrs. Laning was the hostess at a dinner party preceding the concert.

Dr. and Mrs. Truslow also entertained at a dinner party at their home, 11 Schermerhorn st., in honor of their daughter, Miss Elizabeth Truslow, whose engagement to Thomas Pope was announced recently. Guests at the dinner party and the box were: Col. and Mrs. Allan Melville Pope, Miss Polly Pope, Miss Truslow, Mr. Pope and John Truslow. Mrs. Frederic B. Pratt entertained Mr. and Mrs. Luke Vincent Lockwood and Mr. and Mrs. Philip N. Youtz in her box party. Occupying the box with Mrs. Bennett were the Misses Mary and Catherine Bennett.

Occupying the seats assigned to the Junior League of Brooklyn through the Junior League Committee of which Miss Virginia Marvin is chairman were Miss Mary Thayer, Miss Arietta Smith, Miss Harriet Underwood, Miss Catherine Recknagel, Miss Phyllis Barnes, Mrs. Ormond Gove, Mrs. Carson Brevoort, Miss Catherine Van Brunt, Miss Louise A. Wilson, Mrs. Tracy Voorhees and the Misses Louise and Emily Goetze.

Members of the Junior League Committee include: Miss Marvin, Miss Barnes, Mrs. Theodore Fitz Randolph, Miss Louise Goetze, Miss Smith, Mrs. Hollis Thayer, Miss Van Brunt and Miss Edith Warren.

Taking an active part in furthering the interest of the only series of symphony concerts given by a major orchestra in Brooklyn are the following committee chairmen: Mrs. Edward C. Blum, chairman of boxes; Mrs. M. Preston Goodfellow, membership committee of the Brooklyn Committee, and Miss Virginia Marvin, chairman of the Junior League Committee.

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WORCESTER, MASS.
POST

JAN 9 1937

Civic Association Concert Monday

Two Petite Young Artists Will Give Program

By INEZ M. EAMES

Two blonde, petite, young artists will be presented in the fourth concert of the Civic Music series next Monday night in the Auditorium. Although new to Worcester audiences, both have established reputations throughout Europe, and have met with such success in this country that they are making a heavily booked coast-to-coast tour.

Before it was possible for either of these girls to study their respective instruments, they had parental objections to overcome. Like many gifted musicians of renown, their goal has been attained only after hard struggles.

Poldi Mildner, pianist, born in Vienna during the early part of the war, would sit in the window of her home patiently waiting for the daily visit of the organ grinders. It was not many weeks before she could pick out on the piano all the tunes she had heard. She was three years old by the time her father, who had been off righting, returned home. An aunt, who was living with them at the time, realized the child's rhythmical sense and her power to memorize, so she began to teach her systematically. Many arguments followed, but Miss Mildner won. At the age of 11 she appeared in public, playing a Beethoven sonata.

After making sensational appearances all over Europe, arrangements were made to have her come to this country in 1932.

When she arrived the immigration men tried to hold her up, doubting that such a girl could be a professional pianist. Immediately Miss Poldi broke into an unaccustomed storm of temperament, rushed to the piano and burst into the opening chords of a Chopin Polonaise. As she finished the men applauded heartily and passed her into the country without further questioning.

In appearance Miss Mildner is a shy, quiet young girl, full of fun. To her it is enjoyable to go on a concert tour.

Miss Mildner practises four or five hours each day during the winter, when she is touring, and is always accompanied on her trips by her mother.

'Cello Soloist

Raya Garbousova has been playing the somewhat cumbersome instrument, as some people call the 'cello, ever since she was a child of seven. Music was an important factor in the daily life of the Garbousova family, and at the age of four Raya was making rapid progress on the piano. However, one day she heard Serge Koussevitzky give a concert on a double-bass, at which time she decided upon her career. Realizing she would never be able to manage such a large instrument as a double-bass, she pleaded with her father to buy her a 'cello. Her father objected, but for the next three years she kept at him, until finally members of the orchestra, in which her father then played the trumpet, coaxed him to humor her. As soon as he had bought her a cheap, antiquated 'cello, the girl begged her uncle to instruct her. Being a busy man, he put her off with the promise that he would do so as soon as her hands were large enough. Whether it was the prayer that Miss Garbousova said every night, or the exercise of pulling her fingers when she went to bed that made her hands grow faster than the rest of her, she does not know, but the lessons were started at the age of seven. At 9 she gave her first public recital. That same year she was admitted to the Triflis Conservatory, where the next five years were spent.

A reputation as one of the really significant 'cellists of the day had been established in Europe before she came to this country two years ago, at the age of 24.

This young artist now owns a splendid Gofrilla 'cello, valued at $16,000, and it is on this instrument she will perform when she comes to Worcester Monday.

BROOKLYN, N. Y.
TIMES UNION

JAN 9 - 1937

Music in Review

By HAROLD A. STRICKLAND

Burgin and Spalding.

For the first time in the history of its Brooklyn series, the Boston Symphony Orchestra presented a new ~~conductor~~ last night in the person of its concertmeister, Richard Burgin. Dr. Serge Koussevitzky failed to appear on the podium here for the first time in some twelve years.

For the second in the current series of five programs, Mr. Burgin elected nothing of novelty, if one excepts the first symphony of Kalinnikov, for his program opened withh the Leo Weiner transcription of the C Major Toccata for organ of Bach and included also the second of the series of D Major violin concertos of Mozart, listed now as No. 218 in the Koechel series and in which the American violinist, Albert Spalding, assisted.

Unlike many conductors who, when given an opportunity to substitute for an ill or absent regular leader, Mr. Burgin refrained from any ostentatious appeal. On the other hand, he seemed to bend backwards, gave only the necessary directions as required of a kappelmeister, and permitted the orchestra to carry on as it probably had been trained in the program by his superior. The usual Koussevitzky verve was missing and the concert became largely a routine affair.

In these times of discussion regarding the conductor injecting his own personality too much to the detriment of the program, a definite answer was accorded last night. Dr. Koussevitzky provides a vital spark to which his players are evidently accustomed, for yester-evening, they obeyed his substitute, but little spontaneity was present. The Weiner-Bach work has been heard on other programs and little remains to be said concerning it. The more recent Teutonic composer has simply used the orchestra as a massive pipe organ, intensifying what Bach provided and embellishing it comparatively little. Mr. Burgin was thoroughly familiar with it and his men followed his instructions.

Mr. Spalding and Mozart apparently are not entirely familiar to each other. The American violinist played with his accustomed technical skill and suavity of manner, but it was not Mozartean in style if we except the second movement. Technically and tonally, he was in typical form, his double-stop work in the cadenzas being truly notable, but it was not the vibrant, effervescent Mozart and Mr. Spalding never appeared to recognize this fact. The orchestra, reduced in size in accordance with tradition, nevertheless at times was too forceful for the soloist.

The result was a Teutonic presentation, but not a Mozartean.

The Kalinnikov symphony, last heard locally in the Damroschian era, proved a pot-pourri of Beethoven, Brahms, Travinsky and Tschaikovsky. It is a lyric work and is not lacking in some colorful episodes. The orchestra was plainly in its best form in it.

Jascha Heifetz at Carnegie

In his third ~~violin recital~~ this season Jascha Heifetz was heard by a large and enthusiastic audience at Carnegie Hall last evening. the program he chose to present being perhaps the most ambitious of the three. Beginning with the Faure sonata, Op. 13 in A major, with inspiring rendition of its four movements, he followed with the B minor partita of Bach for violin alone, also superbly performed.

The feature piece of the evening, played after the intermission was the Erst concerto, which calls for all the skill of a master, and Mr. Heifetz met its exacting requirements brilliantly. The program closed with a group of briefer selections, including "Narcisse," from Szymanowski's "Mythes." Op. 30. Prokofieff's "Allegretto;" Ravel's "Tzigane" and others by Tchaikovsky and de Falla.

Clementi Symphony Is Heard

N. Y. Sun — Jan: 8/37

Performance by Bostonians Is First Heard Here of Lost Composition.

The concert of the Boston Symphony Orchestra in Carnegie Hall last evening began with a number of special interest. This was a symphony in D major by Muzio Clementi, the eminent Italian composer who passed most of his life in England and whose sonatas won the admiration of Beethoven.

The symphony, however, had been lost for nearly a century after the composer's death and came to light only when the possessions of Dr. William H. Cummings, a musicologist deceased in 1917, were put on the market. But all the Clementi manuscripts left by him were in a sad state of disorder. When they were sold some of them were acquired for the Library of Congress through the enlightened efforts of Carl Engel, editor of the Musical Quarterly. The one heard last evening had been edited, some missing portions found and restored and the whole reorchestrated to impart the fullness demanded by the contemporaneous ear, by Alfredo Cassella, the distinguished Italian composer and musical scholar.

The work was lately produced by the Boston organization in its home town and was heard last night for the first time here. It is well worth the pains that were bestowed upon it. The symphony is no subservient copy of the idioms of its time, though in general outline and structure it follows the conventional symphony of the beginning of the nineteenth century. But Clementi had melodic invention of his own, a fresh and ingratiating style, no small degree of fancy, and a notable firmness in design. His music proved to be decidedly pleasing and compared favorably with the secondary creations of a period in which Haydn and Mozart works still were in the van of the procession and Beethoven had given the world the mighty "Eroica." Mr. Koussevitzky conducted it with evident satisfaction and accomplished a performance delightful in its simplicity and directness of style and in its high level of technical finish.

It was, however, in the second number that he and his musicians demonstrated what a modern orchestra can do in the way of virtuosity. The number was the second "Daphnis and Chloe" ballet suite of Ravel. This score is a bewildering piece of orchestration, gorgeous in its infinite variety of instrumental tints and opulent in its pictorial splendors. The Boston men played it magnificently. In richness, luminosity, subtle and almost inexplicable gradations, in perfection of balance, in flawlessness of articulation and magic of tonal blending, it was beyond description.

Mr. Koussevitzky's appreciation of the style and methods of the composer was authoritative and it would be difficult, if not impossible, to name any other performance of a work by this gifted Frenchman so completely satisfying, so exhilarating, and so exhaustive. The audience received it with prolonged applause. The concert was brought to its finish with the fourth symphony of Brahms, a work well chosen to provide restful contrast to the flaming and exciting creation of Ravel. W. J. H

BROOKLYN, N. Y.
CITIZEN

JAN 9 - 1937

Second Boston Symphony Concert Is Preceded by Dinner Parties

A notable audience last night filled the Brooklyn Academy of Music for the second of the five concerts of the borough season of the Boston Symphony Orchestra, under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees, the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, acting chairman.

Mrs. Charles W. Franklin was the hostess in the committee box. Others entertaining in boxes were: Mrs. Frederic B. Pratt, Mrs. Walter Truslow, Dr. and Mrs. Frank L. Babbott, Mrs. Robert F. Ives, Mrs. Joseph A. Bennett and Rear Admiral Harris Laning, Commandant of the Brooklyn Navy Yard.

Admiral and Mrs. Laning gave a dinner for their guests before the concert. Dr. and Mrs. Truslow were dinner hosts at their home, No. 11 Schermerhorn street, in honor of their daughter, Miss Elizabeth Truslow and Thomas Pope, whose engagement has been announced.

Richard Burgin, concert master and assistant conductor, was the director of the evening. Albert Spalding, violinist, was the soloist.

NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 9 - 1937

Academy Dates Dot Brooklyn Calendar

The Brooklyn Academy of Music takes precedence this month over all other Brooklyn centers for cultural entertainment, lectures and dances. Last night Albert Spaulding, violinist, was heard in the second concert of the Brooklyn series presented by the Boston Symphony Orchestra and today ~~the Brooklyn~~ Institute of Arts and Sciences is presenting Sir Wilmott Lewis, Washington correspondent of the London Times, who lectures on "Vision in World Affairs."

During the coming week the Academy schedule includes Saint-Saens' opera, "Samson et Dalila," which the Metropolitan Opera Assn. gives Tuesday night as the second of the five operas scheduled for the Brooklyn season; and the following evening, a presentation of "The Three Bears," by the Drama Guild of St. John's Hospital. The comedy, by ~~Edward Childs~~ Carpenter, is to be staged for the benefit of the Church Charity Foundation of Long Island. Percival Vivian is director and Mrs. Cameron Duncan heads the volunteer committee.

More than 250 subscriptions have been received for the Friday evening program, a benefit motion picture entertainment scheduled by the Brooklyn Children's Museum under ~~the auspices~~ of the museum auxiliary. "Nine Days a Queen," and several nature films, one of them the gift of Chiropean in memory of Mrs. Charles E. Porter, will be shown. Mrs. Frank E. Simmons heads an arrangement committee of fifty.

Hospital Opera Benefit.

Later in the month the Cardiac Division of the Social Service Auxiliary of Kings County Hospital takes over the Academy for an Opera Day, to be held Saturday, January 30. "Hansel and Gretel" is to be the matinee and "Martha" will be presented in the evening, with a reception following in honor of the executive board, directors and the artist advisory board of the National Music League. Mrs. Joseph W. Ferris is chairman for the event, planned in connection with work on convalescent and foster home care for cardiac patients.

A simple ceremony in the Fifth Avenue Presbyterian Church, New York, next Saturday afternoon, will mark the wedding of Miss Letitia Groehl, daughter of Dr. and Mrs. H. M. Groehl, of 527 Bedford Ave., and John Shepardson McGovern, of the Hotel Pierrepont, son of Mr. and Mrs. John T. McGovern, Manhattan. The Rev. Lockhart Amerman, assistant pastor of the church, will perform the ceremony at 3 o'clock. A reception for seventy-five will follow at Sherry's.

Koussevitzky Offers D-Major Clementi Work

Jan. N.Y.T. 9/37

Boston Orchestra Plays Symphony Which Exists Intact in Original Form

By Jerome D. Bohm

The Boston Symphony Orchestra gave its second evening concert of the season in Carnegie Hall Thursday under Serge Koussevitzky's direction. There was a novelty on the program in the shape of a symphony in D major by Muzio Clementi. Like its companion in C major performed here last week by Paul Stassevitch and his orchestra, this work was given in the arrangement of Alfredo Casella.

But unlike the C major symphony, which had to be reconstructed from scattered fragments of the incomplete manuscript, the D major symphony exists in its original form in the Congressional Library in Washington almost intact. Only the introductory measures and the beginning of the first allegro are missing there, and Mr. Casella discovered these missing pages in the British Museum.

Consequently, the composition heard on this occasion was in all respects, both structurally and in its instrumentation, a more authentic example of Clementi's creative activity than the one heard last Wednesday. There were, here and there, indications that Casella had enriched his predecessor's scoring; this was most apparent at the close of the final movement. But there was little to offend the purist in whatever emendations had been undertaken.

This D major symphony is a worthwhile addition to the orchestral repertoire. The introductory andante sostenuto is music of grave beauty and the following allegro vivace contains a romantic episode which might easily have stemmed from the pen of Weber. The Larhetto is more Mozartean in character and of a thoroughly disarming naivete. The menuet is strikingly original in form and the syncopated theme of the finale is forcefully developed. The performance was a highly stimulating one.

The ensuing offering, the second suite from Ravel's "Daphnis et Chloe," is one of Mr. Koussevitzky's most celebrated interpretations, and both he and his great orchestra excelled themselves in setting it forth on this occasion. For sheer magnificence of tone and virtuosity this was an unsurpassable achievement.

The evening was brought to a close with the fourth symphony in E minor of Brahms. Here again, the ear was ravished by the unfailing vibrant warmth and transparency of the orchestral texture. But more than this, Mr. Koussevitzky gave us the essential Brahms. Never has the final passacaglia, which contains some of the composer's most overwhelming utterances sounded more impressive. The audience, which occupied every available seat, was justly highly demonstrative in its expressions of appreciation.

Music Notes

By RUTH MARSTERS

Dimitri Mitropoulos, the celebrated Athenian conductor, began rehearsals with the Boston Symphony Orchestra this morning in preparation for his two weeks' engagement as guest conductor.

In addition to the concerts in Symphony Hall on Friday afternoons and Saturday evenings, January 15 and 16, 22 and 23, Mr. Mitropoulos will conduct the concert in Sanders Theater on Thursday evening of this week, and the third concert of the Monday evening series on January 18.

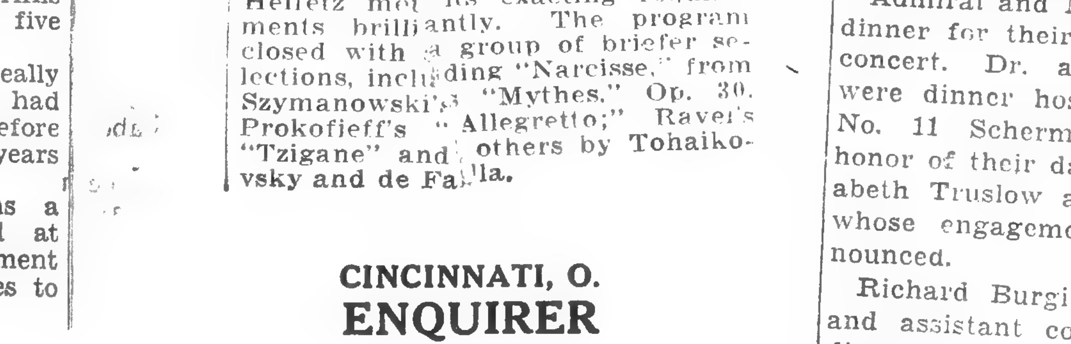
The program, alike for the three concerts of this week, will include two of Mr. Mitropoulos' transcriptions for string orchestra, that of the introduction and the final air of Dido, "When I Am Laid in Earth," from Henry Purcell's opera "Dido and Aeneas"; and the arrangement of Beethoven's great String Quartet in C sharp minor, Op. 131.

Castagnone's Prelude Giocoso, the Second Suite from Alfredo Casella's opera, "La Donna Serpente," and Respighi's Toccata for Piano and Orchestra, in which the conductor will perform the piano part, will be presented on this program.

* * *

CINCINNATI, O.
ENQUIRER

JAN 7 - 1937



Dr. Serge Koussevitzky will conduct the ~~Boston Symphony~~ Orchestra in its weekly concert at 8:45 o'clock tonight over NBC and WCKY. Among tonight's selections will be Alfredo Casella's revision of Clementi's Symphony in D, and Foote's Suite in E Major for String Orchestra, Opus 63.

Brooklyn Eagle - Jan. 9/37

Music of the Day

By B. H. HAGGIN

Burgin Conducts Boston Symphony at Academy, With Spalding as Soloist — Marjorie Lawrence Returns in 'Walkuere' —Heifetz in Last Recital

The Boston Symphony Orchestra was heard for the second time this season at the Academy of Music last night, with Richard Burgin conducting and Albert Spalding as violin soloist. The audience was said to be even larger than at the first concert, and gave loud evidence of its pleasure in the music and the performances.

The concert began with Bach's Organ Toccata in C major in the orchestral transcription of Leo Weiner. It is the deeply affecting Adagio of this work that is best known in various transcriptions; but it is the Prelude that is one of the most magnificent of Bach's creations; and this magnificence is carried out in Weiner's brilliant orchestration. The same weight of orchestral sound becomes excessive, however, for the quiet Adagio.

Next came Mozart's Violin Concerto in D major (Koechel Catalogue No. 218). This is an early work, but one that exhibits characteristic loveliness and formal perfection. And the second half of the concert was given to Kallinikov's Symphony No. 1 in G minor, in which charming melody of folk character is made to follow the pattern of symphonic form.

As for the performances, they were such as a superb orchestra would give under a competent conductor, and lacked only the finish, the incandescence, the impress of a commanding personality that performances have when a superb orchestra plays under a Toscanini or a Koussevitzky. And as some one observed, it was a good thing to have Mr. Burgin conduct and give the audience a living demonstration of this truth.

There was a great deal in Mr. Spalding's playing that gave the audience pleasure and, honesty compels me to add, a certain amount that gave me pain. He did his best—that is, his simplest, least mannered and most reposeful—playing in the slow movement, but in the first and last movements I was disturbed by the lapses of intonation and the unsteadiness of pace.

BROOKLYN, N. Y.
EAGLE

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JAN 9 - 1937

Greeting Artists at Symphony Concert

Eagle Staff Photo

Edward C. Blum, president of Brooklyn Institute of Arts and Sciences (left), greets Richard Burgin, conductor (center), and Albert Spalding, soloist (right), at Boston Symphony concert last night in Academy of Music.

Music of the Day

By B. H. HAGGIN

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Jascha Heifetz

Last night, before an unusually large audience, Jascha Heifetz gave his second and last Carnegie Hall recital of this season. For the opening selection he played the seldom heard Violin Sonata Op. 13 of Gabriel Faure. All the ineffable charm of this work with its elegant melodic turns, and the tender and touching Andante, were present in the beautiful interpretation of Mr. Heifetz, who was ably assisted by Emanuel Bay at the piano.

The prodigious unaccompanied Partita in B minor by Bach, which followed, was played in its entirety. All the breadth and massiveness of its architecture was revealed with the most eloquent tone and without any visible effort in the surmounting of the technical difficulties. This was but a forecast of the brilliant playing that was to come in the F sharp minor Concerto of Ernst. This concerto, which combines its Paganini-like virtuosity with a noble tone reminiscent of Spohr, marked the climax of the evening's concert.

The group of short numbers which concluded the printed program included Narcisse from Szymanowski's Mythes Op. 30, a Scherzo by Tschaikowsky, Nana by De Falla (which was repeated), and Tzigane by Ravel. In response to the many plaudits, Mr. Heifetz played four encores. F. E. P.

'Die Walkuere'

The season's third performance of "Die Walkuere" (the second in Manhattan) took place at the Metropolitan Opera House last night. Mme. Flagstad was in the cast, but not in ~~the~~ role of Bruennhilde, which she sang earlier, relinquishing it last night to Marjorie Lawrence. Mme. Flagstad's assignment was Sieglinde. The Siegmund was Mr. Melchior; the Wotan Mr. Hoffman ~~and~~ the Fricka Miss Thorberg. Miss Lawrence's appearance was her first on the Metropolitan stage this season. The Australian soprano was cordially received by the audience, but its attention was obviously concentrated on its favorite singer. Mr. Bodanzky conducted. T. B. W.

The Russian Trio

A new arrival, and a happy one, augmented New York's season of chamber music at Town Hall last night. The newcomers were the Russian Trio, the collective title for three distinct musical individualities: Nina Mesirow-Minchin, pianist; Michel Wilkomarski, violinist, and Ennio Bolognini, 'cellist. Their somewhat laconic program comprised the Brahms Trio in C Minor, Op. 101, and the "Elegaique" of Rachmaninoff, Op. 9.

After hearing many string quar-

THE MICROPHONE
BOSTON, MASS.

JAN 8 - 1937

"Serious Music Seriously, Or Not At All"

By MORRIS HASTINGS

SEVERAL WEEKS ago in my column I quoted the reasons the great violinist, FRITZ KREISLER, recently gave for his aversion to appearing on the radio.

Mr. KREISLER'S most important reason was that the broadcasting artist is in the hands of the man in the control room, that this man may, by turning a gadget, so distort the tone of the artist that what the radio audience hears is nothing like the artist's performance.

Nowadays, I pointed out, there is very little danger of that sort of thing as considerable pains are taken by conscientious radio men as well as by artists themselves to see that the broadcast performance reaches the radio audience with as nearly complete fidelity as possible.

Since the publication of the column quoting Mr. KREISLER, I have received an interesting letter from Mrs. RAY MILLER of 5 Clifton Road, Wellesley Hills, Massachusetts, a letter which, although it seems to me to evade Mr. KREISLER'S point, does bring up several others of considerable importance.

Mrs. MILLER writes:

"I am inclined to agree with FRITZ KREISLER rather than with you in his judgment of what radio broadcasts may do to serious music. One of the really notable series of the year has been the BRAHMS cycle given in recent weeks by the COOLIDGE Foundation over CBS.

"It is inconceivable that anyone listening could not have waited with perfect ease until the hour was over for news of the British situation.

"Yet the last concert was cut off half-way through (in the midst of the lovely string sextet, and with FRANK SHERIDAN waiting to play a sonata that didn't even start) to make way for—of all things—a dramatization of the life of the Duke of York.

"People who care for chamber music simply do not prefer their current events dramatized, and even if they did, would not have BRAHMS interrupted for something that would quite well wait.

"I suppose that the good will of its listeners is the chief asset of a broadcasting chain, and that it knows when it aims at a limited chamber music audience that the millions of variety show enthusiasts will not be tuned in. Hence I cannot see how Columbia gained a thing by interrupting the BRAHMS.

"The incident I relate is not the only, but only the most recent, of its sort, and Mr. KREISLER could not be certain that he would not be a victim of a similar one.

"I still remember the Saturday evening last Winter when the Boston Symphony concert (over NBC), directed by KOUSSEVITZKY, was cut off in the middle of the last movement of BEETHOVEN'S Ninth Symphony. (I've always hoped that Dr. KOUSSEVIT- Symphony. I grant that the allotted time had expired. But why not be adult and stop after the third movement, or even more adult, cut out the trivial program that followed?

"That is, either give serious music seriously, or not at all."

NEW YORK, N. Y.
TIMES

JAN 10 1937

Revival of 'Le Coq d'Or' on Feb. 4 To Aid Schola Cantorum Chorus

Performance of Rimsky-Korsakoff Opera Taken Over to Assist Maintenance Fund—Mrs. William C. Breed Chairman of Committee in Charge of Sale of Tickets.

The first performance of the revival of Rimsky-Korsakoff's opera, "Le Coq d'Or," with Lily Pons and Ezio Pinza in the leading rôles, the afternoon of Feb. 4 at the Metropolitan Opera has been taken over to augment the maintenance fund of the chorus of the Schola Cantorum.

Mrs. William C. Breed is chairman of the committee on musicales of the Schola Cantorum and heads the group in charge of the sale of boxes and seats for the benefit.

Serving with her are Wadsworth R. Lewis, vice chairman; Mrs. Henry Martyn Alexander, Mrs. Henry F. du Pont, Countess Mercati, Mrs. Reginald Fincke, Mrs. Walter E. Maynard, Mrs. Charles J. Nourse, Countess Colloredo-Mannsfeld, Mrs. Frank Gray Griswold, Mrs. Philip W. Livermore, Mrs. Otto H. Kahn, Mrs. John Jacob Astor, Mrs. Gordon Auchincloss, Mrs. Frederick H. Prince Jr., Mrs. George Eustis Paine, Mrs. Reginald T. Townsend, Mrs. Walter J. Salmon and Mrs. Robert H. Thayer.

Assisting are members of a junior committee headed by Mrs. Maitland A. Edey and including Mrs. John Holbrook, Mrs. Walter Maynard, Mrs. C. Alonso Irigoyen, Mrs. F. Vinton Lindley, Mrs. Christopher T. E. Rand, the Misses Virginia Thaw, Beatrice Kellogg, Lesley Bogert, Martha Hutcheson, Julia Macy, Mary Josephine Cutting, Priscilla Potts, C. Leslie Hadden, Rose Weld and Margaret Hallowell.

The chorus of the Schola Cantorum, one of the largest and best-known choruses in the country, collaborates with the Philharmonic and Boston Symphony Orchestras in presenting noted choral compositions. The chorus comprises 250 members.

Serving on the board of directors of the organization, in addition to Mrs. Breed, Mrs. du Pont, Mrs. Kahn, Countess Mercati, Mrs. Thayer, Mrs. Townsend, Mrs. Paine, Mrs. Salmon and Mr. Lewis, are Mrs. Reginald Fincke, chairman; Mr. and Mrs. John S. Ellsworth, Mrs. Charles A. Stone, Mrs. Duke Biddle, Miss Mary P. Hayden, Mrs. Charles E. Miller, Mrs. E. Marshall Field, Messmore Kendall, Winfred Douglas, Winthrop W. Aldrich, Willard V. King, George Blumenthal and Charles Hayden.

Boxes or seats for the performance may be secured through the Burden-Littell Bureau at 611 Fifth Avenue.

NEW YORK, N. Y.
TIMES

JAN 10 1937

RECENT RECORDINGS

There was a time when, judging from our correspondence, a healthy demand for recordings from the works of Edward MacDowell existed. If the companies caught wind of this they ignored it almost entirely, though it must be said that practically all major recording in those days was being done in Europe. Marking the seventy-fifth anniversary of his birth with an issue of the second piano concerto (in D minor, Op. 23) may not be doing MacDowell complete justice, though it must be admitted that the performance is one calculated to show the work off in its best light and the recording is excellent.

With Jesús María Sanromá as soloist and the Boston "Pops" Orchestra, under Arthur Fiedler, in support, the concerto, on five disks, comes in Victor Album M-324. Augmented, in its Winter garb, under the direction of Serge Koussevitzky and with the same soloist, the Boston Symphony Orchestra will ~~have~~ played this in its Carnegie Hall concert of yesterday afternoon. Definitely transitional, the concerto tends to unevenness. Sentiment is overstressed at times and in spots there is a sort of middle-period Elgarian self-consciousness. Interspersed with these, however, are compact passages in which the serious craftsman is in evidence. By steadily eschewing all the salon music traps Sanromá projects the concerto to its best possible advantage. Incidentally, would not an album of later MacDowell piano compositions be in order?

WILMINGTON, CAL.
JOURNAL

JAN 7 - 1937

Part of a concert by the Boston Symphony Orchestra is to be heard over KECA at 6 p.m. when Dr. Serge Koussevitzky conducts the organization in one of its regular subscription concerts at Carnegie Hall, New York. Numbers programmed are Alfredo Cassella's revision of Clementi's Symphony in D, and Foote's Suite in E Major for String Orchestra.

Boston Symphony Concert

N.Y. Times

Orchestra Presents Two Unfamiliar Works by Americans in Matinee Program.

Jan. /37

By W. J. HENDERSON.

After the brilliant exhibition of virtuosity in Thursday night's concert, the Boston Symphony Orchestra at its Saturday matinee turned to the less exciting, but more important, business of presenting two works by Americans. Neither was new, but one was probably unknown to the present generation of local music lovers.

This was the E major suite for strings of Arthur Foote, born in 1853, and still living in Boston. The suite was completed in 1908, but its performance demonstrated that it is music possessed of persisting vitality.

Mr. Foote belonged to the generation of musicians who began their development under Prof. John Knowles Paine of Harvard, and they all obtained from him a sound training in the fundamental principles of composition. Mr. Foote's suite, in three movements—though the second is practically two movements in one—was heard by the audience with manifest pleasure. The first and third sections of the second movement are a pizzicato ostinato resembling that in Tschaikowsky's fourth symphony. But the thematic material is Mr. Foote's own, and the contrasting adgietto, which is the central section, is a charming bit of sentimental writing in the manner of the early romantics. The first movement, with its well wrought imitations, is clearly designed and firmly constructed, and the finale is a vigorous and melodious fugue with an effective pedal point and a stirring finish. The suite was performed in true Boston Symphony style, and conducted by Mr. Koussevitzky with evident relish.

The other native work was Edward McDowell's piano concerto No. 2, in D minor. It has not been entirely neglected. It was played here February 12, 1935, by a young soloist with the National Orchestral Association, and November 11, 1934, by the promising young American pianist, Beveridge Webster, with the Philharmonic-Symphony Society under Werner Jansen. Discussion of the music of McDowell leads to delicate ground, since the often repeated assertion that he was the best of all our native composers easily advances to the claim of a place for him among the great masters of the world.

It is hardly necessary to pursue that subject, but it can be said that, if this concerto in D minor had been stamped "made in Germany" it would always be heard with grave consideration and awarded plentiful applause. It is a well knit work, uniting piano and orchestra firmly in the scheme of its development, and affording opportunities for the display of singing cantilena, sonorous chord declamation and scintillating passage work in the solo part. The player Saturday was the Puerto Rican pianist, Jesus Maria Sanroma, long a resident of Boston and closely associated with the orchestra of that city. His performance was opulent in tone, technically admirable and in plan and execution thoroughly musicianly. The applause at its conclusion was of the kind whose significance is unmistakable. The concert ended with the well-seasoned symphony

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NEW YORK MIRROR

JAN 10 1937

MUSIC

—By JULIAN SEAMAN—

BOSTON SYMPHONY ORCHESTRA, Mr. Serge [illegible]itzky conducting; Mr. Jesus Maria Sanroma, pianist, soloist; Carnegie Hall, [illegible]terday afternoon.

THE PROGRAM

Suite in E (Opus 63)....Arthur Foote
Piano concerto No. 2 in D minor (Opus 25) ....MacDowell
Symphony in D minor..........Franck

Dr. Koussevitzky and his superlative orchestra decided to celebrate MacDowell in Carnegie Hall yesterday afternoon, thereby correcting our neglect of one of America's most talented composers.

But I can think of more filling items in the MacDowell category that the D minor concerto, played brilliantly by Mr. Sanroma. However agreeably these flamboyant and Lisztian measures may fall upon the ear, the music itself is essentially contrived and second class.

The golden purity of the Boston strings, evident in the opening cantabile of the concerto, already had conferred a deceptive perfection upon a suite in E by Mr. Foote, a New Englander. This is solid music, ably put together, in spite of its transparently derivative nature. The Franck symphony enjoyed a superb performance.

Hartford Courant
Jan. 7, 1937

Noted Boston Symphony Heard Here

Koussevitzky Ill and Burgin Directs; Concert Highlighted by Pianist Sanroma's Playing

With Jesus Maria Sanroma, pianist, as soloist, the Boston Symphony Orchestra gave its second concert of the season, this time under direction of Richard Burgin, concert master, at the Bushnell Memorial auditorium Wednesday night.

The program:

Suite in E Major, for String Orchestra, Op. 63 .... Foote
Concerto for Piano and Orchestra No. 2, in D Minor MacDowell
Symphonic Suite, "Scheherezade" .... Rimsky-Korsakov

Last night's concert by the Boston Symphony is likely to be remembered here for at least two reasons. First because Dr. Koussevitzky has missed only four performances due to illness in 12 years with his orchestra, of which one, alas, had to be in Hartford. Second, for Mr. Sanroma's performance of the MacDowell second Concerto, and that pleasure we will probably remember when the first disappointment is forgotten.

Mr. Sanroma's playing was a brilliant exploitation of a hugely virtuoso work. The spirit of Mr. Sanroma's pianism and of the composition itself are certainly kindred. They are, in the vernacular, "Like that and that." I cannot think of any better way to describe the two, than as the "official" type concerto, and the definitely "official" pianist (and that, as I remember, is what Mr. Sanroma is titled, the "official pianist of the Boston Symphony Orchestra").

The MacDowell is exactly what any conductor might order, a fine, brave show of a piece, arrayed in brilliant effects neatly divided between orchestra and soloist, allowing both to share the limelight and to demonstrate their virtuosity. There may be more than that in the work, but it is doubtful, nor why should there be when it serves its turn so well as the standard and definitive show-concerto?

Further, Mr. Sanroma is precisely the man a conductor would order to play a brilliant work with an imposing orchestra. He is the conductor's pianist, because he knows exactly how to set out every effect to the best advantage not only of the piano score, but of the concerto as a whole. He can well weigh the effectiveness of the piano in making the concerto a unified entity. At the tip of those marvelously dextrous fingers and steel wrists are all the tricks of the trade, by means of which the last grace note of glitter can be brought from a show piece. While racing over the keyboard at breakneck speed, his hands a blur of rapidity, he can still watch every beat of the director. He knows when to dash out boldly in front of the orchestral score, and when to retreat gracefully before the swelling orchestra.

More than this, he is a pianist's pianist. Purely as a pianist he has a remarkably intelligent command of his instrument and its peculiar possibilities. He turns all technical points in a score with fine-chosen and finely executed effects. Deftness is his forte. If at times his style seems a bit hard, there are many more in which his dispassionate approach to a score imparts all the admirable qualities of restraint.

Whips Up Concerto.

Last night he whipped up the MacDowell Concerto into a glittering froth of notes. His furious speed over the keyboard threw up a spray in which every run and scale was of pellucid quality, from the strongest to the most delicate. His surges ahead in the solid sections flashed with power and technical style. The dry humor which he has so often shown in recital took him through the second movement with exceptional charm. All in all, he made you feel that if the composition is a show piece, it is a pretty amazing show at that.

It is awkward to have to report that the orchestra did less effectively with their share of the Concerto. Mr. Burgin is an excellent musician. The times when he has rehearsed the orchestra are probably without number. In the main he did competently with the emergency in to which he was thrown. His "Scheherazade" was generally effective stuff, the Foote capably delineated. But he was unable to save the orchestral section of the MacDowell from a rather loose and uneven performance. With every respect to Mr. Burgin, the imperial Dr. Koussevitzky, that grand musical tyrant, is the one who brings the orchestra to the dazzling concert pitch for which it is famed. He is the one who crams the performance with style, with blazing light and life. How could we and the orchestra help but miss him?

The Suite by Arthur Foote turned out to be a work of grace and charm, of gentleness and gentility. Its impeccable form indicated scholarly, as well as musicianly origins. It flowed ever onward with pastoral simplicity and sweetness through two movements, the first joyous, the second alternately spritely, and romantically melancholic, and ended with triumphal strains in an equally artless and engaging fugue. It is a score of refinement of taste and means throughout.

The "Scheherazade" was Mr. Burgin's orchestral achievement. He and his men made it rich in color, vibrant, even strident in temper, which is as should be. The violin soli were capably taken. It brought the evening to an animated and violent conclusion, as this work can always do, famliar old faithful though it be.

T. H. P.

NEWS OF THE WORLD OF MUSIC

B. Post
Jan. 10/37

About the Mitropoulos Programmes

BY WARREN STOREY SMITH

THE first thought on seeing the programme which Dimitri Mitropoulos will direct as guest conductor at the Symphony Concerts of this week is that in one respect or another it is 100 per cent novel. The second impression, which follows the first almost as a matter of course, is that it is devoid of acknowledged masterpieces of orchestral music. In point of fact, however, it contains two masterpieces borrowed from other fields, arrangements for string orchestra made by Mr. Mitropoulos himself of the famous air of Dido, "When I Am Laid in Earth," from Purcell's opera, "Dido and Aeneas," and of Beethoven's Quartet in C-sharp minor, Opus 131.

It may be argued that since the C-sharp minor Quartet is, on the authority of Beethoven himself and of most musicians since, his greatest exercise in the form, and that since his final five quartets stand for their musical and spiritual qualities at the head of all his instrumental music, and that, since Beethoven is generally considered to be the greatest composer of instrumental music, it follows that the C-sharp minor Quartet must be the greatest piece of instrumental music in existence. In all seriousness, however, the opportunity to hear this quartet, if not exactly in the medium for which it was designed, is one for which the audiences of the Symphony Concerts should be grateful. In these remarkable works of his final years, Beethoven charted unknown seas into which no one of his successors dared to sail for nearly three-quarters of a century. Your modern composer will tell you that certain works of Bach and the last quartets of Beethoven collectively constitute his Bible.

The other numbers on this remarkable programme, as announced last week, are all Italian; a Preludio Giocoso, by Riccardo Castagnone, a young composer as yet unknown here; Respighi's Toccata, for piano and orchestra, in which Mr. Mitropoulos will be the soloist, and the Second Suite from Casella's opera, "La Donna Serpente."

BROOKLYN, N. Y.
CITIZEN

JAN 9 - 1937

SPALDING IS SOLOIST WITH BOSTON SYMPHONY

Eminent American Violinist Heard at Brooklyn Academy of Music

Brooklyn was offered a combined musical feast at the Brooklyn Academy of Music. It was the occasion of the Boston Symphony Orchestra's second visit in its series of five concerts to be given here this season. It also was the very happy occasion of a visit by Albert Spalding, eminent American violinist, who accompanied the orchestra in Mozart's Concert for Violin in D Major.

There might have been some disappointment that Dr. Serge Koussevitzky, Boston conductor, was not on the podium. Some will contend that his genius is not shared by others and that he has the unique ability of getting the best out of the Boston Symphony Orchestra. But their disappointment should have been short-lived, for Richard Burgin, concert master of the orchestra and its assistant conductor, was more than an able substitute.. While possibly rather short for a conductor and by no means the most graceful man in the world, he did admirably. The concert was a decided success.

The first offering was Bach's Toccata in C Major for Organ. The Toccata is a strange combination, a brilliant show-piece and at the same time a most cleverly devised interweaving of melodies. Mr. Burgin got a great deal out of this work, but it was in the latter two that the greatest success was attained.

Mr. Spalding and the orchestra jointly played the second offering, that is, its string sections, the Mozart Concerto. The result was beautiful. The dominant melody, clear in its tones and eminently musical, was repeated often in its variations. Always the master of the situation, Mr. Spalding clothed the melodic arrangement with as much dignity and artistry as any virtuoso could achieve.

The closing symphony was Kalinnikov's No. 1 in G Minor. The program says that Koussevitzky attended the Moscow Conservatory with Kalinnikov, who was to die at the early age of 35. The symphony showed that he had reached both musical heights and authority. In its fourth movement, the symphony reached a sustained triumphant passage, which ended in that mood.

Second Visit Here by Boston Symphony Ends

N.Y. Jan. 10/37

Koussevitzky Is Director at Carnegie Hall; Two American Works Played

Sanroma Is Piano Soloist

MacDowell's 2d Concerto Honors His Anniversary

By Francis D. Perkins

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, closed its second New York visit of the season yesterday afternoon at Carnegie Hall with a program of which the first half was devoted to two American works, Arthur Foote's suite for strings, in E major, and Edward MacDowell's second piano concerto, in D minor, with Jesus Maria Sanroma as the soloist. Cesar Franck's symphony followed the intermission.

The Bostonians had already played the concerto in Boston and Cambridge a few weeks ago in observance of the seventy-fifth anniversary of the composer's birth (December 18), and yesterday's performance could be regarded as filling a similar purpose in the city where MacDowell was born and died. As the best known of MacDowell's larger works—this was its eighth appearance in a New York program in twelve years—neither its strong points nor its weak ones need extensive discussion. The composer was only twenty-three when he wrote the work in Germany, and in it his generous supply of melodic inventiveness is, not unnaturally, influenced by German romanticism of the period; for a full and distinctive expression of his musical individuality, we have to look for works of a somewhat later day, such as the four titled piano sonatas. But in its formal finish and advantageous use of its instrumental medium, it is a noteworthy work, and probably the only American composition in this form which has maintained itself in the regular repertoire for nearly fifty years.

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Music Events For the Week

Am. Jan. 10/37

By Ruth Marsters
Music Editor

OF THE MANY important music events that fill the concert calendar for the ensuing week, the appearance of Dimitri Mitropoulos, as guest conductor of the Boston Symphony Orchestra, is perhaps the most keenly anticipated.

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The closing number will be the Second Suite from Alfred Casella's opera, "La Donna Serpente."

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Boston Symphony Concert

N.Y. Times

Orchestra Presents Two Unfamiliar Works by Americans in Matinee Program.

Jan. /37

By W. J. HENDERSON.

After the brilliant exhibition of virtuosity in Thursday night's concert, the Boston Symphony Orchestra at its Saturday matinee turned to the less exciting, but more important, business of presenting two works by Americans. Neither was new, but one was probably unknown to the present generation of local music lovers.

This was the E major suite for strings of Arthur Foote, born in 1853, and still living in Boston. The suite was completed in 1908, but its performance demonstrated that it is music possessed of persisting vitality.

Mr. Foote belonged to the generation of musicians who began their development under Prof. John Knowles Paine of Harvard, and they all obtained from him a sound training in the fundamental principles of composition. Mr. Foote's suite, in three movements—though the second is practically two movements in one—was heard by the audience with manifest pleasure. The first and third sections of the second movement are a pizzicato ostinato resembling that in Tschaikowsky's fourth symphony. But the thematic material is Mr. Foote's own, and the contrasting adgietto, which is the central section, is a charming bit of sentimental writing in the manner of the early romantics. The first movement, with its well wrought imitations, is clearly designed and firmly constructed, and the finale is a vigorous and melodious fugue with an effective pedal point and a stirring finish. The suite was performed in true Boston Symphony style, and conducted by Mr. Koussevitzky with evident relish.

The other native work was Edward McDowell's piano concerto No. 2, in D minor. It has not been entirely neglected. It was played here February 12. 1935, by a young soloist with the National Orchestral Association, and November 11, 1934, by the promising young American pianist, Beveridge Webster, with the Philharmonic-Symphony Society under Werner Jansen. Discussion of the music of McDowell leads to delicate ground, since the often repeated assertion that he was the best of all our native composers easily advances to the claim of a place for him among the great masters of the world.

It is hardly necessary to pursue that subject, but it can be said that, if this concerto in D minor had been stamped "made in Germany" it would always be heard with grave consideration and awarded plentiful applause. It is a well knit work, uniting piano and orchestra firmly in the scheme of its development, and affording opportunities for the display of singing cantilena, sonorous chord declamation and scintillating passage work in the solo part. The player Saturday was the Puerto Rican pianist, Jesus Maria Sanroma, long a resident of Boston and closely associated with the orchestra of that city. His performance was opulent in tone, technically admirable and in plan and execution thoroughly musicianly. The applause at its conclusion was of the kind whose significance is unmistakable. The concert ended with the well-seasoned symphony of Cesar Franck.

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—By JULIAN SEAMAN—

BOSTON SYMPHONY ORCHESTRA, Mr. Serge [redacted]itzky conducting; Mr. Jesus Maria Sanroma, pianist, soloist; Carnegie Hall, [redacted]erday afternoon.

THE PROGRAM

Suite in E (Opus 63)....Arthur Foote
Piano concerto No. 2 in D minor (Opus 25) ....MacDowell
Symphony in D minor.........Franck

Dr. Koussevitzky and his superlative orchestra decided to celebrate MacDowell in Carnegie Hall yesterday afternoon, thereby correcting our neglect of one of America's most talented composers.

But I can think of more filling items in the MacDowell category that the D minor concerto, played brilliantly by Mr. Sanroma. However agreeably these flamboyant and Lisztian measures may fall upon the ear, the music itself is essentially contrived and second class.

The golden purity of the Boston strings, evident in the opening cantabile of the concerto, already had conferred a deceptive perfection upon a suite in E by Mr. Foote, a New Englander. This is solid music, ably put together, in spite of its transparently derivative nature. The Franck symphony enjoyed a superb performance.

Hartford Courant
Jan. 7, 1937

Noted Boston Symphony Heard Here

Koussevitzky Ill and Burgin Directs; Concert Highlighted by Pianist Sanroma's Playing

With Jesus Maria Sanroma, pianist, as soloist, the Boston Symphony Orchestra gave its second concert of the season, this time under direction of Richard Burgin, concert master, at the Bushnell Memorial auditorium Wednesday night.

The program:

Suite in E Major, for String Orchestra, Op. 63 .... Foote
Concerto for Piano and Orchestra No. 2, in D Minor.MacDowell
Symphonic Suite, "Scheherezade" .... Rimsky-Korzakov

Last night's concert by the Boston Symphony is likely to be remembered here for at least two reasons. First because Dr. Koussevitzky has missed only four performances due to illness in 12 years with his orchestra, of which one, alas, had to be in Hartford. Second, for Mr. Sanroma's performance of the MacDowell second Concerto, and that pleasure we will probably remember when the first disappointment is forgotten.

Mr. Sanroma's playing was a brilliant exploitation of a hugely virtuoso work. The spirit of Mr. Sanroma's pianism and of the composition itself are certainly kindred. They are, in the vernacular, "Like that and that." I cannot think of any better way to describe the two, than as the "official" type concerto, and the definitely "official" pianist (and that, as I remember, is what Mr. Sanroma is titled, the "official pianist of the Boston Symphony Orchestra").

The MacDowell is exactly what any conductor might order, a fine, brave show of a piece, arrayed in brilliant effects neatly divided between orchestra and soloist, allowing both to share the limelight and to demonstrate their virtuosity. There may be more than that in the work, but it is doubtful, nor why should there be when it serves its turn so well as the standard and definitive show-concerto?

Further, Mr. Sanroma is precisely the man a conductor would order to play a brilliant work with an imposing orchestra. He is the conductor's pianist, because he knows exactly how to set out every effect to the best advantage not only of the piano score, but of the concerto as a whole. He can well weigh the effectiveness of the piano in making the concerto a unified entity. At the tip of those marvelously dextrous fingers and steel wrists are all the tricks of the trade, by means of which the last grace note of glitter can be brought from a show piece. While racing over the keyboard at breakneck speed, his hands a blur of rapidity, he can still watch every beat of the director. He knows when to dash out boldly in front of the orchestral score, and when to retreat gracefully before the swelling orchestra.

More than this, he is a pianist's pianist. Purely as a pianist he has a remarkably intelligent command of his instrument and its peculiar possibilities. He turns all technical points in a score with fine-chosen and finely executed effects. Deftness is his forte. If at times his style seems a bit hard, there are many more in which his dispassionate approach to a score imparts all the admirable qualities of restraint.

Whips Up Concerto.

Last night he whipped up the MacDowell Concerto into a glittering froth of notes. His furious speed over the keyboard threw up a spray in which every run and scale was of pellucid quality, from the strongest to the most delicate. His surges ahead in the solid sections flashed with power and technical style. The dry humor which he has so often shown in recital took him through the second movement with exceptional charm. All in all, he made you feel that if the composition is a show piece, it is a pretty amazing show at that.

It is awkward to have to report that the orchestra did less effectively with their share of the Concerto. Mr. Burgin is an excellent musician The times when he has rehearsed the orchestra are probably without number. In the main he did competently with the emergency in to which he was thrown. His "Scheherazade" was generally effective stuff, the Foote capably delineated. But he was unable to save the orchestral section of the MacDowell from a rather loose and uneven performance. With every respect to Mr. Burgin, the imperial Dr. Koussevitzky, that grand musical tyrant, is the one who brings the orchestra to the dazzling concert pitch for which it is famed. He is the one who crams the performance with style, with blazing light and life. How could we and the orchestra help but miss him?

The Suite by Arthur Foote turned out to be a work of grace and charm, of gentleness and gentility. Its impeccable form indicated scholarly, as well as musicianly origins. It flowed ever onward with pastoral simplicity and sweetness through two movements, the first joyous, the second alternately spritely, and romantically melancholic, and ended with triumphal strains in an equally artless and engaging fugue. It is a score of refinement of taste and means throughout.

The "Scheherazade" was Mr. Burgin's orchestral achievement. He and his men made it rich in color, vibrant, even strident in temper, which is as should be. The violin soli were capably taken. It brought the evening to an animated and violent conclusion, as this work can always do, famliar old faithful though it be.

T. H. P.

NEWS OF THE WORLD OF MUSIC

B. Post
Jan. 10/37

About the Mitropoulos Programmes

BY WARREN STOREY SMITH

THE first thought on seeing the programme which Dimitri Mitropoulos will direct as guest conductor at the Symphony Concerts of this week is that in one respect or another it is 100 per cent novel. The second impression, which follows the first almost as a matter of course, is that it is devoid of acknowledged masterpieces of orchestral music. In point of fact, however, it contains two masterpieces borrowed from other fields, arrangements for string orchestra made by Mr. Mitropoulos himself of the famous air of Dido, "When I Am Laid in Earth," from Purcell's opera, "Dido and Aeneas," and of Beethoven's Quartet in C-sharp minor, Opus 131.

It may be argued that since the C-sharp minor Quartet is, on the authority of Beethoven himself and of most musicians since, his greatest exercise in the form, and that since his final five quartets stand for their musical and spiritual qualities at the head of all his instrumental music, and that, since Beethoven is generally considered to be the greatest composer of instrumental music, it follows that the C-sharp minor Quartet must be the greatest piece of instrumental music in existence. In all seriousness, however, the opportunity to hear this quartet, if not exactly in the medium for which it was designed, is one for which the audiences of the Symphony Concerts should be grateful. In these remarkable works of his final years, Beethoven charted unknown seas into which no one of his successors dared to sail for nearly three-quarters of a century. Your modern composer will tell you that certain works of Bach and the last quartets of Beethoven collectively constitute his Bible.

The other numbers on this remarkable programme, as announced last week, are all Italian; a Preludio Giocoso, by Riccardo Castagnone, a young composer as yet unknown here; Respighi's Toccata, for piano and orchestra, in which Mr. Mitropoulos will be the soloist, and the Second Suite from Casella's opera, "La Donna Serpente.".

BROOKLYN, N. Y.
CITIZEN

JAN 9 - 1937

SPALDING IS SOLOIST WITH BOSTON SYMPHONY

Eminent American Violinist Heard at Brooklyn Academy of Music

Brooklyn was offered a combined musical feast at the Brooklyn Academy of Music. It was the occasion of the Boston Symphony Orchestra's second visit in its series of five concerts to be given here this season. It also was the very happy occasion of a visit by Albert Spalding, eminent American violinist, who accompanied the orchestra in Mozart's Concert for Violin in D Major.

There might have been some disappointment that Dr. Serge Koussevitzky, Boston conductor, was not on the podium. Some will contend that his genius is not shared by others and that he has the unique ability of getting the best out of the Boston Symphony Orchestra. But their disappointment should have been short-lived, for Richard Burgin, concert master of the orchestra and its assistant conductor, was more than an able substitute.. While possibly rather short for a conductor and by no means the most graceful man in the world, he did admirably. The concert was a decided success.

The first offering was Bach's Toccata in C Major for Organ. The Toccata is a strange combination, a brilliant show-piece and at the same time a most cleverly devised interweaving of melodies. Mr. Burgin got a great deal out of this work, but it was in the latter two that the greatest success was attained.

Mr. Spalding and the orchestra jointly played the second offering, that is, its string sections, the Mozart Concerto. The result was beautiful. The dominant melody, clear in its tones and eminently musical, was repeated often in its variations. Always the master of the situation, Mr. Spalding clothed the melodic arrangement with as much dignity and artistry as any virtuoso could achieve.

The closing symphony was Kalinnikov's No. 1 in G Minor. The program says that Koussevitzky attended the Moscow Conservatory with Kalinnikov, who was to die at the early age of 35. The symphony showed that he had reached both musical heights and authority. In its fourth movement, the symphony reached a sustained triumphant passage, which ended in that mood.

Music Events For the Week

Am.

By Ruth Marsters Jan. 10/37
Music Editor

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Second Visit Here by Boston Symphony Ends

N.Y. Jan. 10/37

Koussevitzky Is Director at Carnegie Hall; Two American Works Played

Sanroma Is Piano Soloist

MacDowell's 2d Concerto Honors His Anniversary

By Francis D. Perkins

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The Bostonians had already played the concerto in Boston and Cambridge a few weeks ago in observance of the seventy-fifth anniversary of the composer's birth (December 18), and yesterday's performance could be regarded as filling a similar purpose in the city where MacDowell was born and died. As the best known of MacDowell's larger works—this was its eighth appearance in a New York program in twelve years—neither its strong points nor its weak ones need extensive discussion. The composer was only twenty-three when he wrote the work in Germany, and in it his generous supply of melodic inventiveness is, not unnaturally, influenced by German romanticism of the period; for a full and distinctive expression of his musical individuality, we have to look for works of a somewhat later day, such as the four titled piano sonatas. But in its formal finish and advantageous use of its instrumental medium, it is a noteworthy work, and probably the only American composition in this form which has maintained itself in the regular repertoire for nearly fifty years.

Mr. Sanroma and the orchestra gave the concerto a well balanced performance. The pianist, who treated his share of the work as an integral part of a unified whole rather than as display music against a background, played with his customary digital deftness and artistic style and ability to distinguish fine points of shading, and gave an admirable interpretation of the strongest part of the composition, the swift-paced, light-footed presto.

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THE BOSTON HERALD, SUNDAY, JANUARY 10, 19

Mitropoulos at Symphony; Hess and

NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 10 1937

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Barbirolli Conducts Symphony

John Barbirolli conducted the last concert but one of his season with the Philharmonic-Symphony Orchestra yesterday evening in Carnegie Hall, beginning his program brilliantly with a Trumpet Voluntary by Purcell, arranged for organ, brass and percussion instruments by Sir Henry Wood, and last played here by the Boston Symphony in March, 1926. In the short but stirring course of this work Harry Glantz played with remarkable virtuosity as the solo trumpeter, with Melchiorre Mauro-Cottone as the organist.

John Corigliano, the orchestra's assistant concertmaster, was the soloist in Max Bruch's second violin concerto, in D minor, last played here with orchestra eleven years ago in a Metropolitan Opera concert by César Thomson. Much less known nowadays than its predecessor in G minor, this concerto still offers much likable music, while of uneven interest. Mr. Corigliano gave the solo role a praiseworthy performance, marked by an agile and accurate technique, and a tone of fluent and pleasing quality.

The orchestra was in good form for Elgar's "Enigma" variations, which also had figured in the programs of this season's first week. Mr. Barbirolli, who has been keeping his engagements this week in spite of a lingering touch of grippe, closed the program with Wagner, the Bacchanale from "Tannhaeuser" and excerpts from Act III of "Die Meistersinger." The same program will be given this afternoon, except for the second number, which will be Mozart's two-piano concerto in E flat, with Ethel Bartlett and Rae Robertson as soloists.

At the Metropolitan Opera House, Saint-Saens's "Samson et Dalila" was repeated last night in a benefit performance under the auspices of the New York Chapter of Hadassah, with Rene Maison and Gertrud Wettergren

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Maestro Greets Boston

Dimitri Mitropoulos, distinguished Athenian conductor, practices for his appearance with the Boston Symphony Orchestra on Friday and Saturday. He will play a dual role, as conductor and soloist. Last year he scored a major success here.

Noted Greek Conductor in Boston for Concerts

DIMITRI MITROPOULOS
The Athenian conductor, who arrived in Boston to begin rehearsals for concerts at Sanders Theatre.

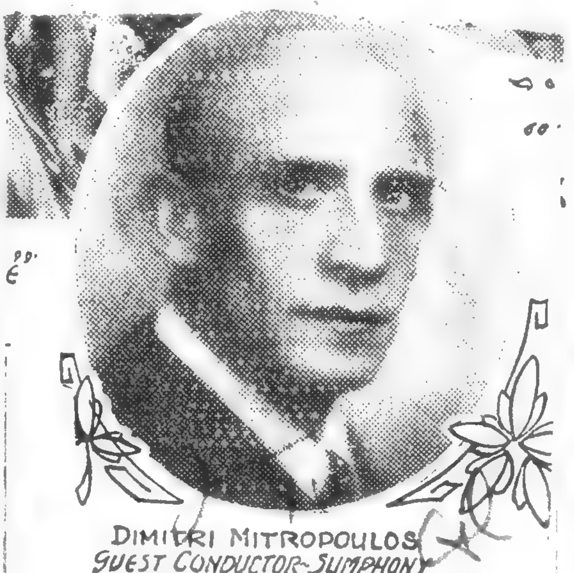
Dimitri Mitropoulos, the Athenian conductor, who a year ago as guest leader of the Symphony Orchestra set musical Boston by the ears, arrived in town yesterday afternoon. Very shortly Mr. Mitropoulos will begin rehearsals for the concerts which he will direct at Sanders Theatre, Cambridge, next Thursday evening, and at Symphony Hall on Friday afternoon and Saturday evening.

Interviewed in the latter auditorium yesterday, Mr. Mitropoulos talked chiefly about the arrangements for string orchestra which he will place on the programme designed for the concerts mentioned above. One of these is a familiar air from Purcell's "Dido and Aeneas," called "the only masterpiece of English opera" and written about 1688 when Purcell was 30. The other is that of Beethoven's great string quartet in C-sharp minor, composed the year before his death and the most famous of all the works in its form.

It seems that last summer Mr. Mitropoulos gave a series of concerts in one of the old open-air theatres near Athens. We have heard a great deal about the marvelous acoustic properties of these Greek theatres and have been inclined to doubt the veracity of these stories when confronted with open-air performances in our own country, whether of music or of the drama. But according to Mr. Mitropoulos the acoustics of this theatre are so acute that he had to caution his musicians not to make unnecessary noise in turning their pages. And he found that under these conditions music too rich in color lost proportionately in effect, and that he was forced to turn to compositions in which the emphasis was on moving parts rather than on massed chords or on richness of tonal combination. Hence his recourse to the string quartets of Beethoven, and hence the impending performance in Boston of that in C-sharp minor. Under these peculiar circumstances, Mr. Mitropoulos observed that the music of Purcell was quite as effective as a selection from Wagner's "Tristan," composed more than 250 years later.

Further remarks from this gifted musician, who talks with the animation and intensity which characterize his rehearsing and conducting of an orchestra, had to do with music which he himself composed for performance in this same theatre of Sophocles' "Electra." Rather than try to re-create the ancient Greek music, of which he sagaciously says we know little or nothing, he contrived his music in the modern manner, using incidentally 20 percussion instruments, some of them associated with jazz orchestras, and the result, he was assured, was more Greek than the Greek.

Dimitri Mitropoulos, distinguished head of the Athens Conservatory, who will return to this city as guest conductor of the Boston Symphony Orchestra during the absence of Dr. Serge Koussevitzky. He will conduct the regular Friday and Saturday concerts this week and next, as well as the concert in Sanders Theater, Harvard University, on Thursday night and the third of the Monday Symphonies on Jan. 18.



DIMITRI MITROPOULOS
GUEST CONDUCTOR-SYMPHONY
ORCHESTRA-JAN. 15-16-18

Audition for Choristers With Boston Symphony

The opportunity to sing with the Boston Symphony Orchestra, conducted by Serge Koussevitzky, awaits a selected group of men and women vocalists who succeed in passing an audition before the Cecilia Society in the parish house of the Arlington Street Church next Wednesday evening, Jan 13, at 9 o'clock. Candidates are asked to bring a solo showing quality and range of voice. They also are expected to take a sight-reading test.

To the famous mixed chorus of the Cecilia Society falls the distinction of having sung in many important works with the Boston Symphony, not only in Boston but Providence and New York. The choristers volunteer their services. The music performed is drawn chiefly from leading contemporary composers of all nations. A symphony for orchestra with chorus, by the Russian, Tschaporin, is now to be prepared.

Preliminary rehearsals of the Cecilia Society, which is non-sectarian, are held in the parish house of the Arlington Street Church every Wednesday evening, from 7:30 to 9, under the conductorship of Arthur Fiedler. Final rehearsals

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Mitropoulos in First Guest Appearance Here

Dimitri Mitropoulos made his first appearance as current guest conductor of the Boston Symphony Orchestra in Sanders Theater, Cambridge, last night. The program consisted of the conductor's arrangement for string orchestra of the Prelude and final air of Dido from Purcell's "Dido and Aeneas"; his version for string orchestra of the Beethoven String Quartet in C-sharp minor; Castagnone's "Preludio Giocoso"; Respighi's Toccata for piano and orchestra, with the conductor as soloist and the Second Suite from Casella's "La Donna Serpente." The program, repeated this afternoon and Saturday evening in Symphony Hall, will be reviewed in Saturday's Transcript.

DIMITRI MITROPOULOS
Greek Conductor, Guest Leader of the Boston Symphony Orchestra This Week and Next

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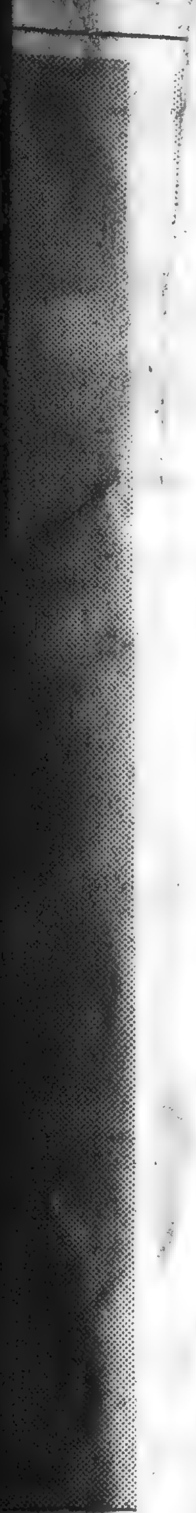

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NEW YORK, N. Y.
TIMES

JAN 10 1937

MUSIC IN REVIEW

Koussevitzky Leads Boston Symphony Orchestra at Carnegie Hall—Cassado in Recital.

Trust Serge Koussevitzky to remember an occasion and to observe it in the proper fashion and spirit. At yesterday afternoon's concert of the Boston Symphony Orchestra, at Carnegie Hall, Mr. Koussevitzky and his men twined a tonal wreath in memory of the late American composer, Edward MacDowell, who was born seventy-five years ago last December. It took the form of MacDowell's Second Piano Concerto, and Jesús María Sanromá assisted as the soloist. Since the Bostonians did not visit New York last month, the gesture of remembrance was carried over.

Sharing the program with the MacDowell concerto were Arthur Foote's Suite in E, for string orchestra, Op. 63, and César Franck's D minor Symphony. Mr. Foote, who is alive today at the age of 83, was a contemporary of MacDowell's, and it was fitting that the music of these two Americans should stand side by side as the first half of the program.

Under Mr. Koussevitzky's warm-hearted direction, the concerto received an enamoring performance. The score was written when MacDowell was about 25, and it is a young man's music. A romantic glow pervades the work. The first theme assigned to the piano in the opening movement, larghetto calmato, has a sweetness of feeling and gentleness of fragrance that set the tone for the work. Not that this is languishing and perfumed music. It has vigor and thrust and manliness; the sentiment is never cloying. The second movement is light-hearted but subtly so, and the last rounds out an agreeable work.

This concerto sees the light of day from time to time, but not often enough for the average concert-goer to be thoroughly acquainted with it. A performance such as Mr. Koussevitzky and his orchestra and Mr. Sanromá gave it might help, perhaps, to place it in the répertoire more frequently. It deserves occasional performances. Even if its inspiration draws its roots from Europe's romantic sources, MacDowell wrote with individuality in many of its pages.

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NEW YORK, N. Y.
AMERICAN

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NEW YORK, N. Y.
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EVENING POST

JAN 11 1937

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INDIANAPOLIS, IND.
TIMES

JAN 7 - 1937

Good Radio Music

By JAMES THRASHER

One of the most talked-of compositions of the present season is not some startling contemporary work. Rather, it is the D Major Symphony of Muzio Clementi (1752-1832), revised by Algredo Casella and presented by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, not long ago for its first American hearing.

Tonight the Bostonians are to play it on a broadcast at 7:45 o'clock on NBC's Blue network (WIRE at 8 o'clock). Discerning critics have given both composer and arranger unstinted praise, and we are led to believe that the work is not, as are so many "resurrections," merely a novelty, but a symphony of serious intent and obvious worth.

Clementi's name is known to most pianists as the composer of the indispensable and often loathed studies, the Gradus ad Parnassum. Now is seems that this man, rival of Mozart, teacher of such artists as Cramer and Field, manufacturer of pianos, also found time to enrich orchestral literature.

This symphony evidently is one written for the Philharmonic Orchestra in London, where he spent his last years and in whose Westminster Abbey he is buried. Mr. Casella, we understand, has achieved the present reconstruction through great obstacles. Over a number of years he has collected scattered sheets of the manuscript from the British Museum and private collectors in the United States and Europe.

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NEW YORK, N. Y.
TIMES

JAN 10 1937

MUSIC IN REVIEW

Koussevitzky Leads Boston Symphony Orchestra at Carnegie Hall—Cassado in Recital.

Trust Serge Koussevitzky to remember an occasion and to observe it in the proper fashion and spirit. At yesterday afternoon's concert of the Boston Symphony Orchestra, at Carnegie Hall, Mr, Koussevitzky and his men twined a tonal wreath in memory of the late American composer, Edward MacDowell, who was born seventy-five years ago last December. It took the form of MacDowell's Second Piano Concerto, and Jesús María Sanromá assisted as the soloist. Since the Bostonians did not visit New York last month, the gesture of remembrance was carried over.

Sharing the program with the MacDowell concerto were Arthur Foote's Suite in E, for string orchestra, Op. 63, and César Franck's D minor Symphony. Mr. Foote, who is alive today at the age of 83, was a contemporary of MacDowell's, and it was fitting that the music of these two Americans should stand side by side as the first half of the program.

Under Mr. Koussevitzky's warm-hearted direction, the concerto received an enamoring performance. The score was written when MacDowell was about 25, and it is a young man's music. A romantic glow pervades the work. The first theme assigned to the piano in the opening movement, larghetto calmato, has a sweetness of feeling and gentleness of fragrance that set the tone for the work. Not that this is languishing and perfumed music. It has vigor and thrust and manliness; the sentiment is never cloying. The second movement is light-hearted but subtly so, and the last rounds out an agreeable work.

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The compositions that Mr. Koussevitzky exhumed were a Suite in E major, Op. 63, for String Orchestra, by Arthur Foote, and Edward MacDowell's Second Piano Concerto. Perhaps exhumation is too strong a term in connection with the MacDowell Concerto, since the work receives an occasional performance by American virtuosi who regard it as a suitable vehicle for their technical and interpretive gifts. Certainly, the compositions of Mr. Foote rarely find their way into our concert halls. The E major Suite of this respectable Bostonian was composed as far back as 1907, but I cannot recall having heard it before Mr. Koussevitzky brought it to my attention.

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BROOKLYN, N. Y.
EAGLE
JAN 11 1937

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6 A. M. *"...Yes, dear, I'm taking off the NRA label from my coat...What? Of course I believe in the NRA. I think Roosevelt should bring it back...But I've simply got to remove the label. Think I want people to know that I'm wearing last year's coat?"*

PORTLAND, ME.
EXPRESS

Holland Natives In Boston Orchestra Playing Here Today

With the Boston Chamber Orchestra, which will play in Portland High School Auditorium at 8 p. m. today under the auspices of the Portland Music Teachers' Association, are two natives of Holland, Jacobus C. Langendoen, cellist, and Huber Sauvet, violinist, who began their musical careers at an early age.

Mr. Langendoen, raised in South Africa, started his career with a home-made instrument, taking up the cello after hearing the great cellist Geradi. After studying at the Royal Conservatory in Holland, he came to this Country and for seven years has been solo cellist at "Pops." Mr. Sauvet, a member of a musical family, taught himself the violin and studied at the Conservatory in his native Holland. He played with the Dutch Opera Company in Amsterdam before coming to Boston in 1914 to become a member of the Boston Symphony Orchestra.

ELIZABETH, N. J.
JOURNAL
JAN 13 1937

Club Meetings

Mrs. Mollie Holtz gave the first of a series of talks to the music appreciation group of the Council of Jewish Juniors on Monday evening at the Y. M.-Y. W. H. A. Mrs. Holtz spoke principally of the great metropolitan orchestras, including the New York Philharmonic, the Boston Symphony and Philadelphia ~~Symphony~~ Orchestra, and of Arturo Toscanani and Leopold Stokowski, as two of the greatest living conductors. She also spoke briefly of Betty Janes, the 15-year-old soprano who recently sprang into fame through her radio broadcasts. Those present were Miss Ethel Solomon, Miss Esther Rice, Miss Rose Cohen, Miss Naomi Holpern. Miss Vivian Grossman, Miss Miriam Kuker, Miss Carolyn Spitzer, Miss Dorothy Farlowe and Miss Nettie Handsher.

The next lecture will be on January 25.

IE BOSTON HERALD, SATURDAY, JANUARY 16,

MUSIC

SYMPHONY CONCERT
By ALEXANDER WILLIAMS

The 12th regular concert by the Boston Symphony Orchestra, Dimitri Mitropoulos, guest conductor, was given yesterday afternoon in Symphony Hall. The program was as follows:

Purcell—Prelude adn Final Air of Dido from "Dido and Aeneas," arranged for strings by Mr. Mitropoulos.
Beethoven—String Quartet in C sharp minor Op. 131, arranged for string orchestra.
Respighi—Toccata for piano and orchestra. Mr. Mitropoulos playing the solo part.
Castagnone—Preludio Giocoso.

We were certainly in no doubt last year that Mr. Mitropoulos was a remarkable musician, a conductor who could positively be described as great. It was then made evident that he had a searching insight into the score that the orchestra was to play and that, if necessary, he could embark on an interpretation of amazing penetration. We shall not soon forget his projection of the First Symphony of Mahler. A certain unconventionality in his gestures, a manner of nervous intensity, these were for some a stumbling block in the appreciation of the conductor's great talents. Yet it is the wiser course not to be disturbed by such trivialities, for Mr. Mitropoulos has so much to offer as a leader.

Mr. Mitropoulos is first of all a musician of infinite capacity for knowing the music itself, in detail and as a whole. Without this, of course, no conductor can achieve real fame in his profession. Thus Mr. Mitropoulos's ability as a pianist, so astoundingly demonstrated yesterday, is incidental and subordinate to this capacity. Obviously, he has a prodigious memory, so that he quite honestly has no need of the score at the actual performance. In the instance of some conductors this proclivity has been made a great deal too much of in the press, since the use of the score is no indication of lack of knowledge and is ordinarily advisable. We mention it only in Mr. Mitropoulos's case because his musicianship is above any suspicious circumstances of mere showmanship on that head.

The program yesterday was peculiar, but its peculiarity was justified. We shall have an opportunity after next Monday's concert to comment further on the first two numbers. So let the beauty and dignity of Purcell's music go for the moment by the board. As to the Beethoven Quartet, there must have been some lifting of eyebrows by devout lovers of chamber music. They could have saved themselves the worry. Mr. Mitropoulos can be a fearless transcriber when he wants to be, as in the Bach Organ Prelude and Fugue in G minor which he presented last year. But he has not laid desecrating hands on this work. His reason is that actually so few of the symphonic public ever hear the later quartets of Beethoven, which is perfectly true. Therefore, he felt that an edition for full string orchestra was a sensible idea.

No doubt, the Quartet loses something of transparency in the orchestral version. The lines are perhaps blurred. Yet a good performance—and yesterday's was unbelievably fine—can do much to minimize this defect. Less excellent strings than those of the Boston Symphony might make all the difference between success and failure in the experiment. On the other side the work gains in majesty and power. Beethoven so often transcended the limits of the medium which was supposed to play his music that a larger treatment of the same material is not only suggested but advisable.

Mr. Mitropoulos received an ovation for his conducting and playing the solo part in Respighi's Toccata, partly because a Boston audience, since Muck, has not been accustomed to the practice. There were a few slips on the soloist's part, but on the whole the performance was brilliant. As for the music itself, the adagio and finale are more interesting and more effectively worked out than the prelude. Finally, there was a delightfully witty Prelude by the young Italian composer—unknown here—Riccardo Castagnone, to end an unusual concert. The orchestra unquestionably responded to every demand that Mr. Mitropoulos made upon it.

Next week Mr. Mitroupoulos will also conduct Monday evening (when Casella's Suite, scheduled for this concert, will be played) and next Friday and Saturday. Malipiero's Piano Concerto will be played for the first time in America; Schumann's 2d Symphony and other works will be given.

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4 A. M. "This famous comic, forsaken in love, turned on the gas at our apartment," Will Morrissey relates at Lindy's. "I caught him in time, and he pleaded: 'Aw, I got nothin' to live for.' So I socked him in the nose, and he chased me to sock me in return. 'Now, you so and so,' I told him, 'I've given you something to live for!'"...A picket parades in front of the Black Cat cafe. Five minutes later another sign-carrier, employed by the cafe, parades beside him—bearing a sign—"This guy next to me is a fake!"... "Oh, what a boner I pulled," Lew Lehr laments at Leon & Eddie's. "My brother's name is Robert S. Lehr. I read where this horse named 'Robert S.' is running and place $2 on the nag to show. It comes in at about 250 to 1, and I only collect $20"..."My band will play at the Butlers' Ball," Meyer Davis announces at Mon Paris. "And I've arranged it so that four of the music numbers will be conducted—by my butler!"

5 A. M. "Here's a tip," a Washingtonian assures at Dave's. "Schenley's new Public Relations Director will be Leo Sachs, the ex-Minister to Costa Rica"..."Look at this photo of my 19-year-old boy, Alfred," Hiram Bloomingdale exhibits. "He worked in mines to reduce. He's down to 224 lbs. now..."You should've been here earlier," Herman Stark relates at the Cotton Club. "Here's what happened: John Anderson, the critic, sat next to Louis B. Mayer, who asked him: 'What's the name of that guy sitting at the next table?' Anderson answered: 'That's Serge Koussevitzky's...Mayer replied: 'What does he do?' So Anderson told him...'Yeah?' Mayer returned. 'What lot is he on?' Anderson said: 'No lot. He's the famous conductor.' So Mayer said: 'Well, on your sayso—he's got a job with me, starting tomorrow'...Five minutes later Mayer turned to the embarrassed critic and said: 'That's what you expected a Hollywood producer to say, no? Well, I was kidding you. We went to see Koussevitzky at Carnegie Hall last Thursday!'"

6 A. M. *"...Yes, dear, I'm taking off the NRA label from my coat...What? Of course I believe in the NRA. I think Roosevelt should bring it back...But I've simply got to remove the label. Think I want people to know that I'm wearing last year's coat?"*

IE BOSTON HERALD, SATURDAY, JANUARY 16,

MUSIC

SYMPHONY CONCERT
By ALEXANDER WILLIAMS

The 12th regular concert by the Boston Symphony Orchestra, Dimitri Mitropoulos, guest conductor, was given yesterday afternoon in Symphony Hall. The program was as follows:

Purcell—Prelude adn Final Air of Dido from "Dido and Aeneas," arranged for strings by Mr. Mitropoulos.
Beethoven—String Quartet in C sharp minor Op. 131, arranged for string orchestra.
Respighi—Toccata for piano and orchestra, Mr. Mitropoulos playing the solo part.
Castagnone—Preludio Giocoso.

We were certainly in no doubt last year that Mr. Mitropoulos was a remarkable musician, a conductor who could positively be described as great. It was then made evident that he had a searching insight into the score that the orchestra was to play and that, if necessary, he could embark on an interpretation of amazing penetration. We shall not soon forget his projection of the First Symphony of Mahler. A certain unconventionality in his gestures, a manner of nervous intensity, these were for some a stumbling block in the appreciation of the conductor's great talents. Yet it is the wiser course not to be disturbed by such trivialities, for Mr. Mitropoulos has so much to offer as a leader.

Mr. Mitropoulos is first of all a musician of infinite capacity for knowing the music itself, in detail and as a whole. Without this, of course, no conductor can achieve real fame in his profession. Thus Mr. Mitropoulos's ability as a pianist, so astoundingly demonstrated yesterday, is incidental and subordinate to this capacity. Obviously, he has a prodigious memory, so that he quite honestly has no need of the score at the actual performance. In the instance of some conductors this proclivity has been made a great deal too much of in the press, since the use of the score is no indication of lack of knowledge and is ordinarily advisable. We mention it only in Mr. Mitropoulos's case because his musicianship is above any suspicious circumstances of mere showmanship on that head.

The program yesterday was peculiar, but its peculiarity was justified. We shall have an opportunity after next Monday's concert to comment further on the first two numbers. So let the beauty and dignity of Purcell's music go for the moment by the board. As to the Beethoven Quartet, there must have been some lifting of eyebrows by devout lovers of chamber music. They could have saved themselves the worry. Mr. Mitropoulos can be a fearless transcriber when he wants to be, as in the Bach Organ Prelude and Fugue in G minor which he presented last year. But he has not laid desecrating hands on this work. His reason is that actually so few of the symphonic public ever hear the later quartets of Beethoven, which is perfectly true. Therefore, he felt that an edition for full string orchestra was a sensible idea.

No doubt, the Quartet loses something of transparency in the orchestral version. The lines are perhaps blurred. Yet a good performance—and yesterday's was unbelievably fine—can do much to minimize this defect. Less excellent strings than those of the Boston Symphony might make all the difference between success and failure in the experiment. On the other side the work gains in majesty and power. Beethoven so often transcended the limits of the medium which was supposed to play his music that a larger treatment of the same material is not only suggested but advisable.

Mr. Mitropoulos received an ovation for his conducting and playing the solo part in Respighi's Toccata, partly because a Boston audience, since Muck, has not been accustomed to the practice. There were a few slips on the soloist's part, but on the whole the performance was brilliant. As for the music itself, the adagio and finale are more interesting and more effectively worked out than the prelude. Finally, there was a delightfully witty Prelude by the young Italian composer—unknown here—Riccardo Castagnone, to end an unusual concert. The orchestra unquestionably responded to every demand that Mr. Mitropoulos made upon it.

Next week Mr. Mitroupoulos will also conduct Monday evening (when Casella's Suite, scheduled for this concert, will be played) and next Friday and Saturday. Malipiero's Piano Concerto will be played for the first time in America; Schumann's 2d Symphony and other works will be given.

PORTLAND, ME.
EXPRESS

Holland Natives In Boston Orchestra Playing Here Today

With the Boston Chamber Orchestra, which will play in Portland High School Auditorium at 8 p. m. today under the auspices of the Portland Music Teachers' Association, are two natives of Holland, Jacobus C. Langendoen, cellist, and Huber Sauvet, violinist, who began their musical careers at an early age.

Mr. Langendoen, raised in South Africa, started his career with a home-made instrument, taking up the cello after hearing the great cellist Geradi. After studying at the Royal Conservatory in Holland, he came to this Country and for seven years has been solo cellist at "Pops." Mr. Sauvet, a member of a musical family, taught himself the violin and studied at the Conservatory in his native Holland. He played with the Dutch Opera Company in Amsterdam before coming to Boston in 1914 to become a member of the Boston Symphony Orchestra.

ELIZABETH, N. J.
JOURNAL

JAN 13 1937

Club Meetings

Mrs. Mollie Holtz gave the first of a series of talks to the music appreciation group of the Council of Jewish Juniors on Monday evening at the Y. M.-Y. W. H. A. Mrs. Holtz spoke principally of the great metropolitan orchestras, including the New York Philharmonic, the Boston Symphony and Philadelphia Symphony Orchestra, and of Arturo Toscanani and Leopold Stokowski, as two of the greatest living conductors. She also spoke briefly of Betty Janes, the 15-year-old soprano who recently sprang into fame through her radio broadcasts. Those present were Miss Ethel Solomon, Miss Esther Rice, Miss Rose Cohen, Miss Naomi Holpern, Miss Vivian Grossman, Miss Miriam Kuker, Miss Carolyn Spitzer, Miss Dorothy Farlowe and Miss Nettie Handsher.

The next lecture will be on January 25.

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NEW YORK, N. Y.
NEW YORK JOURNAL

JAN 11 1937

Music in Review

By Henriette Weber

John Barbirolli's present regime with the Philharmonic Orchestra has come to an end. Little did anyone imagine when he arrived that ten weeks later he would sail away with a three-year contract in his pocket. But circumstances fortuitous for him, combined with his own artistic integrity worked the trick. He leaves but to return.

This last week's concerts were therefore a series of farewells which had their climax yesterday. There was a large audience which would have been still larger had the weather been fine. There was vociferous enthusiasm, and when the young British conductor came on the stage after the intermission, even the orchestra rose to do him homage.

The program was a good one for a Sunday broadcast. It commenced with a sonorous "trumpet voluntary" fashioned by Sir Henry Wood, the British conductor, from a melody by Purcell. Then Ethel Bartlett and Rae Robertson, English pianists and friends of the conductor, played in the delightful way they have made famous one of the Mozart Concertos for two pianos. The popular "Enigma" Variations by Elgar followed by some Wagner excerpts built a fine climax for the Barbirolli farewell.

Igor Stravinsky, Russian composer, will take over the baton of the Philarmonic this week.

* * *

MacDowell Honored

Concern with our own orcnestra cannot let us forget the noteworthy achievements of eminent visitors. Mr. Koussevitzky and his incomparable orchestra from Boston played at Carnegie again on Saturday. For this occasion the distinguished conductor chose to remind us of the 75th anniversary of the birth of a foremost American composer, Edward MacDowell. His second Piano Concerto was played brilliantly by the orchestra's regular pianist, Jesus Maria Sanroma.

A further tribute to native genius came with a Suite for Strings by Arthur Foote, contemporary and friend of MacDowell. They were both of that coterie of young composers who in the nineties made Boston the hub of musical activity. Arthur Foote is still living, his career having spanned many important changes in our musical life.

* * *

Cassado in Recital

After Gaspar Cassado, the cellist, had made his debut with the Philharmonic, the word spread quickly that this young Spaniard was a star of the first magnitude. His solo recital at Town Hall but magnified this first impression.

He has the soul of a poet and the brilliance of a virtuoso, but one to whom mere showmanship is an unwanted quantity. He uses his phenomenal technic merely as a tool whereby to bring unforgettable beauty to his interpretations. As a cellist he is unsurpassed.

* * *

It seemed inconceivable that Town Hall should not have been crowded yesterday for the recital of the great French pianist, Robert Casadesus. All who can do so should profit by hearing him. He is so well-rounded as a musician, so well thought out are his interpretations, so sensitive is he to the implications of the composer, that every page he plays becomes a unique object lesson in the fine art of piano playing. His program naturally showed different phases of his powers as interpreter, since it ranged from eighteenth century classicism to modern French.

* * *

Ponselle as Carmen

Rosa Ponselle was in fine vocal trim on Saturday for her first appearance in opera this season, and she took the part she created last season, that of Carmen. Her idea of it was somewhat modified this year. It is more polished, more finished, though still the vigorous, forthright interpretation she has studied hard to present.

"Carmen" is of course always sure-fire entertainment, and the huge opera audience showered Miss Ponselle and all the principals with an uncountable number of curtain calls. Everyone there seemed to be having a good time.

* * *

A distinguished newcomer just arrived in this country, made his bow yesterday at the New Friends of Music concert. This was Karl Ulrich Schnabel, like his famous uncle, a pianist. He can be judged better as a performer when he plays a solo recital, but he gave every evidence of sound piano playing in a Brahms quintet with strings and the Sonata in D minor which he played with Jacques Gordon. The usual audience thronged Town Hall. The series is sold out.

ERIE, PA.
DISPATCH-HERALD

JAN 3 - 1937

BOSTONIANS TO PLAY ON JAN. 7

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in one of its regular subscription concerts at Carnegie Hall, New York, on Thursday, Jan. 7, broadcast from 8:45 to 9:30 p. m., EST, over the NBC-Blue network. The first performance in New York of Alfredo Casella's revision of Clementi's Symphony in D will be given during the concert. Koussevitzky has programed Foote's Suite in E Major for string orchestra, opus 63, to open the broadcast. 4

MILWAUKEE, WIS.
LEADER

1/7/37

Famed Violinist Coming To Pabst Theater Jan. 11

Harold Bauer, world famous pianist, who long since won a place for himself in the heart of the American public, will be heard at the Pabst theater Monday night, Jan. 11, in a recital on the Arion Musical club's season course.

HAROLD BAUER

The concert, which the sponsors expect to appeal strongly to Milwaukee lovers of chamber music, will bring a double treat for, in addition to Mr. Bauer, the famous and popular Stradivarius String quartet will be heard. Mr. Bauer will play several Chopin and Debussy numbers on his program and he will accompany the quartet in its selections.

If art is to be measured at all by the breadth of its appeal, Mr. Bauer's should take a high place. He is a musician's pianist, but his large and enthusiastic audiences attest that he is a great deal more than that. He has played with equal success before a room full of red Indians in Arizona and the natives of Hawaii. He declared that the Indians—from the Indian school at Phoenix—were one of the most responsive audiences he ever played for.

A native of London, Mr. Bauer won acclaim all over Europe before he found time to make his debut as a pianist in his home city. His first appearance in America was in Boston, as soloist with the Boston Symphony orchestra, in 1901. Since 1914 he has been steadily engaged in the United States each season.

Globe MUSIC Jan. 16/37

SYMPHONY HALL

Boston Symphony Orchestra

Novelty in abundance has attended the return of Dimitri Mitropoulos as guest conductor of the Boston Symphony Orchestra during the usual mid-season vacation of Dr Koussevitzky. In the first place he assembled for his initial program a most unusual list, half of which was unfamiliar to local audiences, and the other half new in the orchestral guise in which was presented. Secondly, he ventured the daring stroke of simultaneously conducting and playing the solo part in a complex modern score—the Toccata for piano and orchestra by the late Ottorino Respighi. Not since the days of Dr Muck has a conductor at a "regular" Symphony concert attempted this formidable undertaking.

The dynamic Athenian made himself known hereabouts a year ago. Then he made a highly favorable impression by the technical brilliance—of which clarity was a salient detail—and the musicianly qualities of his interpretations.

His first appearance on his second visit was made Thursday evening at Sanders Theatre in Cambridge. Yesterday's audience greeted him with more warmth than would have been the case with a stranger. Applause was hearty during the afternoon, and at the end of the Respighi, Mr Mitropoulos received that highest of public accolades, stamping and cheering. Now that he has revealed to us his gifts as conductor, pianist and orchestral transcriber, one hopes that he may see his way to producing an original composition, for he is also a composer. There is a Concerto Grosso of his which he has offered in Europe.

The afternoon began with Mr Mitropoulos' arrangement for strings of the Introduction and the air, "When I Am Laid in Earth," from the younger Henry Purcell's opera, "Dido and Aeneas." The present version is in the best of taste and affords to a wider public than heretofore opportunity for hearing one of the most simply poignant airs ever written. It was beautifully played.

Mr Mitropoulos also introduced his own editing for strings of the great C-sharp minor Quartet, Op 131, by Beethoven. If any had been perturbed at the thought that a masterpiece had been subjected to violent hands, they were reassured after listening to Mr Mitropoulos' laudable work. His procedure has been simple: he has introduced no extraneous matter, but has merely allotted to the massed string choirs each note originally written for individual violin, viola or 'cello, doubling the latter at times with the contra-basses. He has, to be accurate, emphasized a few notes in the first movement, not so designated by Beethoven. The departure is not important one way or the other, since it does not alter the continuity or the mood of the music.

Some have believed, this writer among them, that in certain later compositions for piano and small ensembles, the magnitude of Beethoven's conception required more eloquence than that afforded by a few instruments. In Mr Mitropoulos' edition, the Quartet proclaims with the puissance of many voices the magnificence of Beethoven's thought.

The performance was something to treasure in memory. The Boston strings were at their noblest; the conductor's reading was that of an apostle of faith. The exalted last movement, with its implication of apocalyptic vision, seemed a tonal embodiment of faith in things unseen.

After intermission came Respighi's quasi-archaic and displayful Toccata, music of fire and gusto, perhaps vulgar in the sense that lack of restraint is vulgarity, but effective as a medium of virtuosity. With it the conductor-soloist made brilliant show.

He may be thanked for giving us first hearing in this country of a "Preludio Giocoso," by Riccardo Castagnone, a 30-year-old Italian of whom little is known locally. Castagnone wished to capture in music something of the comedic spirit of the classic Italian dramatist, Goldoni, though he was not concerned with a specific play of Goldoni. No more than a choice object of decorative art, the "Preludio" is valuable for its unforced wit—not common to the tonal art, its brevity and clever orchestration.

Mr Mitropoulos had planned to include the second suite from the opera "La Donna Serpente," by Alfredo Casella, but the program would have been too long. It will instead be played Monday evening.

The program next Friday and Saturday will be as follows: Bach Organ Prelude and Fugue in B minor (orchestrated by Mitropoulos); Schumann: Second Symphony; Malipiero: Piano Concerto (Dimitri Mitropoulos, soloist); Ravel: "Spanish Rhapsody." C. W. D.

SYMPHONY CONDUCTOR TAKES SOLO

Post Jan. 16/37

Mitropoulos at Piano in Respighi's Toccata

BY WARREN STOREY SMITH

When Dimitri Mitropoulos came to Symphony Hall, a year ago, to conduct our orchestra as guest, he came as one unknown and on trial. Yesterday he reappeared there in the same capacity, and was welcomed and acclaimed as one whose worth was already proven. And to his remarkable achievements of last season he added several more.

PLAYS SOLO HIMSELF

No doubt many in the audience were having their first view of this extraordinary figure: tall, gaunt, ascetic, who on first sight resembles a cross between a tonsured monk and an El Greco saint. For them it was something of a novelty to see him conduct without baton and without score and with his own peculiar blend of intensity and animation, of austerity and excitement. For the rest of us, the new experience came when he seated himself at the piano and, again with no music before him, bore the solo part in the first Boston performance of Respighi's Toccata for piano and orchestra, conducting now with a free hand or two, now with his head, and now with his eye.

Save for the final number, Riccardo Castagnone's Preludio Giocoso (after Goldoni), the programme, as it finally stands, with Casella's "La Donna Serpente" Suite put off until Monday evening, may be characterized as severe, quite lacking in the musical delights of the flesh. Yet the answering applause yesterday might have been prompted by one made up of the more lurid bits from the pens of Wagner, Tchaikovsky and Strauss.

Two of Own Arrangements

For beginning come two arrangements for string orchestra made by the conductor himself; the one of the Prelude to Purcell's "Dido and Aeneas," together with Dido's nobly sorrowful air, "When I am Laid in Earth"; the other that of Beethoven's most famous string quartet, Opus 131, in C-sharp minor. There follow then the pieces by the two Italians.

From Purcell's Prelude on through three and a half of the seven movements of Beethoven's Quartet, the concert yesterday proved for this listener a rare musical, emotional, and, with Beethoven, spiritual experience. Dido's air, composed probably in 1689, is still, after all the progress in that particular field, one of the most poignantly expressive pages in music and only in the others of the last five quarets of Beethoven, in more than one respect the crown and climax of his career, may one find music of an equally lofty and touching beauty. In the midst of the fourth movement, however, Beethoven suddenly descends from exalted musical speech to the more prosaic business of quartet-writing.

In time the serenely lovely chief theme of this Andante returns; the ensuing Presto, if again too long, is enlivening; and the two remaining divisions rise almost to the heights of the beginning. Save when Beethoven himself lets us down, the performance by the orchestral strings may be pronounced a success, even though such procedure is anathema to the chamber musician. Certainly Beethoven's thought in this quartet, as in the "Hammerklavier" Sonata, transcended the medium in which he chose to express it.

Conducts Four More Times

There are two, even more, Respighis. One of them is the composer of the trashy "Feste Romana," another is the wholly serious musician who wrote the Myxolydian Piano Concerto, which he himself once played here, and of the Toccata of yesterday, an homage to Frescobaldi, who preceded Bach by a mere hundred years, and a more than usually successful attempt to pour new wine into old bottles. The audience's reception of this music, or perhaps of the performance, has already been indicated.

Finally came the 30-year-old Castagnone, whose name is new to this country, writing brilliantly, exuberantly, piquantly, in the true style of the Goldonian comedy, and withal a modern composer who is content to make only agreeable sounds.

It may be added that our electrifying visitor from Athens conducts at Symphony Hall four times more, this evening, [illegible] Monday, Friday and Saturday [illegible] week.

SALEM, ORE.
CAPITAL JOURNAL

JAN 8 - 1937 /64

Rachmaninoff Gives United States Honor For Best Orchestra

The United States has today the best symphony orchestras in the world. This is the opinion of Sergei Rachmaninoff, famous Russian composer-pianist, who will play in Portland at the Paramount theatre January 22.

In America, according to the Russian composer, much larger sums are put at the disposal of symphony orchestras than in Europe, so naturally their personnel is of a higher order and their music better.

Rachmaninoff himself spent long terms as conductor of the noted Moscow private opera and the Moscow Symhony orchestra. He was once offered the conductorship of the Boston Symphony. Not only has ~~he been~~ noted as a conductor but many of his compositions are orchestral. His first symphony, played by Glazounov with the Russian Symphony, however, was almost the beginning and the end of his career as a composer for orchestra. For though the piece has since been greatly successful, like many another work of art, it was a failure at its first hearing. This failure plunged the young composer into such depression that he vowed never more would he write another note. In order to raise his spirits a friend took him to Tolstoy for advice, but the great writer's admonitions to him were so severe that depression settled even more firmly down on Rachmaninoff. Ultimately, it was through the treatment of a physician, Dr. Dahl, who was also his friend, that Rachmaninoff recovered his confidence. When he had finished his second symphony he dedicated it to this friend.

RIVERSIDE, CALIF.
ENTERPRISE

JAN 7 - 1937

A billion dollars worth of stars from Paramount studios, Hollywood, will sparkle in one of the most impressive filmland programs ever heard, when the silver jubilee for Adolph Zukor, commemorating his twenty-fifth anniversary in the picture business, will be celebrated tonight by NBC and KFI at 9:15. Leopold Stokowski will conduct the Paramount symphony orchestra of 103 pieces. Cecil B. DeMille, ace director, and Jack Benny, comedian, among others will be heard on the air.

The Boston Symphony orchestra will be heard in a concert at Carnegie hall, New York, today at 5:45 p.m., over NBC and KECA.

LEWISTON, ME.
SUN

JAN 9 - 1937

Music and The Drama

BOSTON SYMPHONY HAS GUEST CONDUCTOR

Boston, Jan. 8-AP-Dimitri Mitropoulos, Athenian conductor, arrived here today to be guest conductor of the Boston Symphony Orchestra for the next two weeks, during the mid-Winter vacation of Dr. Serge Koussevitzky.

He was guest conductor of the orchestra a year ago also, becoming the first Greek to direct an American symphonic orchestra. He will begin rehearsals Monday, particularly of his new arrangements for a familiar air from Purcell's "Dido and Aeneas," and Beethoven's string quartet in C-Sharp Minor.

An Editorial on Music by Redfern Mason

Trans. 165

What Use Is the "Critic"?

Jan. 9/37

What do you demand of a musical critic? Infallibility?

Absurd! The greatest composers have been guilty of critical blunders. What would you say if a scribe of today were to declare that Wagner could not write three consecutive bars grammatically? Yet that is what Robert Schumann said, although he had the grace to revise his judgment later on. Tschaikovsky said he could not keep awake during a performance of the later Beethoven quartets; Gounod damned the Cesar Franck Symphony with the remark that the composer had "raised incompetency to a dogma."

It is the same with all the arts. Remember how they treated Walt Whitman. When the newspapers' "ads" passed for verse, then Whitman's lines might be regarded as poetry. So declared the pundits. Remember Ruskin's scornful appraisal of Whistler.

To be sure, Shakespeare described the art of the actor in terms admirable alike for their truth and their clearness. He had the vision of a poet, though he seems to have been a mediocre actor.

It seems to follow that, if a man is great in a particular art or phase of that art, he is thereby incapacitated from judging fairly of the work of others in the same field. He is so absorbed in his own point of view; he so abounds in his own sense that he cannot breathe the atmosphere of a talent different from his own.

So we must remove infallibility from the prerequisites of the critic.

And if we left out the term "critic" itself, it would be an advantage. For the word signifies a judge. But a judge interprets a code, with specific articles and clauses, each defined with logical precision. But there is no such code for the art of music. It is too subjective. The rules which govern the musicians of one age are discarded by their successors. Consecutive fifths used to be held in abhorrence, till the Viennese trinity flirted with them for special effects. Later on Puccini, Debussy, Moussorgsky and the rest fairly revelled in them. What was formerly regarded as a blemish was now regarded as a beauty.

From Monteverdi to Wagner and our contemporaries, every composer who has succeeded in getting a lasting grip of the public has been regarded by many as a revolutionary. The heresy of yesterday is the orthodoxy of today.

Let us be honest with ourselves and admit that, in the strict sense of the term, there are no critics and never have been. There are only witnesses who bear testimony before the great anonymous tribunal which is the general public.

The good fellows who dare to hazard their opinions in print will often be wrong, and the more courageous they are, the more vision they possess, the more frequently they will be damned by those who accept the modish opinion of the times as part of the Holy Scriptures of good taste.

"Then what on earth is the critic good for?" the reader may demand. Let Anatole France render an answer. He describes his writings as the "history of his soul's adventures among masterpieces."

Music is not mere pattern weaving in sound; it is the record of a spirit "finely touched" by the mysteries of life and death.

Theorists who talk about "absolute music" will snort at this. But even their snorting is a kind of program music. For the truth is, as Richard Strauss said: "If music is good, it means something; if it means something it is program music."

To employ the figure of vision, music is a mirror in which you may contemplate the personality of the composer; you may sympathize with his feelings, divine his aspirations. Even inferior music has a meaning; it is the picture of a dull spirit and therefore quickly finds its way into the "dust and silence of the upper shelf."

"The house pre-exists in the mind of the architect," says St. Thomas of Aquin and the saying is true of music. The composer reflects the times in which he lives; his work is a document of the Time Spirit: his parentage, his upbringing, the company he keeps, his hopes and sorrows, all these things help to make his music what it is.

That the result is not translatable into words is true enough. "Cadence," as Herbert Spencer said, "is the comment of the emotions on the propositions of the intellect." Feeling is anterior to speech. Without that instinctive, improvisational melody that all men use, words would be almost dead things. Just as in his sleep every man is an artist, so in his use of language he is a musician.

The musical scribe gives his reactions to the music he hears. He may interpret Gluck in terms of sculpture; the "Walkurenritt" may stir him to a berserker mood; he may spiritually go down on his knees to Palestrina. To appreciate Berlioz he must love Goethe and Shakespeare. His soul must be a window open to all the airs of beauty. In a word, he must be an artist. Criticism is not fault finding; it is the appreciation of the myriad manifestations of beauty.

SHREVEPORT, LA.
TIMES

JAN 10 1937

Community Concert to Present Noted Pianist

Another outstanding affair on the social and cultural calendar of January is the Community Concert which will present Harold Bauer, famed pianist, who will be heard January 18 at 8:15 p.m., at the Byrd high school auditorium.

Interesting to Shreveporters is the fact that Ralph Squires, head of the piano department of Centenary, is a pupil of Mr. Bauer, who appeared here before at the Department club. Mr. Bauer was originally a violinist and on the advice of Paderewski became a pianist, scoring a huge success as soloist with the Berlin Philharmonic orchestra. He made his American debut with the Boston Symphony orchestra.

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NEW ORLEANS, LA.
TIMES-PICAYUNE

JAN

BIG 'CELLIST TO BE HEARD NEXT WEEK

Piatigorsky Scheduled for Last Series Billed at Dixon Hall

The season's second concert in the Philharmonic Society's Dixon Hall series will be given at Dixon Hall Monday, January 18, with Gregor Piatigorsky, 'cellist, as the artist. The Piatigorsky concert here a year ago was hailed as one of the year's outstanding musical events, and the huge Russian musician was given an ovation.

The society announced that the Dixon Hall series will be discontinued after this year. For that reason, tickets to the individual concerts, of which three remain on the schedule, will be sold separately.

Gregor Piatigorsky, the "Russian Casals," has recently been hailed as "great" by the conductor of the Boston Symphony Orchestra, Serge Koussevitsky, by the famous composer, Richard Strauss, and by the dean of critics, Ernest Newman of the London Times.

Koussevitsky stated publicly: "Piatigorsky is the greatest 'cellist of our day. He combines high artistry with unlimited technical skill, great depths of feeling and poetry with the beauty of volume of
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Monitor

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S. S.

PORTLAND, MAINE
SUNDAY TELEGRAM

JAN 10 1937

In Music Circles

BY ELLEN F. BLODGETT

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The Schubert number included in the program will be the first movement of the "Unfinished Symphony. I call this a very lovely number and it is continually a source of wonder to me that the individual instrumental parts are so simple in themselves but when played together can result in such beautiful harmonies. This fact was never fully realized by me until after I had had opportunity to take the score and study it.

NEW YORK, N. Y.
EVENING POST

JAN 12 1937

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The first prize for the best letter on any of the three subjects will be a Steinway grand piano. The second prize will be the recordings of Tchaikovsky's Fourth Symphony under the direction of Serge Koussevitzky, his Fifth Symphony under the direction of Leopold Stokowski, his Sixth "Pathetique" Symphony under the baton of Eugene Ormandy, the "Andante Cantabile" played by the Minneapolis Symphony Orchestra under Eugene Ormandy, and the "Nutcracker Suite" played by the Philadelphia Orchestra under Leopold Stokowski. The third prize will be the recordings of the Tchaikovsky Violin Concerto played by Mischa Elman and of the Piano Concerto No. 1 in B flat minor, with Arthur Rubinstein as soloist and John Barbirolli as conductor.

All letters must be submitted by April 15 to the Contest Department, Random House, 20 East Fifty-venth Street, New York City.

SHREVEPORT, LA.
TIMES

JAN

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NEWARK, N. J.
CALL

In the Realm of Music

Cellist on Nelson Program

Gregor Piatigorsky, noted cellist, will be the artist at Mrs. William S. Nelson's Tuesday morning recital this week at the Hotel Suburban. Accompanied at the piano by Valentin Pavlovsky, the Russian musician will play the following program:

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Largo, allegro, adagio, allegro deciso.
Suite in C major (for cello alone) Bach
Praeludium, allemande, courante, sarabande, bourree I, bourree II and gigue.
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Theme and variations.
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Piatigorsky will use an instrument nearly 200 years old. It is a Montagnana, made in 1739, which was presented to him in England a few years ago by Ernest B. Dane, treasurer of the Boston Symphony Orchestra and an old friend of the cellist. While on a concert tour in Europe, Piatigorsky had met his friend and lamented the fact his cello was "sick," that something always was going wrong with it. The following day Dane invited him to view a collection of some of the oldest instruments in the world, and when the Montagnana was brought out Piatigorsky began to play it. Hours later he looked around the room to find his friend gone; the dealer informed him Kane had bought the instrument as a gift for Piatigorski.

An Editorial on Music by Redfern Mason

Trans 165

What Use Is the "Critic"?

Eau. 9/37

What do you demand of a musical critic? Infallibility?

Absurd! The greatest composers have been guilty of critical blunders. What would you say if a scribe of today were to declare that Wagner could not write three consecutive bars grammatically? Yet that is what Robert Schumann said, although he had the grace to revise his judgment later on. Tschaikovsky said he could not keep awake during a performance of the later Beethoven quartets; Gounod damned the Cesar Franck Symphony with the remark that the composer had "raised incompetency to a dogma."

It is the same with all the arts. Remember how they treated Walt Whitman. When the newspapers' "ads" passed for verse, then Whitman's lines might be regarded as poetry. So declared the pundits. Remember Ruskin's scornful appraisal of Whistler.

To be sure, Shakespeare described the art of the actor in terms admirable alike for their truth and their clearness. He had the vision of a poet, though he seems to have been a mediocre actor.

It seems to follow that, if a man is great in a particular art or phase of that art, he is thereby incapacitated from judging fairly of the work of others in the same field. He is so absorbed in his own point of view; he so abounds in his own sense that he cannot breathe the atmosphere of a talent different from his own.

So we must remove infallibility from the prerequisites of the critic.

And if we left out the term "critic" itself, it would be an advantage. For the word signifies a judge. But a judge interprets a code, with specific articles and clauses, each defined with logical precision. But there is no such code for the art of music. It is too subjective. The rules which govern the musicians of one age are discarded by their successors. Consecutive fifths used to be held in abhorrence, till the Viennese trinity flirted with them for special effects. Later on Puccini, Debussy, Moussorgsky and the rest fairly revelled in them. What was formerly regarded as a blemish was now regarded as a beauty.

From Monteverdi to Wagner and our contemporaries, every composer who has succeeded in getting a lasting grip of the public has been regarded by many as a revolutionary. The heresy of yesterday is the orthodoxy of today.

Let us be honest with ourselves and admit that, in the strict sense of the term, there are no critics and never have been. There are only witnesses who bear testimony before the great anonymous tribunal which is the general public.

The good fellows who dare to hazard their opinions in print will often be wrong, and the more courageous they are, the more vision they possess, the more frequently they will be damned by those who accept the modish opinion of the times as part of the Holy Scriptures of good taste.

"Then what on earth is the critic good for?" the reader may demand. Let Anatole France render an answer. He describes his writings as the "history of his soul's adventures among masterpieces."

Music is not mere pattern weaving in sound; it is the record of a spirit "finely touched" by the mysteries of life and death.

Theorists who talk about "absolute music" will snort at this. But even their snorting is a kind of program music. For the truth is, as Richard Strauss said: "If music is good, it means something; if it means something it is program music."

To employ the figure of vision, music is a mirror in which you may contemplate the personality of the composer; you may sympathize with his feelings, divine his aspirations. Even inferior music has a meaning; it is the picture of a dull spirit and therefore quickly finds its way into the "dust and silence of the upper shelf."

"The house pre-exists in the mind of the architect," says St. Thomas of Aquin and the saying is true of music. The composer reflects the times in which he lives; his work is a document of the Time Spirit: his parentage, his upbringing, the company he keeps, his hopes and sorrows, all these things help to make his music what it is.

That the result is not translatable into words is true enough. "Cadence," as Herbert Spencer said, "is the comment of the emotions on the propositions of the intellect." Feeling is anterior to speech. Without that instinctive, improvisational melody that all men use, words would be almost dead things. Just as in his sleep every man is an artist, so in his use of language he is a musician.

The musical scribe gives his reactions to the music he hears. He may interpret Gluck in terms of sculpture; the "Walkurenritt" may stir him to a berserker mood; he may spiritually go down on his knees to Palestrina. To appreciate Berlioz he must love Goethe and Shakespeare. His soul must be a window open to all the airs of beauty. In a word, he must be an artist. Criticism is not fault finding; it is the appreciation of the myriad manifestations of beauty.

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TIMES

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NEWARK, N. J.
CALL

company dinners, family meals, noon teas or after bridge—at occasion at any time—this feather cake with fluffy mocha frosting und to be a hit. And it requires two eggs. Here is the recipe:

Feather Spice Cake.

cups sifted cake flour.

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SHREVEPORT, LA.
TIMES

JAN 1 193

Community Concert to Present Noted Pianist

Another outstanding affair on the social and cultural calendar of January is the Community Concert which will present Harold Bauer, famed pianist, who will be heard January 18 at 8:15 p.m., at the Byrd high school auditorium.

Interesting to Shreveporters is the fact that Ralph Squires, head of the piano department of Centenary, is a pupil of Mr. Bauer, who appeared here before at the Department club. Mr. Bauer was originally a violinist and on the advice of Paderewski became a pianist, scoring a huge success as soloist with the Berlin Philharmonic orchestra. He made his American debut with the Boston Symphony orchestra.

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NEW ORLEANS, LA.
TIMES-PICAYUNE

JAN

BIG 'CELLIST TO BE HEARD NEXT WEEK

Piatigorsky Scheduled for Last Series Billed at Dixon Hall

The season's second concert in the Philharmonic Society's Dixon Hall series will be given at Dixon Hall Monday, January 18, with Gregor Piatigorsky, 'cellist, as the artist. The Piatigorsky concert here a year ago was hailed as one of the year's outstanding musical events, and the huge Russian musician was given an ovation.

The society announced that the Dixon Hall series will be discontinued after this year. For that reason, tickets to the individual concerts, of which three remain on the schedule, will be sold separately.

Gregor Piatigorsky, the "Russian Casals," has recently been hailed as "great" by the conductor of the Boston Symphony Orchestra, Serge Koussevitsky, by the famous composer, Richard Strauss, and by the dean of critics, Ernest Newman of the London Times.

Koussevitsky stated publicly: "Piatigorsky is the greatest 'cellist of our day. He combines high artistry with unlimited technical skill, great depths of feeling and poetry with the beauty of volume of tone that are without equal."

Strauss wrote in a letter to Piatigorsky: "Thank you once more for your wonderful Don Quixote; technically, musically and interpretatively a model. I wish for the sake of all of us you could play it wherever the work is performed under a good conductor."

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S. S.

PORTLAND, MAINE
SUNDAY TELEGRAM

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NEW YORK, N. Y.
EVENING POST

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The extra corrections below, [illegible] have been made for all later U.S. editions [illegible]

When Experts Meet at Symphony Hall—Music and Acoustics Fill the Air

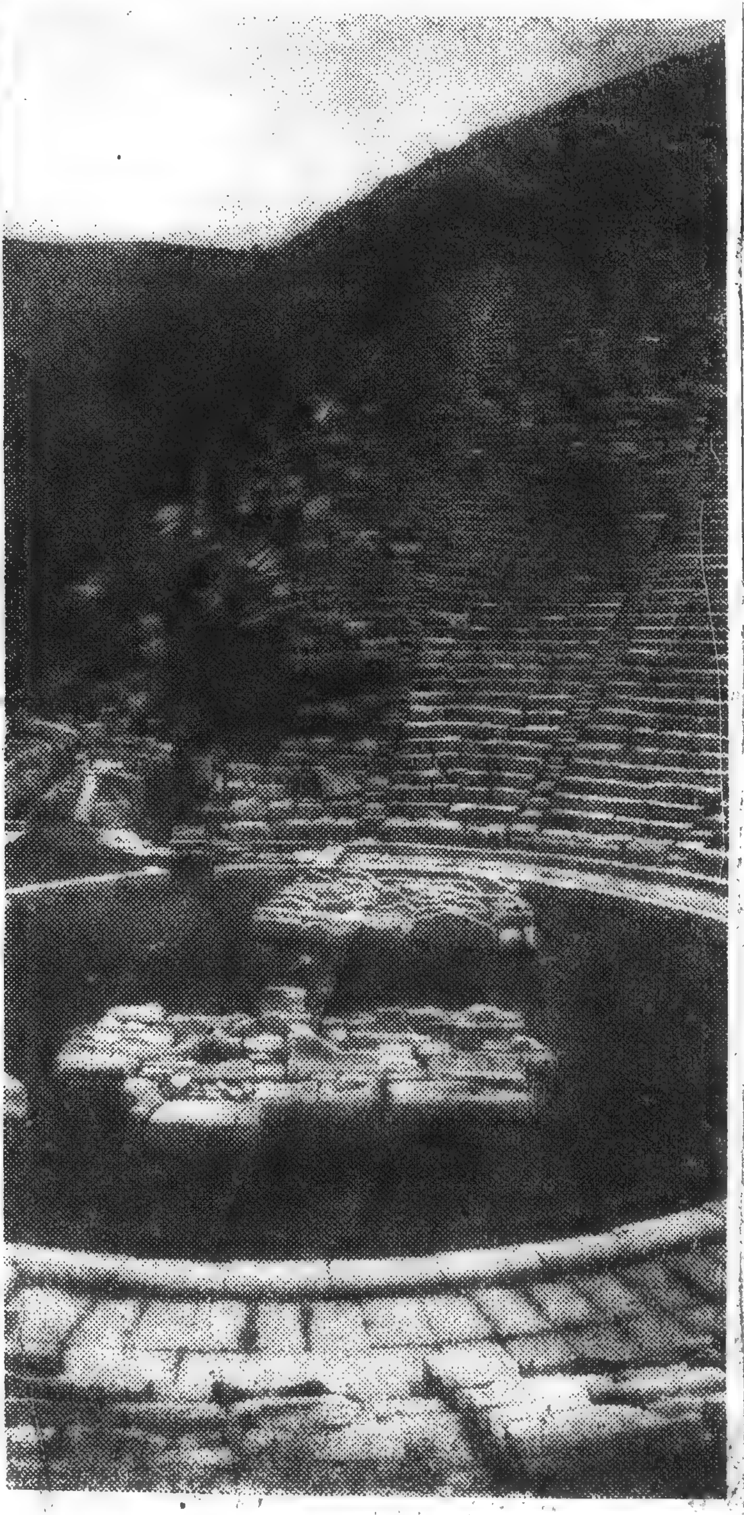
An orchestral conductor and an expert on sound discuss ancient Greek practices and modern experiments in their amphitheaters—All at a hide-and-seek luncheon in the presence of the press.

Courtesy Museum of Fine Arts, Boston; By a Staff Photographer

Theater of Herodes Atticus
Interior View of the Structure in Athens, Greece

Dimitri Mitropoulos
Guest Conductor of the Boston Symphony Orchestra

W. R. Barss
Acoustical Expert and Sound En



Theater of Epidauros

When an eminent Greek orchestral conductor, who has experimented with the sound properties of ancient Greek amphitheaters, encounters an acoustical expert to explain these properties in the light of today's research in acoustics, the result is something of more than routine interest.

Just such a meeting occurred the other day between Dimitri Mitropoulos of Athens, now on his second visit here to conduct the Boston Symphony Orchestra, and Dr. W. R. Barss of Cambridge, acoustics expert and builder of several outdoor concert shells, including the one on the Charles River Esplanade.

Interview Uncertain

At the outset, it seemed rather uncertain whether the interview was to be a meeting or a hare-and-hound chase, with Mr. Mitropoulos the unsuspecting quarry. For, immediately after a strenuous morning conducting his special transcription for string orchestra of the Beethoven C-sharp minor Quartet—to be presented on Friday afternoon and Saturday evening—the small, amazingly energetic Greek disappeared from Symphony Hall without leaving so much as a trail of torn paper.

This left Dr. Barss, a reporter or two, a photographer and a slightly nonplussed publicity man feeling very much like the Chamber of Commerce welcoming committee whose guest of honor stayed on the train.

A telephone call, a quick dash through Boston traffic and Mr. Mitropoulos was run to earth in a hitherto quiet corner of the Athens Olympia, lunching with friends. After explanations and apologies, the conductor's host, Thomas Pappas, retiring president of the Greek Community in Boston, rose to the tradition of his race for solving problems in a philosophical manner.

"Wait a minute," he said, raising his hands in an expansive gesture and smiling at Mr. Mitropoulos's pursuers. "You've got to eat lunch anyway, haven't you? Stay here. Have your food. Mr. Mitropoulos will spend the first half with us, the last half with you. Right?"

The time of day, the tantalizing aroma and Mr. Pappas's hospitality were clinching arguments. Even the photographer, who had already lunched, slid into a seat at the table. Photographers are like that.

Greek Amphitheaters

Dr. Barss, who up to this point had not seemed too certain that he wasn't the victim of a shanghaiing, proved his good faith by launching into a description of Greek amphitheaters. Their auditoriums, he explained, were built in natural open air bowls and the name, "theater," meant really a place for seeing, not for hearing.

"The first theater co[illegible] tle more than a mar[illegible] in a hollow at the foot [illegible] located in a quiet site away from the noise of the city," he said. "The spectators stood on the hillside and watched the action on the cleared space. Later, this cleared space was developed into a circular orchestra which was the stage, two-thirds surrounded by concentric rows of benches which formed the auditorium.

"Later, a skene or raised platform was added behind the circular 'orchestra,'" he continued. "The skene served as a place for rest and recreation of the actors—all action taking place on the circular orchestra."

Dr. Barss was discussing the devices used by the Greeks to send out the actors' voices to as many as 20,000 auditors when—precisely as he had promised—Mr. Mitropoulos forsook his friends, bobbed around the wall of the adjoining booth and was ready to talk acoustics from the musician's point of view.

Experiments at Epidaus

First of all he looked at his watch.

"I have until 3 o'clock," he announced. "Then I must go back and practice for the ~~Casella~~ Respighi toccata which I am to conduct and play on Friday."

With a mental note taken, he launched with customary dynamic enthusiasm into his experiments conducted at Epidaus, the most famous shrine of Aesculapius. There Mr. Mitropoulos first presented the Beethoven C sharp minor quartet, augmented by a full string choir as he will conduct it in Boston.

"The sound in this place was terrible," said the conductor. As he pronounces the word, "terrible," Mr. Mitropoulos's expressive face takes on a "terrible" appearance and he rolls the r-r-r-r's with particular effect. When it is disclosed that, when rehearsing, his movements are athletic in the extreme, one can well imagine that the Greek musician is not a passive conversationalist.

Noise Like Megaphone

"A little sound like this," he said, tapping a saucer with his knife, "would make a noise like a megaphone."

His first experiment was with a double string quartet of eight musicians.

"The resonance was so strong that even when they turned their pages it made a terrible noise.

Having decided that musical programs were possible, however, Mr. Mitropoulos tried effects with a larger orchestra. He discovered that the "inside" parts of musical compositions—those which have no melodic interest—stood out just as prominently as the thematic parts. In other words, both the interesting and the uninteresting music was heard equally by the listeners.

"It was awful," he said, contracting his face and raising his powerful hands in horror.

Mozart Out of Doors

He found that the simple orchestrations of Mozart, Haydn, Beethoven as well as quartets and orchestral compositions for strings, generally speaking, were ideal for outdoor performance. The early symphonies of Mozart, he discovered, were better in the open air than in a closed room.

"We played Beethoven's 'Pastoral' Symphony on one occasion," said Mr. Mitropoulos. "The composer has here written music to imitate out-of-door sounds. The noise of the brook, for instance, heard in a closed room, sounds like a brook. There is a fusion of sounds. In the amphitheater, where everything sounds separately, there is nothing but a deep whir-r-r-r-r-r against a silly little beep-beep-beep-beep noise."

Mr. Mitropoulos then told of finding holes cut vertically into the walls of the amphitheater, the purpose of which mystified him. Dr. Barss explained that resonance was achieved by distributing a large number of bronze vessels fashioned into resonators at equally spaced levels, with 12 resonators in each horizontal range. These vases may have set into the holes. Or perhaps the holes sufficed without the vases.

Resonators Used

"The resonators," he said, "were carefully tuned to respond to the various notes of musical systems, and thereby would emphasize the more important frequency components of speech and music, and would particularly emphasize those musical notes which corresponded to the harmonic scales. Thus one was tuned to the enharmonic, another to the chromatic and a third for the diatonic system — the principal modes used by the Greeks."

He was asked whether the Greeks planned these devices when the amphitheaters were built.

"No," he replied with a rueful smile, "the Greeks were just like the modern builders. Accoustics was an afterthought with them."

The Greeks, to be sure, had a word for it, but Dr. Barss said that most of the musical and accoustic terms used today meant something quite different when employed by the patrons of Epidaus. Dissonance to them was the modern "destructive interference"; circumsonance was akin to our "reverberation"; resonance meant "echo"; consonance described what would be called "constructive interference" today.

"Electra" Produced

Mr. Mitropoulos, who had been listening intently, nodding now and then in silent agreement, told of producing a musical version of Sophocles's "Electra" in an amphitheater near the Acropolis. Because of the gargantuan nature of the production, he divided the orchestra into three sections—brass, strings and percussion—and had two conductors, each equipped with a pair of earphones.

"The music was very modern, very terrible," he said, half closing his hands as if he would have torn the "terrible" score apart. "It was not realist but stylized and I tried to have the music thematic not musically but rhythmically. There were about 20 different percussion instruments from the bottom to the top of the range, besides a full symphony orchestra. Everything that could give a particular sound I used and I made a scale of them."

In describing the instruments, Mr. Mitropoulos, whose English is remarkably good, began to founder a bit. With grimaces, gestures, and imitative noises he conveyed that some of the instruments included a tom-tom, tuned wood blocks and a whip which made a "swish" like a fly swatter.

Concerts in Open

The Greek conductor, who never remains too long on one subject, then turned to a general discussion of outdoor music. In his native Greece, he feels that the particularly beautiful surroundings should be used for concerts. Open-air concerts, properly planned, benefit from the atmosphere of the surroundings.

"I remember a program we gave once in a ravine," he said. "The audience was on one side and the orchestra was in the ravine itself. We were playing the "Euryanthe" overture by Weber. It was a lovely soft passage. The strings were sourdine—how do you say?—muted. Suddenly the leaves began to make a noise in the wind."

He shook his hands about his head to indicate leaves rustling.

"I was terrified. This awful noise, I thought, will ruin the music. But I was helpless. Finally we finished. The audience was delighted. They thought it was marvelous."

Return to Bach

Mr. Mitropoulos thinks that every writer today who is not a futurist is returning to Bach, to horizontal rather than vertical harmonies.

"Chromatic music after the style of Wagner is going out," he said. "The colors are there but they are being used separately instead of together. Their music is for the open air."

And then Mr. Mitropoulos looked at his watch.

"Ah, it is 3 o'clock. I talk too much."

But on the way back in the taxi, he continued to talk—interesting talk of Arnold Schoenberg, famed "atonal" composer, who once told Mr. Mitropoulos that some day he would confound his imitators by writing something in C major—"and he has done it too"—of the need for bringing string quartets into popularity by transcribing them for string orchestra—"Beethoven would not have been disturbed by this, he would have been glad"—of Wagner, whose operas should be performed in concert, an act at a time—"I, a musician cannot support a Wagner opera until the end, it is impossible, one hour is enough."

Yes, he would pose for one or two more photos.

"But, gentlemen, you understand that I must practice. And I am a little tired."

Soon Mr. Mitropoulos did another disappearing act, this time to emerge on the stage below. Dr. Barss, with several others, looked down upon the small figure at the immense grand piano. Except for the brightly illuminated stage, the auditorium was gray-dark. The acoustics of ancient Greek amphitheaters and the decibels which were filling the empty hall were forgotten as the conductor pianist thundered through a vibrant chordal passage or worried a staccato turn into submission.

fundamental tones of certain notes

MILWAUKEE, WIS.
SENTINEL

JAN 7 - 1937

DR. SERGE KOUSSEVITZKY conducts the Boston Symphony orchestra at 8 o'clock tonight in one of its regular subscription concerts in Carnegie hall, New York.

* * *

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Mitropoulos Conducts at Symphony

Trans Jan 16/37

By WILLIAM T. CHASE, JR.

Dimitri Mitropoulos, distinguished musician from Athens, was the guest conductor at the 12th of the regular series of concerts by the Boston Symphony orchestra in Symphony Hall yesterday afternoon and had something of a field day for himself. He played the piano and conducted at the same time during the first Boston performance of Respighi's Toccata for piano and orchestra, thereby winning a tremendous ovation for this "stunt." He led the orchestra in his own arrangement for strings of Purcell's Prelude and Final Air of Dido, "When I am laid in earth," from the opera "Dido and Aeneas," and in his edition of Beethoven's String Quartet in C-sharp minor, opus 131, for strings. There was also the first playing in America of a Preludio Giocoso by Castagnone.

Obviously the afternoon belonged to Mitropoulos. And any one familiar with his tremendously dynamic way of conducting, with his musical taste and intelligence, would not hesitate a moment in granting him his full measure of credit. He made a great impression last year when he was here during Dr. Serge Koussevitzky's customary mid-season vacation. Yesterday he heightened this feeling to a considerable degree. As in the past he conducted from memory, demonstrating remarkable ability. And it was perfectly apparent that he did so because he felt that it was essentially right and not in any spirit of showmanship.

From the audience's point of view, certainly, the Respighi was the outstanding event of the program. Other conductors, Iturbi and Bruno Walter, for example, have appeared as soloist and leader at the same time. None the less Mr. Mitropoulos' performance in this capacity amazed those present and resulted in a prolonged ovation, with a great deal of stamping of feet and an occasional cheer. The very nature of the piece made it impossible to form an accurate opinion of his ability as a pianist. The interpretation was a brilliant one, especially the final portions of the work.

The opening half of the afternoon provided an exceptional opportunity to hear the string section at its best. The Beethoven String quartet, in the conductor's edition for string orchestra, followed the original almost exactly. Perhaps now and again there were passages less clear than if they had been played by four instruments. But the magnificent reading of the work more than justified the means taken. The Purcell excerpts from the opera "Dido and Aeneas" were likewise superbly played and proved surprisingly modern in conception.

For conclusion came the initial playing in the United States of Castagnone's Preludio Giocoso, a delightful and thoroughly amusing creation by an unfamiliar modern writer. Due to the length of the program the previously announced Second Suite from Casella's "La Donna Serpente," was necessarily omitted. The program will be repeated tonight. Mr. Mitropoulos will again conduct the orchestra next Monday night and on the following Friday and Saturday.

SECOND PROGRAM OF MITROPOULOS

With a concert in Symphony Hall on Monday night at 8:15 and a pair of concerts on Friday afternoon and Saturday evening, Dimitri Mitropoulos will conclude his visit as guest conductor of the Boston Symphony Orchestra.

The soloist at the Monday evening Symphony concert will be Gaspar Cassado, the famous Spanish 'cellist who recently began in New York his first tour of America, appearing with the New York Philharmonic Society there and in recital. Mr. Cassado will appear with the orchestra in Schumann's concerto for violoncello. Mr. Mitropoulos will again present his arrangement for string orchestra of the introduction and final air of Dido, from the 17th century opera of Henry Purcell, "Dido and Aeneas"; also the Quartet of Beethoven in C sharp minor, opus 131. The Athenian conductor has edited this famous work of Beethoven's final year for performance by the amplified tone of the combined strings. He will also repeat the Preludio Giocoso of Castagnone (after the comedy style of Carlo Goldoni). The concluding number will be the Second Suite from Alfredo Casella's opera, "La Donna Serpente."

The Symphony upon the program of Friday afternoon and Saturday evening will be the second of Robert Schumann in C major. As an opening number, Mr. Mitropoulos will conduct his arrangement for full orchestra of the prelude and fugue for organ in B minor, by Bach. The conductor will again appear as pianist while conducting the orchestra in the first performance in this country of the pianoforte concerto of Malipiero. The concluding number will be Ravel's "Rapsodie Espagnole."

What's (

Monitor, Jan. 16/37

Mitropoulos at the Symphony

Dimitri Mitropoulos, the Greek conductor who made successful guest appearances with the Boston Symphony Orchestra a year ago, returned to its podium this week for another fortnight. Again his energy captured the imagination of the Friday audience, which applauded him long and heartily.

The loudest and longest applause came at the close of a performance of Respighi's Toccata for piano and orchestra, with Mr. Mitropoulos playing the solo part while directing the orchestra. This stunt of a conductor's doubling as soloist always catches the popular fancy, whether it be done by Ethel Leginska or by Bruno Walter. And Respighi's Toccata, like the bulk of his music, lends itself to display.

But for all the excitement caused by this manifestation of a dual virtuosity, the high point of the afternoon musically was not the Respighi Toccata, but the Beethoven Quartet in C sharp minor, op. 131, transcribed for string orchestra by the versatile and indefatigable Mr. Mitropoulos.

This business of transcriptions is ticklish; it might well be argued that there are enough compositions written for the orchestra, and that it is unnecessary to borrow from other forms, and especially to tinker with one of the acknowledged masterpieces of music like the Beethoven op. 131.

On the other hand, it may be replied that these last quartets of Beethoven are heard by a very small audience at most, and that the transcriber renders a service by thus making them available to a larger public, just as the orchestral transcribers of Bach's organ music are said to do.

Perhaps the most important consideration is how the transcription has been done, and in this respect Mr. Mitropoulos may claim to have respected the original. He has not tried to improve upon Beethoven's composition. He has merely used the doublebasses to reinforce the cellos when this procedure seemed reasonable for the purposes of orchestral balance. Otherwise—so far at least as one can tell from listening—he has not tampered with the score. Moreover, the well-considered performance did no more violence to the quartet than is inevitable from increasing the volume. There were moments when one wished for the voices of the quartet only, but there were others when the full string choirs seemed to clarify the texture of the music.

The Quartet and the Toccata were the two central items of a program that was certainly original in its makeup. It opened with still another exhibition of Mr. Mitropoulos's talents, his arrangement for string orchestra of the Prelude and the Final Air of Dido, "When I Am Laid in Earth," from Purcell's opera, "Dido and Aeneas," and closed with a first American performance of Castagnone's Prelude Giocoso.

Mr. Mitropoulos was canny in making free use of the string sections of the Boston orchestra, whose like it would be difficult for him to find. For sheer beauty of sound, it might be said, these two transcriptions justified themselves in this performance.

Besides being a brilliant and versatile musician, Mr. Mitropoulos has as well the gift of showmanship, a necessary faculty, they say, for a conductor. He made full use of his strings, he allowed his own accomplishments to be seen and he chose a concluding number which could hardly fail to make its impression. Riccardo Castagnone, born in 1906, has not been known to Americans. By the testimony of this piece, he knows how to get his effects. The work is supposed to reflect the comedy style of Goldoni, without recalling any particular play, and it must be said that it succeeds in its bustling and amusing course.

Another work had been announced, but was dropped for want of time. This was Casella's Second Suite from his opera, "La Donna Serpente." That would have made quite an Italian holiday.

L. A. S.

HANOVER, PA.
SUN
JAN 7 - 1937

* * *

Boston Symphony On WJZ

The Boston Symphony orchestra, with Dr. Serge Koussevitzky conducting, will broadcast from Carnegie Hall, New York over the WJZ network from 8:45 to 9:30 o'clock this evening. The program will consist of Suite in E major for string orchestra, Opus 63, Foote, and

Symphony in D, Clementi.

* * *

Mitropoulos Conducts at Symphony

Am. Jan. 16/37

By RUTH MARSTERS

Dimitri Mitropoulos, the celebrated Athenian conductor, returned to America to conduct the Boston Symphony Orchestra during a two-week engagement as guest, presented his first program in Symphony Hall yesterday afternoon to an enthusiastically appreciative audience.

Mr. Mitropoulos' arrangement for string orchestra of the prelude and final air of Dido, "When I Am Laid in Earth," from Purcell's opera, "Dido and Aeneas," and the Beethoven string quartet in C sharp minor, edited for full string orchestra by the conductor, formed the first part of a most unusual program.

The poetic significance which the deathless music of the seventeenth century composer achieved in the performance of Mr. Mitropoulos' arrangement is not to be conveyed in words. Of the performance it may be said that the orchestra responded with the utmost sensitiveness and beauty of tone to the rare interpretive genius of the conductor. The music itself, placed as it was, in juxtaposition with that great work of Beethoven's last year proved again to what fallacies the "historical approach to music" may lead.

* * *

In a recent article which appeared under this title in the Atlantic Monthly a Mr. Dent, apparently an authority in this sphere, in the course of establishing the fact the "music is of its essence a transitory art," stated further that "the doctrine of artistic immortality has been invented by museum directors."

This curious remark causes us to wonder as to the arts lost during the onrush of "civilization." This man who speaks so glibly of "the futile sense of reverence," does he have any conception of art of any kind? Is there any mystery, any magic, left for him in the entire universe? Is he able to dismiss eternity with a snub, perfunctorily tabulating it as the vain imagination of the deluded? Does he measure infinity then by his own timepiece with its neat ticking off the hours, days, centuries, made for his docetings? Why then does he not occupy himself with something within his understanding such as Napoleon's march on Russia or Caesar's conquest of Gaul.

As for music, Piatigorsky has designated only two categories—good, and bad. If it is good, it exists outside of time, if it is bad, time obliterates it gently but with finality. Modernity being a purely relative term it has little to do with it. In the sense of freshness of vitality, and present day significance, Purcell, is more "modern" than a great deal of contemporary writings.

* * *

The young Italian composer, Castagnone, whose work Mr. Mitropoulos introduced to Boston with the performance of his "Preludio Giocoso," proved to be among the contemporary composers of true worth.

Also performed for the first time in Boston was the Respighi Toccata for Piano and Orchestra in which Mr. Mitropoulos performed the dual role of pianist and conductor.

LAWRENCE, MASS.
TRIBUNE
JAN 8 - 1937

LARGE AUDIENCE AT ALUMNIN ORCHESTRA'S CONCERT ENCOURAGING

The much larger audience at the Alumni orchestra's concert in the Oliver school hall last Sunday evening, undoubtedly was due in large measure to the presence of Arthur Fiedler as guest conductor. Mr. Fiedler, who has conducted the Boston Symphony Pop concerts for the past half dozen seasons, imparted some of his zest and musical aptitude into the local group, with the result that the playing rose several degrees in musical quality and Mr. Sault is to be commended for this policy of bringing such experienced conductors to the city.

CAMBRIDGE SUN, JANUA

Jan 14/37

Greek Musical Genius to Lead For Koussevitsky

An exciting conductor, who leads from memory and without baton, and with unconventional gesture achieves most musicianly and soul-searching interpretations, Dimitri Mitropoulos arrived recently from his native Athens, Greece, to be guest conductor of the Boston Symphony Orchestra during the two weeks' annual Winter vacation of Serge Koussevitzky. The forty-year-old bald Athenian will appear in Symphony Hall not only as conductor, but piano virtuoso and composer.

GASPAR CASSADO

At Sanders Theatre, Thursday evening, January 14, and at Symphony Hall on Friday afternoon and Saturday evening, January 15 and 16, Mitropoulos will be soloist in Respighi's "Toccata" for piano and orchestra, which he also will conduct. At the same pair of concerts, he will introduce the great C-Sharp Minor Quartet of Beethoven as a piece for the entire string section of the orchestra. As composer, he will present his arrangement for modern orchestra of two excerpts from "Dido and Aeneas,'" a remarkable opera composed by the Englishman, Henry Purcell, in 1688. Not to forget living fellow-composers, Mitropoulos will include a suite from the opera, "La Donna Serpente," of Alfredo Casella.

For the Monday evening concert of Jan. 18, the Athenian guest conductor will repeat his previous program, with the exception of the Toccata. This he will replace with Schumann's Violoncello Concerto. The soloist will be the Spaniard, Gaspar Cassado, who in his recent New York debut confirmed his advance reputation from Europe as a temperamentally fiery and technically dazzling artist. A cherished pupil of the long incomparable Pablo Casals, he has won the title of "The Younger Casals," with his teacher's approval.

G LEADER.

ATHENIAN TO CONDUCT THE HUB SYMPHONY

Dimitri Mitropoulos to Wield Baton for Two Weeks.

An exciting conductor, who leads from memory and without baton, and with unconventional gesture achieves most musicianly and soul-searching interpretations, Dimitri

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AM—JANUARY 17, 1937

GREEK MUSICAL GENIUS LEADS FOR KOUSSEVITSKY

An exciting conductor, who leads from memory and without baton, and with unconventional gesture

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Mitropoulos At Symphony

By Ruth Marsters

Music Editor

DIMITRI MITROPOULOS, in his first Symphony Hall appearances as guest conductor of the Boston Symphony Orchestra this season, presented, at the concerts of Friday afternoon and Saturday evening, a program which in design as in performance was unusual from many aspects.

Opening with Mr. Mitropoulos' own arrangement of the Prelude and Final Air of Dido, "When I am laid in earth," from Purcell's opera, "Dido and Aeneas," there followed Beethoven's great String Quartet in C sharp minor, which the conductor has edited for the complete string orchestra.

Later in the program the distinguished Athenian presented the Respighi Toccata for Piano and Orchestra, performing the dual role of soloist and conductor. This, as the "Preludio Giocoso," by the young Italian composer, Castagnone, was given its first American performance in this program.

* * *

MR. MITROPOULOS' personality as a conductor was the subject of so much analytical comment upon his first appearance as guest conductor of the orchestra last season, that repetition becomes unavoidable. But if the commentator may be guilty of this, it must be said at once that Mr. Mitropoulos himself is not. There is no vestige of the repetitive in the significance with which he imbues everything he touches to such a degree that the music seems, in fact, to be possessed of a new dimension.

While rhythmic intensity is an integral part of this vitalization process, it is perhaps even more the mercurial dynamic effects he achieves which are responsible for the singular results.

While his is an individuality that is truly magnetic, immediately electrifying the audience, his sincerity as a musician leaves no room for showmanship.

His technique of conducting is such that every motion carries weight in its demand upon the orchestra. As an interpreter, one feels that the final spontaneous performance is the result of the keenest intellectual analysis of the score. (As is his custom, Mr. Mitropoulos conducted without score or baton.)

* * *

INTELLECTUAL as his approach may be, this is fused with as great a poetic imaginativeness.

It was this latter quality which made the performance of the Purcell music a thing of profound and haunting beauty.

The orchestra responded to the conductor's interpretation with the greatest sensitiveness and pliability. Unfortunately, it did not measure up to its usual high standard in this respect elsewhere in the program. (This review is based on Friday afternoon's performance.)

This may have been due to the fact that Mr. Burgin was not present to make his customary sizeable contribution to the performance, as concert master. Especially were his services missed in the performance of the Respighi Toccata for Piano and Orchestra. As it was, there was evidenced a curious lack of precision and vitality on the part of the orchestra, in spite of and in contrast to the tremendous amount of intensity on the part of the conductor at the piano.

In the performance of the Castagnone "Preludio Giocoso," however, the orchestra reverted to its usual standards, with of course immensely plaudible results. The music itself is utterly delightful—vivacious in humor, brilliantly orchestrated.

* * *

THE SECOND SUITE from Alfredo Casella's opera, "La Donna Serpente," omitted from this program, will be performed at Monday evening's concert in Symphony Hall.

Mr. Mitropoulos will again present his arrangement for string orchestra of the Introduction and Final Air of Dido from Purcell's opera, "Dido and Aeneas," as well as the Beethoven C sharp minor Quartet in Monday's program.

Gaspar Cassado, the Spanish 'cellist who recently made his first American appearance in New York with the Philharmonic Society, will be the soloist on this occasion in the performance of Schumann's Concerto for Violoncello.

CLEVELAND, O.
NEWS
JAN 7 - 1937

- • Boston Symphony orchestra plays Casella's revision of Clementi's Symphony in D and Foote's Suite in E Major for String Orchestra, WGAR at 8:45.
- • • WHK broadcasts the Christmas service from St. Theodosius Russian Orthodox church at midnight tonight to 2 a. m., the Columbia net taking it from 12:30 to 1.
- • • March of Time presents impersonations of stars in the year's 10 best movies, WHK at 10:30.
- • • Senator Joseph C. O'Mahoney discusses "Congress and the Courts," WGAR at 8.

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An Editorial on Music by Redfern Mason

Trans Jan. 16/37

Helping the American Composer

One day, during the Great War, when I was on welfare work in France, I ran into a young professor from the Middle West who was giving lectures on American literature to the young Frenchmen of the Sorbonne. He noticed that, whenever he discussed a book, they would ask him: "Is this American, or is it merely an English book written in the United States?" They wanted to be sure that they were listening to an American and not a provincial voice.

So he decided to try them with two characteristically American works. He chose "Leaves of Grass" and "Tom Sawyer." The effect was magical. "That is American," they cried; "no Englishman could write like that."

I strolled into the principal music store in Paris and asked if they had any American music. The clerk looked blank for a moment; then he began rummaging among a pile of sheet music and finally emerged with a copy of Neal Moray's "Hiawatha."

"Have you anything by Edward MacDowell?" I inquired; but the young man had never heard of him, nor of Horatio Parker, nor of Arthur Foote. Unfortunately Irving Berlin had not yet burst into flower. I am sure he would have known about him.

About that time Walter Damrosch came over and directed an orchestra. Now, I thought, the French will hear something American. Judge of my disappointment when he gave us such works as "L'apres midi d'un faune," and not one solitary American composition. What a chance he missed!

When Toscanini toured Europe with the New York Philharmonic he did not include a single American work in his programs.

The Boston Symphony has done its duty by the native composer. But the majority of the directors of our symphony orchestras are foreigners in their outlook, and their interest in the music of this country is apt to be rather forced than spontaneous. If our music does not conform to European standards, they think it is bad.

Yet the reverse is the truth. To be good, to be representative of the people of this country, our music must have a Yankee snap, a Southern drawl, a Western audacity.

Even our critics often turn to the East for inspiration, instead of praying to whatever gods may be on this side of the Atlantic. They scorn the original imp that grins with a Tenderloin malice in some of our jazz. Much of it is putrid, I confess; but a Mozart could find flashes of genius in the Singspiels of his day, and some of the best of Beethoven has a folk-song origin.

So it will be with American music. Not imitating Debussy and Schonberg is our destined way, but catching the American accent, the American way of feeling, the American habit of thought. There are as great potentialities of music on this side of the Atlantic as ever there were in Europe.

Before taking leave of this aspect of the subject, let me quote, with warm approval, some words that were written some years ago by Aaron Copland in "Modern Music":

"What we want, finally, is an American critic who will concern himself in the creation of an American music to the same degree as Edward Evans in English music, of Henri Prunieres in French music. Is that too much to ask? What we want is a newspaper critic of discrimination and authority who will not depend for his knowledge of American music on whatever a conductor may happen to choose to present to him, a critic who will seek out rather than avoid our music, even if it necessitates going to concert halls below Forty-second street or above Fifty-seventh street, a critic who will think it worth his while to travel even two hundred miles when he is given an opportunity to hear the works of nineteen representative men at a festival of American music, a critic who will have some curiosity to meet and to talk with the composers themselves. There is no doubt in my mind that this critic will soon be found. What we shall want from him is honest criticism, not chauvinistic criticism, and judgments which are based upon a sound knowledge and comprehension of the music itself."

But there is greater hope for the native composer today than there ever was before. The Federal Music Project has enlisted the Government in the cause of music. The great unplayed is being given a chance to be performed; the neglected composer has found interpreters. He is no longer writing for the waste paper basket, as he has done with broken heart for generations.

No two countries solve the aesthetic problem alike, and America is doing her own pathbreaking. I notice that Olin Downes of the New York Times has given the Forum Laboratory idea his enthusiastic support. Here a composer can hear his works performed and has to submit to a merciless questioning from the audience. This is excellent. It breaks down the traditional reserve between the music-maker and the public. It puts an end to the stupid superstition that the composer is a sort of Sphinx, who dwells in Egyptian solitude and visits the questioner with dire punishment.

Mitropolous in Threefold Capacity; Is Director, Arranger and Soloist

Plays Old English Music; Transmutes Beethoven, And Is Pianist in New Concerto of Respighi

By Redfern Mason

In the beginning there was a man named Henry Lee Higginson. He found a conductor; they created an orchestra, and last, but most important of all, there came into existence an audience so understanding, so sensitive, that H. G. Wells called it "the fine flower of American culture."

And that, if you please, is how what is probably the finest symphony orchestra in the world developed. Twenty years have elapsed since, with Karl Muck as director, I heard this great organization give a dozen concerts, one each day, in the Festival Hall of the San Francisco Exposition.

Yesterday afternoon it had a Greek accent, with Dimitri Mitropoulos as conductor. That was to be expected, for one of the signs by which you may know a good orchestra is its sensitiveness to the wand of the director. The previous day I saw the man rehearsing, and he was as eager, as dynamic, as one of the youths of the Parthenon frieze. Yesterday he was the god Pan in modern dress, with the double bass players as caryatides to support the organ, and the rest of the orchestra as responsive and as eloquent as the chorus of Euripides. True, he had not the horns of the god or the goat's legs; but he had that enthusiasm which, to the Greeks, was a sort of divine intoxication.

And that is one of the reasons why a rather unusual program drew from the audience varying manifestations of pleasure.

It began with the Prelude from the "Dido and Aeneas" of Henry Purcell and the glorious air, "When I am laid in earth." The director had arranged this music for strings, and many of us must have wondered whether the shade of the young composer, all too soon cut off in his early manhood, were permitted to visit this concert hall beyond the Atlantic to hear his music played so beautifully as he could only have imagined. For "Dido and Aeneas," the the "Athalie" of Racine, was composed for a young ladies' academy, probably with a dozen instrumentalists at most.

But compositions, like books, have their fortune, and today Purcell is recognized as one of the great ones of music. If Handel had not made England his home, the Britannic Muse might have sung her native idiom and not have been Germanized.

Mitropolous indulged his genial soul in giving us Beethoven's C sharp minor Quartet, arranged for the string orchestra. This work Beethoven wrote when he was setting deathward, a work abounding in beauties yet seemingly lacking in the direct urge, the sovereign unity of concepton, that inform the composer's greatest works.

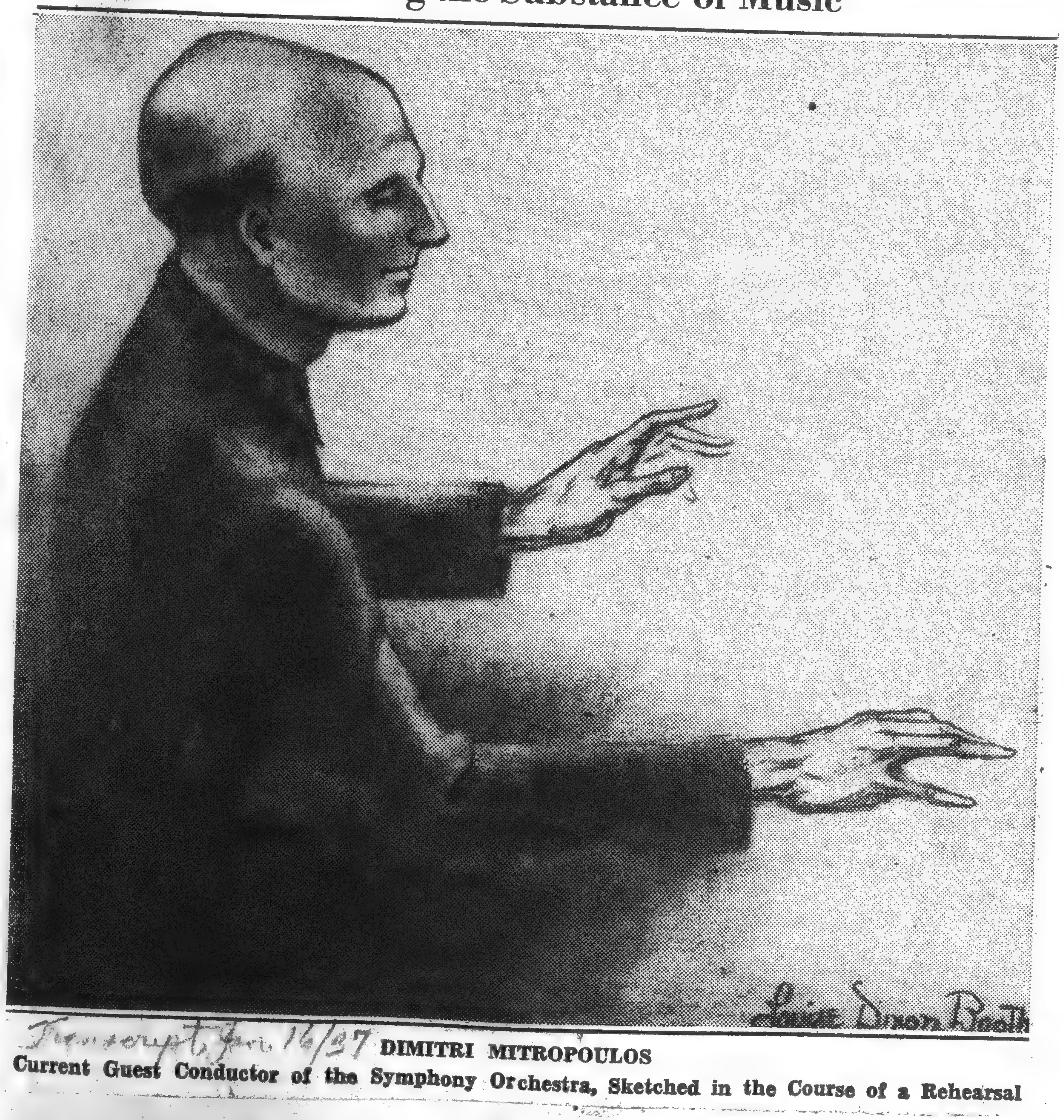
But the director rejoiced in it. I think his idea was to bring out the latent orchestral virtues which Beethoven, writing for the string quartet, could not express. It was thrilling to sense the concentrated feeling of Mitropolous. If he was Pan, he was creating a new Arcadia. He senses the truth of the Nietzschean adage that "the beautiful always moves with light feet." Yet, "not too tame neither." He can unleash the Jovian thunders when he wants to; but he has reserve.

The audience was interested; but I think many of them thought the composition, like Charles the Second, "an unconscionable time a dying." It would be interesting, while we are in the vein, to hear the quartet in its original form and make comparisons.

From Germany, with its Hellenic interpretation, we turned to Italy and listened—the first time for Boston—to Respighi's Toccata for piano and orchestra, with the director at the clavier. It is a brilliant work, with echoes of the Monteverdi who thought in free arioso centuries before Wagner, a spirited, challenging composition.

Last of all came a Preludio Giocoso by Castagnone, music that bubbles a la Scarlatti, concluding the afternoon's music on a note of gaiety, just like the classic sonata.

Fashioning the Substance of Music



Transcript, Jan. 16/37 **DIMITRI MITROPOULOS**

Current Guest Conductor of the Symphony Orchestra, Sketched in the Course of a Rehearsal

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SECOND PROGRAMME OF MITROPOULOS

With a concert in Symphony hall on Monday night at 8.15, and a pair of concerts on Friday afternoon and Saturday evening, Dimitri Mitropoulos will conclude his visit as guest conductor of the Boston Symphony orchestra.

The soloist at the Monday evening Symphony concert will be Gaspar Cassado, the famous Spanish 'cellist who recently began in New York his first tour of America, appearing with the New York Philharmonic society there and in recital. Mr. Cassado will appear with the orchestra in Shumann's Concerto for Violoncello. Mr. Mitropoulos will again present his arrangement for string orchestra of the Introduction and Final Air of Dido, from the seventeenth century opera of Henry Purcell, "Dido and Aeneas"; also the quartet of Beethoven in C sharp minor, Opus 131. The Athenian conductor has edited this famous work of Beethoven's final year for performance by the amplified tone of the combined strings. He will also repeat the Preludio Gioccoso of Castagnone of Castagnone (after the comdey style of Carlo Goldoni). The concluding number will be the second suite from Alfredo Casella's opera, "La Donna Serpente".

The Symphony on the programme of Friday afternoon and Saturday evening will be the second of Robert Schumann in C major. As an opening number, Mr. Mitropoulos will conduct his arrangement for full orchestra of the Prelude and Fugue for Organ in B minor, by Bach. The conductor will again appear as pianist while conducting the orchestra in the first performance in this country of the Pianoforte Concerto of Malipiero. The concluding number will be Ravel's "Rapsodie Espangnole."

RIVERSIDE, CAL.
PRESS

1937

In Realm of Radio

Best Programs

A billion dollars worth of stars from Paramount studios, Hollywood, will sparkle in one of the most impressive filmland programs ever heard, when the silver jubilee for Adolph Zukor, commemorating his twenty-fifth anniversary in the picture business, will be celebrated tonight by NBC and KFI at 9:15. Leopold Stokowski will conduct the Paramount symphony orchestra of 103 pieces. Cecil B. DeMille, ace director, and Jack Benny, comedian, among others will be heard on the air.

The Boston Symphony orchestra will be heard in a concert at Carnegie hall, New York, today at 5:45 p.m., over NBC and KECA.

Silver anniversary of the San Francisco Symphony orchestra will be observed with a special program tonight via NBC and KFI at 8:15.

The nation's capital will be honored by Major Bowes in a program over CBS and KNX tonight at 6.

Alexander Woollcott, author, playwright, and radio's one and only "Town Crier," returned to the coast-to-coast CBS network via KNX tonight at 9:30, with a new series of programs.

NEWS OF THE WORLD OF MUSIC

Post Jan. 17/37

Ancient Instruments at Recital

BY WARREN STOREY SMITH

THE interest in ancient instruments, both as museum pieces and as actual factors in the performance of music, is steadily growing. Thanks to this cult, a fascinating field of music is being revealed to us. Boston now has its own Society of Ancient Instruments, composed of Paul Fedorovsky, quinton; Albert Bernard, dessus de viole; Alfred Zighera, viole de gambe; Gaston Dufresne, contre basse de viole, and Putnam Aldrich, harpsichord. This group, which has been rehearsing for a year, will make its first public appearance in Jordan Hall on Wednesday evening of this week. The programme, of promising interest, will be drawn from various masters of the 17th and 18th centuries: Louis de Caix d'Hervelois, J. S. Bach, Purcell, John Jenkins, Jacques Champion de Chambonnieres, Couperin, D. Scarlatti and Marin Marais.

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SAN FRANCISCO, CAL.
NEWS

JAN 9 - 1937

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on a Pilgrimage

of this world, but continued proximity may have the unfortunate effect of altering one's sense of perspective. The fault is natural, closely bound to that mysterious force called human nature.

The Boston Symphony Orchestra is a priceless jewel of this city. To many of us it is a matter of personal pride that the locality recognizes its great treasure housed in the auditorium at Huntington and Massachusetts ~~avs.~~ Seven months of the year the orchestra provides great music greatly played for persons in this vicinity, and it ministers to another public on the various tours to New York, the Middle West and elsewhere. These thoughts are not novel, but they ought to be considered again and again.

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Now great conductors and orchestras do not merely happen, nor can they be bought just by paying for them. They are the result of inspired genius and years of concerted effort under happy circumstances. No one, therefore, should permit himself to take the Boston Symphony as a matter of course. An excellent way to improve one's perspective is to hear the orchestra out of the city.

This writer was privileged to hear the Boston Symphony on its recent tour to Hanover, N. H. Hartford, Conn. New York city, and across the East River in Brooklyn.

Up in Hanover, where the mercury drops out of sight, Dartmouth College's Webster Hall—a small but attractive and highly resonant auditorium—was jammed to the rafters by students, townspeople and others who had to travel over the road to get there. They listened intently to Haydn, Richard Strauss, Wagner and Sibelius, venting their approval in no uncertain terms. This feeling was not for the music alone, but for the men who had played it, and for Richard Burgin, who conducted in the absence due to illness of Dr. Koussevitzky. To stand on the steps of the hall afterward and listen to the comments made by the departing audience was proof enough.

Bushnell Auditorium in Hartford was likewise crowded. An urban audience exhibited the same sort of enthusiasm.

But proverbially blase, hard-boiled New York was a revelation. Thursday night's concert was sold out to within 15 of the total number of standing places, according to a doorman. The orchestra and Dr. Koussevitzky were in superlatively rare form, and their accounts of Clementi, Ravel and Brahms defied exact description. And when it was over the temporary occupants of Carnegie Hall rose to clap and cheer. Up this way it is usual to think of New Yorkers as hard to please, perhaps because so many concerts are given there from season to season, until the point of satiation is nearly reached. Let no one make the mistake of thinking that New Yorkers who attend the Boston Symphony concerts there do not properly esteem our orchestra.

Truth may be spoken, even if it treads on the toes of good manners. A concert of the New York Philharmonic, heard in the same auditorium less than 24 hours later, was a fair test for one pair of ears.

Smugness is not a New England characteristic, though tenacious belief in what seems to be the truth decidedly is. The foregoing paragraphs were not intended to flatter nor to be provincial in tone.

MUSIC

Her 19/37

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

The third concert in the Monday series was given by the Boston Symphony Orchestra, Dimitri Mitropoulos conducting, yesterday evening in Symphony Hall. The soloist was Gaspar Cassado, 'cellist. The program was as follows:

Purcell	Prelude and Final Air of Dido from "Dido and Aeneas," arranged by Mr. Mitropoulos
Beethoven	String Quartet in C sharp minor Op. 131, for string orchestra
Schumann	Concerto for 'cello and orchestra in A minor Op. 129
Casella	Second Suite from "La Donna Serpente"

A second performance of Beethoven's C sharp minor Quarter, as performed by the strings of the Boston Symphony and conducted by Mr. Mitropoulos, served to prove the validity of this experiment. Beethoven was one of those creative artists who was never content to stand on his achievements. He was continually reaching out in new directions and exploring new paths. It is for this reason that so many commentators have observed that the last piano works and the last quartets try, as it were, to burst the confines of the instrumental medium for which they were actually designed. The boring passages in the andante and variations are not banished by the orchestral version, which is nevertheless so close to the strict score of the quartet. But the work as a whole does triumphantly emerge and can, for once, be heard by more than the chamber music public.

Purcell's lovely music has been treated with the utmost dignity by Mr. Mitropoulos in the arrangement for string orchestra. The moving pathos of this music shows what a remarkable composer Purcell was and does suggest that more of his music might be given. Schumann's 'Cello Concerto is also beautiful music and one of the finest works in this particular form. Unfortunately, Mr. Cassado chose to play the solo part in so mannered and extravagant a style that the proper effect of the music was spoiled for us. Mr. Cassado's technique is no doubt exceptional; but his want of taste in the arrangements that he has made of Mozart's Horn Concerto and Weber's Clarinet Concerto was also carried over last night into his interpretation of Schumann's music.

Casella's Suite from his opera, "La Donna Serpente," has been highly praised in Paris, where it was performed in 1933. The opera has also received interesting comment; but, since our only operatic organization never can put on the modern European operas that have been commended, there is small chance that we shall hear it in its original form for some time. This is a pity, for Casella is an amazingly adroit composer. He never writes ineffectively or boringly. The more soulful among music-lovers may regret this accomplishment, but some of us will welcome it heartily in a less exalted spirit. The music is splendidly scored for a large orchestra and is thoroughly operatic. The march at the end, in the modern idiom, has as much to recommend it from a popular point of view as Verdi's march from "Aida." It may be averred that the latter is hackneyed; but it was certainly the work of a thoroughly skilled composer. Mr. Casella's music has this virtue, too. He has written a brilliant suite, with the slow prelude to act 3 as contrast; and we may be glad of the opportunity to hear it. The orchestra, under Mr. Mitropoulous, gave excellent performances of every number on this program.

MITROPOULOS AGAIN CHARMS

Conducts Symphony in Two New Pieces

BY WARREN STOREY SMITH.

One cannot accuse Dimitri Mitropoulos of taking things too easily during his present fortnight's leadership of the Symphony orchestra. Since last Thursday evening's concert in Cambridge he has now conducted four times, offering at last evening's concert in Symphony Hall a programme which contained two new numbers. A wholly new list, of course is in prospect for the concerts of Friday and Saturday.

The new pieces last evening, the second of them an actual novelty, were Schumann's Concerto for Violoncello and orchestra, in which Gaspar Cassado was the soloist, and the Second Suite from Casella's only full-length opera, "La Donna Serpente." Externally the work of Schumann served to introduce to Boston a notable 'cellist and to prove that Mr. Mitropoulos, who has thus far conducted everything from memory, continues to do so in the case of a concerto in which he is not the soloist.

The Spanish 'cellist, who is just this side of 40, proved himself last evening both a virtuoso and a musician of temperament. His tone is virile and masculine, but as his playing of the slow movement showed, it can be melting and tender as well. Only in this movement, by the way, is Schumann at anything like his best. Applause seems to be the rule at Symphony Hall just now, and Mr. Cassado came in for his share of it.

Alfredo Casella is surely the least Italianate member of his school. The music of "La Donna Serpente," so far as we can gather from three excerpts, owes far more to Stravinsky than to Verdi or Puccini. The first movement of this Second Suite, a Sinfonia from Act. I, has a hard brilliance; the Prelude to Act III which followed it is broadly songful, yet anything but sensuous in character, suggesting at the outset the Berceuse from the Russian composer's "Firebird." The bird division of the suite, "Battle and Finale," adds to an episode of ferocious din, actually quite unlike the battle-scene of Strauss' "Ein Heldenleben," a March movement of almost rowdy exuberance. From this it must not be inferred that the music is not that of a masterhand: its extreme effectiveness was made everywhere evident by Mr. Mitropoulos, who seemingly interprets all composers sympathetically. . . . The musical climax of last evening's concert happened, however, to be the part repeated from the concerts of last Friday and Saturday, Mr. Mitropoulos' arrangements for string orchestra of the excerpts from Purcell's "Dido and Aeneas" and of Beethoven's C-sharp minor quartet. Again the performances were something to be believed only by those who heard.

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Cassado, Casadeus to Play Here;

Gaspard Cassado, Spanish 'cellist, who will be the soloist with the Boston Symphony Orchestra at its concert tomorrow evening at Symphony Hall under Dimitri Mitropoulos, guest conductor.

Cassado at Symphony

Boston Debut of Spanish 'Cellist with Dimitri Mitropoulos Conducting

Jan 18

By Moses Smith

In his fourth appearance with the Boston Symphony Orchestra in five days, Dimitri Mitropoulos presented last night in Symphony Hall a program the first half of which had been played at the three concerts last week—the "Prelude and Final Air of Dido from Purcell's "Dido and Aeneas" and the Beethoven String Quartet in C-sharp minor. In both cases, it will be recalled, the music was arranged for string orchestra by the conductor. To end the program the conductor found place for the Second Suite from Casella's opera, "La Donna Serpente," which was cut out of the program of the week-end. The other number was Schumann's 'Cello Concerto, with the distinguished Spanish 'cellist, Gaspar Cassado, making his Boston debut in the solo part. The planned repetition of Castagnone's "Preludio Giocoso" was passed by. As it was the concert was a long one, requiring more than two hours.

Mr. Mitropoulos is evidently not disturbed by the passing of time when he is making music. Nor is the audience, when the performance is as arresting, stimulating and intense as it was last night under the Greek conductor's direction. If there were any doubts about the quality of the visitor after his two weeks of concerts last season they must have been dispelled during the last few days. Here is unquestionably a musician and executant of the first class.

One need not have been in perfect agreement with every nuance demanded of the musicians by the conductor last night to realize how superlatively able a musician and fine, conscientious an artist he is. On the basis of his conducting here last year we have already credited him with an extraordinary memory and a dynamic, flexible—if unorthodox—conducting technic. We had also noted his intensity of musical feeling, transferred somehow to the musicians before him. But the playing by the orchestra's entire string section of the Beethoven Quartet remained—after two hearings—something of a miracle. It was incredible how the conductor's conception of the music—almost as grand as the music itself—could be imparted to an orchestra in the relatively brief time available for rehearsals. The same comment, less emphatically, of course, may be made with regard to the performance of the poignant music of Purcell. Never—or so it seemed last night—have the Bostonian strings sounded more beautifully.

The adaptability of the musicianship of Mr. Mitropoulos was strikingly apparent during the playing of the Schumann Concerto. Here was a model accompaniment, with conductor and soloist in perfect accord on the principal essential—that Schumann be given voice. Mr. Mitropoulos was no more faithful in his concern for careful ensemble than was the soloist, an exceptionably conscientious virtuoso, who kept his eyes fixed on the conductor much of the time. Mr. Cassado was also a somewhat nervous soloist, making no secret of his desire that he and the conductor be in constant agreement as to tempo and dynamics. But the performance, far from suffering, gained in quality.

The version of the Concerto that we heard last night was, as might have been expected, Latin rather than Teutonic. What it lacked in breadth it contained in precision, refinement and suave lyricism. For those are the qualities that characterize Mr. Cassado's expert, distinguished playing. And Mr. Mitropoulos can evidently summon such qualities as the need arises. The 'cellist was demonstratively applauded at the end; but he eagerly insisted on sharing the applause with conductor and orchestra.

Casella's Suite turned out to be music of the theater—and rather obvious music. Perhaps subtlety is out of place in the opera house, the more so when it is a question of Italian opera. The second (slow) movement, which is the Prelude to the third act of the opera, had, it is true, a sort of Respighian lyricism. But the first and third, especially the latter, drew upon all the resources of a modern orchestra to achieve an almost ear-splitting brilliance.

NEWS OF THE WORLD OF MUSIC

Post Jan. 17/37

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Globe 17/37

~~MUSIC AND MUSICIANS~~

Thoughts on a Symphonic Pilgrimage

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Her. Jan. 19/37

MUSIC

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

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A second performance of Beethoven's C sharp minor Quarter, as performed by the strings of the Boston Symphony and conducted by Mr. Mitropoulos, served to prove the validity of this experiment. Beethoven was one of those creative artists who was never content to stand on his achievements. He was continually reaching out in new directions and exploring new paths. It is for this reason that so many commentators have observed that the last piano works and the last quartets try, as it were, to burst the confines of the instrumental medium for which they were actually designed. The boring passages in the andante and variations are not banished by the orchestral version, which is nevertheless so close to the strict score of the quartet. But the work as a whole does triumphantly emerge and can, for once, be heard by more than the chamber music public.

Purcell's lovely music has been treated with the utmost dignity by Mr. Mitropoulos in the arrangement for string orchestra. The moving pathos of this music shows what a remarkable composer Purcell was and does suggest that more of his music might be given. Schumann's 'Cello Concerto is also beautiful music and one of the finest works in this particular form. Unfortunately, Mr. Cassado chose to play the solo part in so mannered and extravagant a style that the proper effect of the music was spoiled for us. Mr. Cassado's technique is no doubt exceptional; but his want of taste in the arrangements that he has made of Mozart's Horn Concerto and Weber's Clarinet Concerto was also carried over last night into his interpretation of Schumann's music.

Casella's Suite from his opera, "La Donna Serpente," has been highly praised in Paris, where it was performed in 1933. The opera has also received interesting comment; but, since our only operatic organization never can put on the modern European operas that have been commended, there is small chance that we shall hear it in its original form for some time. This is a pity, for Casella is an amazingly adroit composer. He never writes ineffectively or boringly. The more soulful among music-lovers may regret this accomplishment, but some of us will welcome it heartily in a less exalted spirit. The music is splendidly scored for a large orchestra and is thoroughly operatic. The march at the end, in the modern idiom, has as much to recommend it from a popular point of view as Verdi's march from "Aida." It may be averred that the latter is hackneyed; but it was certainly the work of a thoroughly skilled composer. Mr. Casella's music has this virtue, too. He has written a brilliant suite, with the slow prelude to act 3 as contrast; and we may be glad of the opportunity to hear it. The orchestra, under Mr. Mitropoulous, gave excellent performances of every number on this program.

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d New Films

ERALD, SUNDAY, JA

to Play Here;

17/37

Gaspard Cassado, Spanish 'cellist, who will be the soloist with the Boston Symphony Orchestra at its concert tomorrow evening at Symphony Hall under Dimitri Mitropoulos, guest conductor.

Cassado at Symphony

Boston Debut of Spanish 'Cellist with Dimitri Mitropoulos Conducting

Jan. Her. 19

By Moses Smith

In his fourth appearance with the Boston Symphony Orchestra in five days, Dimitri Mitropoulos presented last night in Symphony Hall a program the first half of which had been played at the three concerts last week—the Prelude and Final Air of Dido from Purcell's "Dido and Aeneas" and the Beethoven String Quartet in C-sharp minor. In both cases, it will be recalled, the music was arranged for string orchestra by the conductor. To end the program the conductor found place for the Second Suite from Casella's opera, "La Donna Serpente," which was cut out of the program of the week-end. The other number was Schumann's 'Cello Concerto, with the distinguished Spanish 'cellist, Gaspar Cassado, making his Boston debut in the solo part. The planned repetition of Castagnone's "Preludio Giocoso" was passed by. As it was the concert was a long one, requiring more than two hours.

Mr. Mitropoulos is evidently not disturbed by the passing of time when he is making music. Nor is the audience, when the performance is as arresting, stimulating and intense as it was last night under the Greek conductor's direction. If there were any doubts about the quality of the visitor after his two weeks of concerts last season they must have been dispelled during the last few days. Here is unquestionably a musician and executant of the first class.

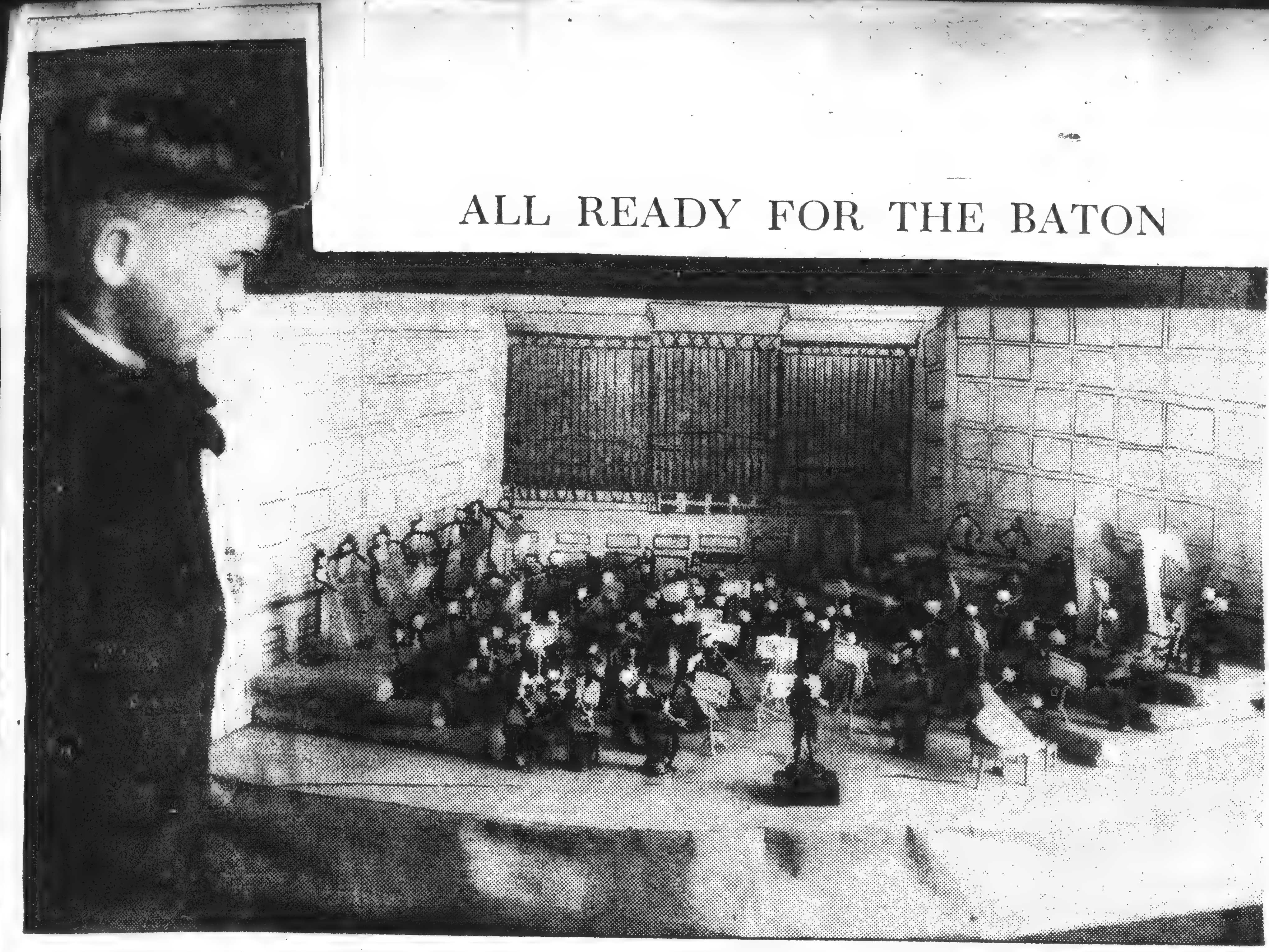
One need not have been in perfect agreement with every nuance demanded of the musicians by the conductor last night to realize how superlatively able a musician and fine, conscientious an artist he is. On the basis of his conducting here last year we have already credited him with an extraordinary memory and a dynamic, flexible—if unorthodox—conducting technic. We had also noted his intensity of musical feeling, transferred somehow to the musicians before him. But the playing by the orchestra's entire string section of the Beethoven Quartet remained—after two hearings—something of a miracle. It was incredible how the conductor's conception of the music—almost as grand as the music itself—could be imparted to an orchestra in the relatively brief time available for rehearsals. The same comment, less emphatically, of course, may be made with regard to the performance of the poignant music of Purcell. Never—or so it seemed last night—have the Bostonian strings sounded more beautifully.

The adaptability of the musicianship of Mr. Mitropoulos was strikingly apparent during the playing of the Schumann Concerto. Here was a model accompaniment, with conductor and soloist in perfect accord on the principal essential—that Schumann be given voice. Mr. Mitropoulos was no more faithful in his concern for careful ensemble than was the soloist, an exceptionably conscientious virtuoso, who kept his eyes fixed on the conductor much of the time. Mr. Cassado was also a somewhat nervous soloist, making no secret of his desire that he and the conductor be in constant agreement as to tempo and dynamics. But the performance, far from suffering, gained in quality.

The version of the Concerto that we heard last night was, as might have been expected, Latin rather than Teutonic. What it lacked in breadth it contained in precision, refinement and suave lyricism. For those are the qualities that characterize Mr. Cassado's expert, distinguished playing. And Mr. Mitropoulos can evidently summon such qualities as the need arises. The 'cellist was demonstratively applauded at the end; but he eagerly insisted on sharing the applause with conductor and orchestra.

Casella's Suite turned out to be music of the theater—and rather obvious music. Perhaps subtlety is out of place in the opera house, the more so when it is a question of Italian opera. The second (slow) movement, which is the Prelude to the third act of the opera, had, it is true, a sort of Respighian lyricism. But the first and third, especially the latter, drew upon all the resources of a modern orchestra to achieve an almost ear-splitting brilliance.

ALL READY FOR THE BATON



Vincent Revelli, a 6A pupil at Laurel Hill school, stands beside the miniature Boston Symphony orchestra, which his class and another 6A group constructed with pipe cleaners and wooden beads as part of a music project. There are 108 pieces in the orchestra.

Music Notes

Jascha Heifetz will be the soloist with the Boston Symphony Orchestra when Dr. Koussevitzky returns from his mid-season vacation (spent in Florida) to take charge of the concerts of Friday afternoon and Saturday evening, Jan. 29 and 30. He will play the Mendelssohn Concerto, not the Beethoven Concerto, as announced before the season began. The rest of the program will consist of an Entr'acte from Taneiev's Opera, "Oresteia," the Third Symphony of Brahms and the Dance of the Seven Veils from "Salome" by Strauss.

And this seems as good a time as another to report, on the basis of private word received some time ago, that the Sessions Violin Concerto will not be played this season after all. The work has been tentatively on and off the local symphonic repertory many times, but it seems to be pursued by an evil spirit. At any rate, the story goes that Albert Spalding, who was to have been the soloist in the first performance here, returned the work to Sessions.

It is also pertinent to convey the information that the Shaporin Symphony for voices and orchestra has arrived at the stage where preparation of the vocal parts has been begun by the Cecilia Society under Arthur Fiedler. The American premiere of the Soviet composer's work was announced for last season, it will be recalled, but it had to be postponed.

Pupils Create "Pipe-Cleaner Symphony"

Musicians, Instruments and Settings True in Detail

If musicians of the Boston Symphony Orchestra would like to see themselves as school boys and girls interested in music imagine them, they should visit Laurel Hill avenue school in Providence.

As a part of the school term project in music, two 6A groups in Miss Louise E. Furlong's room have constructed with pipe cleaners and wooden beads a 108-piece orchestra, musicians and instruments. The little men and their instruments, all accurate in detail and in three dimensions, are set on a platform against a painted background which pictures the pipe organ usually seen in photographs of the Boston Symphony.

Before starting on its project the class wrote to several symphony orchestras in the country, asking for data and photographs. The Boston Symphony responded first.

The boys and girls have adhered faithfully to the photograph in every detail. All the tiny musicians are in their proper places.

Piano Sole Exception

The only instrument not made by the young craftsmen is the piano. One boy started a piano but illness and absence interfered with its completion. Pipe cleaners are used for the arms and legs of the musicians; round wooden beads are their heads. Bass violinists, the drummer, the conductor, those who stand, are supported by bodies of elliptical wooden beads. Spools serve as seats for the others.

The instruments are made of tiny pieces of wood, painted. Vincent Revelli was in charge of this part of the work.

The entire list is present for full orchestra, including two harps, chimes, zylophone, bass and kettle drums, organ and celesta. Each musician or pair of musicians has his music stand, on which is a little piece of music, cunningly inscribed with notes. The instruments are made of tiny pieces of wood, painted. Toothpicks make the bows which are in place on the strings of some instruments.

True to Detail

The orchestra platform is mounted on a curved piece of beaver board, 46 inches long, 27 across and 22 inches high. This is placed on top of several piles of old encyclopedias hidden beneath brown paper, on a table in the corner of the room. A list of the orchestra personnel was followed in making and seating the toy musicians.

These two groups of 6-A pupils know exactly what a bassoon looks like, and how double basses differ from 'cellos and recognize readily the various members of the various families of a symphony orchestra.

At the start of an activity program, it is customary in many schools, Laurel Hill among the number, to state, on wall charts, in large letters, "What we plan to do" and "What we want to know." These two groups have expressed their two purposes by using music notes in the treble clef in conjunction with printed letters.

For instance, among other things, they planned "to learn stories about musicians" and "to listen to one symphony program a week." These sentences may be read by visitors to the room who understand the music scale, from notes interspersed with letters.

Children Also Hear and Discuss Symphonic Programs

Hear Symphony Programs

The class has listened to symphony programs with growing interest through the term. Once a week over the school radio they hear the Damrosch program. Usually they listen to another at home. A large number of both groups went to the Providence Symphony concert for children sponsored by the Parents' League and the Rhode Island State Congress of Parents and Teachers. A small group accompanied Miss Furlong to a Boston Symphony concert.

The children have done considerable research on the lives of great musicians and composers and on the growth of musical instruments. With a collective set of eyes open for anything that concerned symphonic music, the class has garnered such interesting pictures and stories as the following: $27,500 worth of fiddle; Mr. Spaulding and his Stradivarius; master craftsmen of various instruments; pictures and their own drawings of harpsichord, clavichord and virginal to show the evolution of the piano; similar stories and pictures on the evolution of the woodwinds; and pictures of many famous conductors and composers of orchestra music.

Raymond Medici has modeled in plastacene four members of the string group. Many of the pupils have made folders in covers of their own design, which contain stories that tie up with the project. Spelling, literature and reading have benefited greatly, Miss Furlong feels, by this musical activity of these boys and girls.

TOLEDO, O.
NEWS-BEE

Musicians Get $1750 NBC Award

NBC Music Guild Awards totaling $1750 for new and original chamber music works by American composers will be announced by Lenox R. Lohr, president of NBC, in a special broadcast over the NBC-Red Network New Years Day, from 1:30 to 3:00 p. m. During the program the prize-winning works will be given their world premiere.

Frederick Stock, conductor of the Chicago Symphony Orchestra; Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Harold Bauer, eminent concert pianist; Georges Barrere, flute virtuoso and noted chamber music artist; Adolfo Betti, first violinist of the former Flonzaley String Quartet; Oliver Strunk, chief of the Music Division of the Library of Congress, and Frank Black, general music director of the National Broadcasting Co., comprised the jury of experts who decided the awards.

After the NBC Music Guild announced the offer of these awards in a broadcast Sept. 3, 1935, more than 1700 American composers registered as entrants. After returning the many manuscripts which did not completely meet the terms and conditions announced, 286 compositions had qualified by Feb. 29, 1936, when this contest was announced to close.

The composer of the work receiving the highest rating by the seven judges will receive $1000, the second and third $500 and $250, respectively. The three prize-winning works will be played during the special New Years Day NBC Music Guild program by the Gordon String Quartet, the Musical Art String Quartet plus such additional artists as these scores may require.

CINCINNATI, OHIO
TIMES-STAR

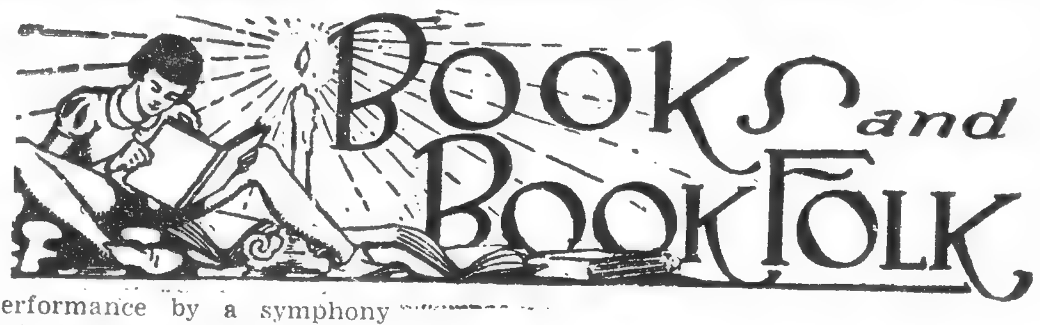
JAN 6 - 1937

Boston Symphony

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in one of its regular subscription concerts at Carnegie Hall, New York, which will be broadcast, Thursday at 8:45 p. m., over WCKY and the NBC Blue network. The first performance in New York of Alfredo Casella's revision of Clementi's Symphony in D will be given during the concert. Foote's Suite in E Major for String Orchestra, Opus 63, also has been programmed.

1/16 & 17/37 Portland, Me., Evening Express and State Edition of Sunday Telegram. (O.J.Magee, lit. ed.)

TELEPHONE DIAL 2-1911



BOOKS and BOOKFOLK

Any performance by a symphony orchestra must be judged by its ensemble effect and it is a fact that any orchestra can be only as good as its individual players. This is true of any orchestral group and is just as true of the great Boston Symphony Orchestra as of lesser organizations. The listener, hearing the orchestra execute some great composition, is conscious perhaps only of the artistry of the whole, but realizes the superb musicianship that must be that of the individual members. It is for this purpose, to make the individual members known to the public, that Gerome Brush, a well-known artist, has compiled a book on the Boston Symphony Orchestra, which does just this thing. (The Merrymount Press).

By means of a series of charcoal drawings, full-page size, Brush has succeeded in catching the individual players with their instruments, in informal pose, and on the facing page has written a thumbnail sketch of the player, thus "humanizing" the orchestra.

An appreciation has been written by Edward Weeks of the Atlantic Monthly in which he tells of the organization of the Boston Symphony Orchestra in 1881 with 70 members, contrasting it with the perfect orchestra of today with its 109 members. The foreword is by Brush. To get the proper atmosphere for his drawings, the artist did his sketches in the tuning room, each musician playing his instrument in order to banish self-consciousness. The first sketch is of Serge Koussevitzky, the conductor, and then follow the other members of the orchestra in alphabetical order.

It is a book written for the layman, rather than for the musician. It can be read in less than a hour, but will furnish enjoyment just so long as the Boston Symphony Orchestra retains its organization.

Greta Kerr.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Not often do the Symphony's Monday evening audience have the same opportunity as last night to hear both a significant work, new to Boston, and a first appearance before local audiences of a much heralded soloist. Both, however, were not simultaneous. The work was the Second Suite from Alfredo Casella's "La Donna Serpente"; the soloist was the eminent Spanish 'cellist, Gaspar Cassado, who was heard in the solo part of Schumann's concerto in A minor, op 129. Not least in interest was Dimitri Mitropoulos as guest conductor.

The evening's first half comprised two works, repeated from Mr Mitropoulos' week-end concerts—his own arrangement for string orchestra of the Prelude and Final Air of Dido from Henry Purcell's "Dido and Aeneas" and Beethoven's C-sharp minor Quartet, op 131. As in their previous performances, both fell with peculiar beauty and effectiveness upon the ear. One was struck with the variety of string tone Mr Mitropoulos is able to command, and with the sonority so much in excess of that usually expected from a string orchestra.

It was a little unfortunate for Mr Cassado, as soloist, that his music should seem the thinnest of the evening. Composing for a richly expressive instrument, one would have expected to find Schumann in a comparable mood. The result, disappointingly, is a concerto neither characteristic of the composer or particularly suited to the display of the solo instrument's possibilities. Mr Cassado is obviously an able cellist, and, in addition, a thorough musician, who knows exactly (too well, possibly, for the comfort of a conductor) what he wishes to do. His impetuous, robust style were appropriate to Schumann's measures, though in climaxes he was prone to exceed the agreeable tonal limitations of his instrument. It seemed that on the two lower strings, his tone tended to smallness, and one often felt that he might have achieved more compelling interpretative effects if he had actually transmitted to his music the vehemently romantic gestures with which he played.

The Casella Suite is of three parts: Sinfonia, which, in the opera, comes between the prologue and first act; the prelude to the third act, and a battle scene and a triumphal finale. Throughout, it is intensely interesting music, compelling keenest attention. Refreshingly, it harks to no particular operatic traditions, with repetitive motifs and set formulae. Only occasionally, in the allegro measures of the first movement, does one catch his half ironical use of the buffa style of an earlier day. This is mercurial music: when the mood changes, what has gone before swiftly disappears, never to be heard again. The last movement is colored by incredibly brilliant and original orchestration.

YOUNGSTOWN, O.
VINDICATOR

JA 7 - 193

Three Major Programs On KDKA This Evening

Music, Discussion and Jubilee Dinner on NBC-Blue Networks

KDKA and the NBC-Blue network will carry three programs of interest this evening. The first, from 8:45 until 9:30, will feature music by the Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting.

Adolph Zukor

The second, for an hour beginning at 9:30, will be the "America's Town Meeting," which has been off the air during the holidays. During this program three notable speakers will discuss an amendment proposal providing a constitutional limit making the presidential office a single six-year term.

The third, from 11:45 p. m. until 12:45 a. m., will be the radio broadcast of Adolph Zukor's silver jubilee dinner. Leopold Stokowski will conduct the orchestra and entertainers and sketches will be featured. The program will come from Hollywood.

BEE

JAN 7 - 1937

The bill of fare for the music lover is a real treat as is evidenced by the following names seen in a glance at a page in the Sunday paper: Philharmonic Orchestra, Lily Pons, Bauer, Hoffman, the Russian Trio, Heifetz, Philadelphia Orchestra, Boston Symphony, Spalding, Chorus Schola Cantorum, then of course the Metropolitan Opera, to name familiar names among many newcomers. Collections of the Russian nobility can be seen at the Hammer Galleries, Malvina Hoffman's statues at Grand Central Galleries and enough others to keep one busy for weeks if art is the interest.

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LAWRENCE, MASS.
EAGLE

JAN 9 - 1937

BOSTON, Jan. 8 (AP) — Dimitri Mitropoulos. Athenian conductor, arriced here today to be guest conductor of the Boston symphony orchestra for the next two weeks, during the mid-winter vacation of Dr. Serge Koussevitzky. He was guest conductor of the orchestra a year ago also, becoming the first Greek to direct an American symphonic orchestra. He will begin rehearsals Monday, particularly of his new arrangements for a familiar air from Purcell's "Dido and Aeneas," and Beetthoven's string quartet in C-sharp minor.

OAKLAND, CAL.
TRIBUNE

JAN 10 1937

MUSIC NOTES

A new piano concerto by Leo Sowerby (Second, in E Major) was given its premiere performance recently by the Boston Orchestra, Koussevitsky conducting. The reviewer said of it, "Sowerby writes here from the heart (which is still unfashionable) and he writes tunes that can be whistled (which is almost more unfashionable). The piano is here treated principally as an instrument of song."

HOLYOKE, MASS.
Transcript Telegram

JAN 13 1937

Boston music critics hint that the Boston Symphony Orcehstra may be invited to make a transcontinental tour under the direction of its conductor, Dr. Serge Koussevitzky. Efforts were made to arrange such a tour with the New York Philharmonic-Symphony under the baton of a returned Arturo Toscanini but the Italian maestro had previous engagements. The tour would have followed the general lines of the one made by the Philadelphia Orchestra and Leopold Stokowski last year.

ST. LOUIS, MO.
GLOBE-DEMOCRAT

JAN 9 - 1937

THE Boston Symphony recently played "Epitaph," a new composition by Vladimir Dukelski. Dukelski is Vernon Duke, who wrote most of the music for "The Show Is On." . . . Theatrical press agents, most of whom never completed their grammar-school courses, are being invited by the University of Pennsylvania faculty to help map out theatrical courses for the young ladies there. . . . One of Broadway's famous and much-imitated dancers is destitute now. Only one season ago he was headlined in the very cafes he visits these nights borrowing half-dollars to sustain him from day to day.

TOPEKA, KAN.
CAPITAL

10 1937

"The Man with the Baton."

"The Man with the Baton" by David Ewen (Crowell) is the story of "Conductors and Their Orchestras" with an introduction by Serge Koussevitzky. More than 200 great conductors of yesterday and today are briefly sketched. He traces the history of all the leading symphony orchestras in America and Europe, as well as the development of conducting, and offers a keen analysis of what constitutes a good conductor. Too there are frequent illustrations. It is a fascinating volume of real informative worth.

CHICAGO, ILL.
TRIBUNE

937

The 70th birthday of Jean Sibelius in 1935 occasioned world-wide festivities in honor of the distinguished Finnish composer. Both at that time and on numerous other occasions his works have been played before enthusiastic audiences throughout the western world. In this testimony of esteem Chicago has been backward. Three of his seven symphonies have never been publicly presented here. The symphonic poems "Tapiola" and "Pohjola's Daughter" elicited cheers when Serge Koussevitzky conducted them in Boston.

EVANSTON, ILL.
NEWS INDEX

JAN 14 1937

"Boston Symphony Orchestra" by Gerome Brush. 1936 (Privately printed for the orchestra) Boston. $1.50.

The graphic record of each of the members of the Boston Symphony orchestra is contained in this recent volume of charcoal drawings by Mr. Brush, whose career as a creative artist is entirely unknown in this part of the country.

Accompanying each drawing is a brief biographical notation on the musician which has good reference value. The portraits are nothing more than sketches and show little beyond the general facial appearance of the members of the group and the instrument each plays.

Mr. Brush has attempted to give enough information about each player in the written descriptions to supplement the serious, preoccupied attitudes of the drawings. This would make a useful accompanying volume to either a set of records by the famous Boston Symphony orchestra or to a copy of the Boston Symphony notes which have also been published recently.

KARL GASSLANDER

PORTLAND, ORE.
NEWS-TELEGRAM

JAN 8 - 1937

NEW BOOK WILL BE PUBLISHED

Mass of New Material to Be Included in "Beloved Friend;" Plan Contest

A mass of new material, important as musical history and as personal revelation, will be published for the first time on Feb. 1 in the book, "Beloved Friend," the story of Tchaikowsky and Nadejda von Meck, by Catherine Drinker Bowen and Barbara von Meck.

The strange romance between the Russian composer and his wealthy patroness, with whom he corresponded passionately for 14 years, but whom he never met, is a puzzling and fascinating tale, curious even in the annals of genius. From 1876 until 1890 letters flew back and forth between Tchaikowsky and Mme. von Meck, then ceased with an abruptness which biographers have never been able to explain.

Aware of the interest the book will have to the lay readers as well as to the music lover, the publishers of "Beloved Friend," Random House, Inc., are sponsoring a contest for the best letters of not more than 300 words on any one of the following three questions:

1. What is the psychological explanation of Mme. von Meck's abrupt ending of her romantic relations with Tchaikowsky, and is there any clue to her decision in the revelation given as to her personality?
2. Was Mme. von Meck's infatuation solely with Tchaikowsky's music, as she thought, or was she really in love with him, in spite of the fact that she was careful never to speak of him or meet him?
3. Did Mme. von Meck's patronage of Tchaikowsky have, on the whole, a beneficial or a harmful effect upon the quality of his music?

All entries must be submitted by April 15, 1937, and should be addressed to contest department, Random House, Inc., 20 E. 57th st., New York, N. Y. The committee of judges consists of four distinguished figures in the musical world: Jascha Heifetz, John Barbirolli, Lawrence Gilman and Deems Taylor, and Robert K. Haas, vice-president of Random House.

The first prize for the best letter on any of the three subjects will be a Steinway grand piano. The second prize will be the recordings of Tchaikowsky's Fourth Symphony, under the direction of Serge Koussevitzky; his Fifth Symphony, under the direction of Leopold Stokowski; his Sixth "Pathetique" Symphony, under the baton of Eugene Ormandy; the "Andante Cantabile," played by the Minneapolis symphony orchestra under Eugene Ormandy, and the "Nutcracker Suite," played by the Philadelphia orchestra under Leopold Stokowski.

The third prize will be the recordings of the Tchaikowsky Violin Concerto, played by Mischa Elman, and of the Piano Concerto No. 1 in B-flat minor, with Arthur Rubinstein as soloist and John Barbirolli as conductor.

In addition to being eligible for any of the three main awards, accredited students in high schools, colleges, preparatory schools or registered music schools in the United States may compete for an extra student's prize.

This prize will consist of a collection of pocket scores of Tchaikowski's nine best known works, besides the complete vocal score of "Eugene Onegin." To be eligible for this extra prize, contestants should give on their entries, in addition to their own names, the name of the school in which they are registered.

WASHINGTON, D. C.
HERALD

JAN 14 1937

Dimitri Mitropoulos conducts the **Boston Symphony Orchestra** in two of his arrangements of classical compositions at 8 p. m.—WMAL . . . He is **Athens' Conservatory** of Music head. **Program:** Prelude and Final Air of Dido, "When I Am Laid in Earth" from "Dido and Aeneas," by Purcell; Beethoven's String Quartet in C Sharp Minor Opus 131.

MINNEAPOLIS, MINN.
JOURNAL

JAN 10 1937

Will Play Here This Week

SERGEI RACHMANINOFF, Russian composer-pianist (inset), will appear as soloist with the Minneapolis Symphony orchestra Friday night, playing his own C minor piano concerto with Leon Barzin as guest conductor. Erica Morini, Austrian violinist, will appear in recital on the University Artists course at Northrop auditorium Wednesday night.

This Week Will Outline Last as Attraction for Minneapolis Music Lovers

By VICTOR NILSSON

Music was quite attractive last week with three symphony programs by the Minneapolis Symphony Orchestra. Yet the present will be even more interesting and active. Leon Barzin will hold forth in his highly appreciated engagement as guest conductor of the orchestra with Georges Grisez as soloist in today's popular symphony concert. Friday night Sergei Rachmaninoff, the giant Russian composer and pianist, will be the symphony soloist to appear in his own most beloved work, the C minor piano concerto.

There will be two fascinating violin recitals to attract the attention of music lovers in the Twin Cities and throughout this section of the country. Erica Morini, the Austrian violinist, known here from the days when she appeared as a youthful prodigy, will appear in the University of Minnesota artists course at Northrop auditorium Wednesday night, while the Schubert Club on Thursday night will present Georges Enesco, the Rumanian composer, conductor and violinist, in his first Twin City appearance in a violin recital at People's church in St. Paul.

Second of 'Super' Programs

Thursday Musical will resume its concert activities for the new year at the Alvin theater when Lota Mundy, violinist; Frances Kelly, pianist, and Grace Bronson Kuechle, soprano, will be the recitalists.

The second of the series of "super" Sunday afternoon programs arranged by Leo Barzin, the guest conductor, will see Georges Grisez featured as soloist today while next Sunday Frank Miller will be soloist and a combined chorus of voices from the St. Catherine and St. Thomas College will be heard.

Will Play Debussy Work

For the last of the Sunday concerts that will be conducted by Mr. Barzin, he is preparing a surprise that will bring not only a local soloist, but a nationally known figure to the Sunday afternoon concert stage. The special arrangement made for the choral group is in recognition of the one hundredth anniversary of the founding of St. Catherine's.

For today Mr. Grisez will be featured in the beautiful but difficult "Rhapsody for Clarinet," by Debussy. Mr. Grisez will have one great advantage over the harp and flute combination of last Sunday when a classical composition could not favor their instruments of a modern development which was not dreamed of in Mozart's day. There is considerable historical interest devoted to such a composition as Debussy's also because Mr. Grisez was the featured soloist when the Boston Symphony orchestra presented this number in a clarinet and piano version in order to introduce it to America in 1911, a short time after it had been composed. Mr. Grisez also played it in 1927. It calls for all the skill of a clarinet artist as Debussy wrote without consideration for mere technicalities. The rhapsody calls for divided strings and flutes and also for solos by violin, viola and cello, all muted.

Another fature of today's concert will be the first performance in this city of Lully's "String Concerto," arranged by Weingartner. After the Debussy number will follow a group of ballet numbers and the Hungarian march from "Damnation of Faust," Berlioz, while the ever welcome Dvorak "Symphony from a New World," will be brought on for its twenty-fifth performance by the Minneapolis orchestra in its home city.

Rumanian Violinist To Play Thursday

The Schubert Club of St. Paul will present Georges Enesco, Rumanian violinist, with Sanford Schluessel at the piano, in the third of the evening-concert series at the People's church Thursday at 8:15 o'clock.

Georges Enesco, composer-violinist-conductor, is frequently referred to as the master musician. His latest work is the opera, "Oedipus Rex," which was produced at the Paris Opera last year, when it created world comment.

During Mr. Enesco's eight weeks' visit to this country he will be one of the guest conductors of the Philharmonic orchestra in New York, and will appear as both soloist and conductor with the Detroit, Cleveland, Pittsburgh and Toronto orchestras, besides giving many violin recitals.

PROVIDENCE, R. I.
BULLETIN

37

Dimitri Mitropoulos, young Grecian conductor, will direct the Boston Symphony Orchestra in two of his own arrangements of classical compositions at 8 p. m. over WEAN-WBZ. Mitropoulos, who has conducted world-famous symphony orchestras in Berlin, Paris, Russia and Italy, will feature his own arrangement of the Prelude and Final Air of Dido, "When I Am Laid in Earth," from the opera, "Dido and Aeneas," by Purcell. Beethoven's String Quartet in C-Sharp Minor, Opus 131, arranged for string orchestra, will complete the broadcast.

WATERBURY, CONN.
REPUBLICAN

JAN 14 1937

Boston Symphony

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HAVERHILL, MASS.
GAZETTE

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A famous mixed chorus, this Cecilia society has the distinction of having sung in many important works with the Boston Symphony in Boston, Providence and New York. These singers volunteer their services. The music performed is drawn chiefly from leading contemporary composers of all nations. A symphony for orchestra with chorus, by the Russian composer Tschaporin, will be prepared. The society is non-sectarian. It rehearses each Wednesday from 7:30 to 9 in the parish house of Arlington Street church, under the conductorship of Arthur Fiedler, of the Boston Symphony orchestra.

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E. B. F.

NEW BEDFORD, MASS.
STANDARD-TIMES

JAN 13 1937

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"American audiences today? Ah, they are more appreciative of an artist's work. Musically, they have progressed tremendously. I have seen an enormous change."

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BULLETIN

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NEW YORKER
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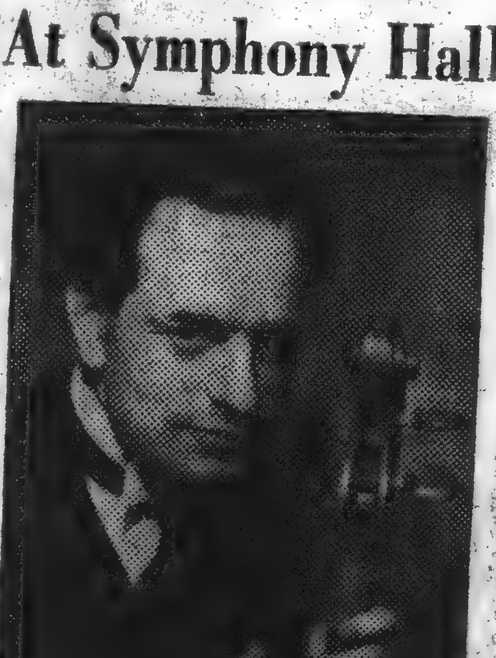

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MONROE, LA.
NEWS STAR

13

JAN 15 1937

BAUER GAVE UP VIOLIN STUDY

Noted Musician Changed To Piano At Age Of Thirty

Those familiar with the life of Harold Bauer, celebrated pianist, who will give a concert at the Ouachita Parish High school auditorium Tuesday, January 19, under the sponsorship of the Fine Arts club, declare he started his career with a formidable handicap. At the age of 30, he abandoned the violin for the instrument that has since made him famous.

Handicaps, however, had no place in the credo of this artist. When Paderewski, who had heard Mr. Bauer play the piano, persuaded him to think seriously of this instrument as a medium of self-expression, he applied himself to the task with such complete singleness of purpose that within three years he made his debut with the Berlin Philharmonic society, playing a Beethoven and a Saint-Saens concerto and the Liszt Hungarian Fantasy.

Today, he ranks among the few who have attained the Olympian heights of art—"a poet and a lyric rhapsodist," as Lawrence Gilman of the New York Herald-Tribune has so aptly described him.

Mr. Bauer made his American debut in 1901 as soloist with the Boston Symphony orchestra. Since then, he has appeared with every orchestra of note in this country and Europe, and his name alone is sufficient to conjure to the minds of thousands of music-lovers throughout the length and breadth of the land memories of his unforgettable art.

Of English parentage and born in England, Mr. Bauer has since identified himself with the musical life of this country, and has become an American citizen, merging his interests thoroughly with those of his adopted country.

As founder and continuous president of the Beethoven association of New York, an organization which he formed in 1918, he has given generously of his services in helping to further the appreciation of musical art and the fellowship of musicians in this country.

NEWS

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NEW YORK, N. Y.
WORLD-TELEGRAM

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Stravinsky Gives First Performance

Directs Philharmonic Symphony Concert in Carnegie Hall.

By PITTS SANBORN.

First of the guest composer-conductors promised for this winter by the Philharmonic-Symphony Society, Igor Stravinsky directed last evening's concert of the Society in Carnegie Hall to the apparent satisfaction of a very large audience. Associated with him as soloist was the young American pianist, Beveridge Webster.

Mr. Stravinsky in his autobiography has been explicit about his admiration for Weber, a "prince of composers." Accordingly it was natural to find music by Weber heading the program (since this year Mr. Stravinsky's programs are not limited to his own works).

But what music? The overture and a march from incidental numbers that Weber as a young man composed for Schiller's play "Turandot" (derived from a play by Carol Gozzi), concerning that same ruthless Chinese princess of whom the world was forcibly reminded a few years ago by Puccini's posthumous opera.

* * *

Used Chinese Melody.

Weber, we are informed, employed for this score a Chinese melody that he had found in Rousseau's Dictionary of Music. Thus there is a faintly exotic tinge (which may have seemed less faint in the early years of the nineteenth century) to the overture and march, neither of which had figured on a program of the Society before. Indeed, their very existence must have been unsuspected by the great majority of those present.

These flutings and jinglings disposed of, a rarely performed concerto in G major for piano and orchestra (K. 453) by Mozart, brought Mr. Webster into the picture. This concerto proved to be quite worthy of Mozart's fame, including as it does one of the loveliest of his andantes.

Mr. Webster played his part in the performance with due continence and a proper shunning of even a hint of sentimentality. But he need not have been quite so cambric-tea about it all or quite so persistently staccato in his mildness.

His real metal emerged in Mr. Stravinsky's own Capriccio for Piano and Orchestra, where his executive contribution was quite masterly. This piece, completed in 1929, was another "first time by the Society," though the Boston Symphony Orchestra had offered it in Carnegie Hall nearly seven years before. It is an engrossing work in its prestidigitatorial play with instrumental timbres and pulsing, diversified rhythms; its purposeful allusions even unto Chopin and Liszt.

Second Part All Stravinsky.

The second and last section of the program was given over entirely to compositions by Mr. Stravinsky, his orchestral fantasy of pin-wheels, Roman candles, sky-rockets, and all the rest, simply entitled "Fireworks," preceding the Capricco and the concert suite from "Petrouchka" following it.

Mr. Stravinsky, short, slim, professorial, unassuming yet authority incarnate, was cordially received. While conducting he showed a refreshing comradeship with the wide-open score.

BANGOR, ME.
COMMERCIAL

JAN 16 1937

REAL PEOPLE

BOSTON SYMPHONY ORCHESTRA. Gerome Brush. 920.B83Sb.

Strikingly fine crayon drawings of each member of the Boston Symphony Orchestra with brief paragraphs of biographical data.

NEW YORK, N. Y.
SUN

JAN 16 1937

The Boston Symphony Orchestra, with Jascha Heifetz as soloist, will give a concert for the benefit of its Pension Fund for the first time in New York on Wednesday evening, February 10, in Carnegie Hall. Serge Koussevitzky announces the following program for the occasion: Mendelssohn's "Italian" Symphony, Mendelssohn's Violin Concerto and Tschaikowsky's Symphony No. 4.

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 15 1937

Stravinsky Back After 12 Years, Directs First of Six Concerts

By Francis D. Perkins

Igor Stravinsky, returning to the podium of Carnegie Hall after a lapse of twelve years, conducted the first of his six concerts with the Philharmonic-Symphony Orchestra last night in a program which, unlike those of his brief visit here in 1925, included non-Stravinsky as well as Stravinsky works, beginning with Weber's overture and march from his music for Schiller's "Turandot" and Mozart's piano concerto in G major (K. 453). The Stravinskian second half of the concert included "Fireworks" and the "Petrouchka" suite, which the composer had directed in his short 1925 sojourn with the Philharmonic, and the capriccio for piano and orchestra, which he could not have offered then, as he did not begin it until four years later.

The soloist in both the Mozart concerto and the Stravinsky capriccio was Beveridge Webster, a twenty-eight-year-old American pianist who is already known here as a recitalist and orchestral soloist, appearing instead of Samuel Dushkin, violinist, whose indisposition prevented the hearing of a Mozart violin concerto and Mr. Stravinsky's concerto, which had been introduced here a few years ago by the Philadelphians.

So far as the relative musical value of the works was concerned, the change of program brought no loss, as Stravinsky's capriccio is at least on a par with the violin concerto—while neither are among the most momentous of his more recent contributions—and the first hearing of the Mozart G major concerto in many years led not a few hearers to wonder why it has been neglected, considering the memorable, serious charm of the andante and the inventiveness and ingenuity of the finale. Mr. Webster gave it a highly skillful performance, clear in detail and subtle in its shading, while the orchestral interpretation also realized the essential atmosphere and appeal of the music. The still more unfamiliar Weber music, played for the first time in the Philharmonic's history, was interesting mainly as a curiosity, to show how an early nineteenth century composer went about obtaining an impression of Oriental color.

Mr. Stravinsky, who was welcomed by an applausive audience and by a standing orchestra as he began the program, has changed little in appearance in the last twelve years, and the general characteristics of his work with the baton are substantially the same as before—except, indeed, that he has been conducting quite often in many parts of the globe during the interval, and, as a result, has gained more assurance on the podium and evokes a wider range of interpretative color.

He can be regarded as a conductor in his own right, rather than as the composer-conductor directing his own works in order to give his hearers a chance to see their creator in person, as well as giving them a chance to note how he interprets them. His beat, as before, was definite and clear in intention, and his interpretative wishes were readily and clearly transmitted; the tricky rhythms of music such as the capriccio presented no apparent difficulties for the conductor, soloist or orchestra. He showed sympathy for and understanding of the Mozartian idiom, and there was considerable brilliance in the "fireworks," especially in the outburst of the "joyously triumphant bomb" at the close.

The reading of the "Petrouchka" music possessed much momentum and energy, and there was much to relish in the vigor and proclamativeness of the performance in the carnival scene. On the other hand, Carnegie Hall audiences have heard readings marked by more flexibility and dynamic nuance under other leaders; this one seemed, at a few moments, somewhat heavy-handed.

This difference may, of course, have reflected a difference of interpretative outlook. Meanwhile, the net impression was that Mr. Stravinsky is a conductor to be regarded with much respect, while not, at least thus far, to be ranked among the memorable geniuses of the field.

The piano capriccio was played here twice before by the Boston Symphony, on January 8 and February 7, 1931. Taking something over fifteen minutes to perform, it is aptly described by its title, as clever, chatty music, with many and various shifts of rhythm and occasional excursions into the outer borders of the realms of jazz. As far as the musical ideas are concerned, it is somewhat unsubstantial, and its cleverness and whimsicality, while still apparent, have paled to a noticeable extent since six years ago; there are moments when one is conscious of a sense of length. Mr. Webster did exceedingly laudable work in the exacting piano part, which is treated ah a co-ordinate part of the whole ensemble rather than as a primarily solo role, and all the participants received an ovation of unusual length.

Mrs. C. R. Holmes Gives Reception for Stravinsky

Russian Composer-Conductor Greeted by Hundreds

Mrs. Christian R. Holmes gave a large reception and buffet supper last evening at her home, 1107 Fifth Avenue, in honor of Igor Stravinsky, Russian composer and conductor. It followed his first appearance here in twelve years conducting the Philharmonic-Symphony concert at Carnegie Hall. There were several hundred guests representative of society and the musc world.

PORTLAND, ME.
EXPRESS

ANY performance by a symphony orchestra must be judged by its ensemble effect and it is a fact that any orchestra can be only as good as its individual players. This is true of any orchestral group and is just as true of the great Boston Symphony Orchestra as of lesser organizations. The listener, hearing the orchestra execute some great composition, is conscious perhaps only of the artistry of the whole, but realizes the superb musicianship that must be that of the individual members. It is for this purpose, to make the individual members known to the public, that Gerome Brush, a well-known artist, has compiled a book on the Boston Symphony Orchestra, which [illegible] just [illegible] (The Merrymount Press).

By means of a series of charcoal drawings, full-page size, Brush has succeeded in catching the individual players with their instruments, in informal pose, and on the facing page has written a thumbnail sketch of the player, thus "humanizing" the orchestra.

An appreciation has been written by Edward Weeks of the Atlantic Monthly in which he tells of the organization of the Boston Symphony Orchestra in 1881 with 70 members, contrasting it with the perfect orchestra of today with its 109 members. The foreword is by Brush. To get the proper atmosphere for his drawings, the artist did his sketches in the tuning room, each musician playing his instrument in order to banish self-consciousness. The first sketch is of Serge Koussevitzky, the conductor, and then follow the other members of the orchestra in alphabetical order.

It is a book written for the layman, rather than for the musician. It can be read in less than a hour, but will furnish enjoyment just so long as the Boston Symphony Orchestra retains its organization.

Greta [illegible].

NEW YORK, N. Y.
TIMES

JAN 17 1937

A concert in memory of Ossip Gabrilowitsch will be given Wednesday night, Feb. 24, in Carnegie Hall, with Albert Spalding, violinist, and Harold Bauer, pianist, as soloists, under the auspices of Mailamm, the American Palestine Music Association, of which Leopold Godowsky is honorary president and Mischa Elman and Bronislaw Huberman honorary vice presidents. The concert has been arranged to raise the necessary funds for a grove of trees to be planted on Jewish National Fund land in Palestine as a memorial to the late pianist and conductor, according to a plan formulated by Mailamm. The program is being devised by a musicians' committee headed by Artur Bodanzky and Serge Koussevitzky. Mrs. Israel Goldstein is chairman of the committee sponsoring the enterprise.

NEW YORK, N. Y.
TIMES

JAN 17 1937

The program at the special pension fund concert of the Boston Symphony Orchestra at Carnegie Hall on Feb. 10 will be devoted to Mendelssohn and Tchaikovsky. Jascha Heifetz will be the soloist in the Mendelssohn concerto. Mendelssohn's "Italian" symphony and the Russian's Fourth will round out the program. Serge Koussevitzky will conduct.

Mr. Koussevitzky is taking his midwinter vacation at the present time and the guest conductor of the Bostonians is the Athenian, Dimitri Mitropoulos.

NEW YORK, N. Y.
TIMES

JAN 15 1937

STRAVINSKY LEADS AT CARNEGIE HALL

Makes His First Appearance as Guest Conductor With Philharmonic-Symphony.

HIS OWN WORKS ARE GIVEN

Beveridge Webster Is Soloist—Overture by Weber for Gozzi Fairy Tale Is Played.

By OLIN DOWNES

Igor Stravinsky made his first appearance as guest conductor of the New York Philharmonic-Symphony Orchestra last night in Carnegie Hall. He appeared on the platform in the business-like manner which characterizes him and turned immediately, after acknowledging hearty welcoming applause, to his business.

Mr. Stravinsky would not profess to be a virtuoso conductor. He is small of stature, but his eyes behind glasses are keen and steady and when he stands at the orchestra he is psychologically equal to the situation. On this occasion Mr. Stravinsky made no pretenses to acquirements that are not his, and he made not the slightest attempt to impress the gallery. At the same time he amply demonstrated the clarity of his thinking and his convictions as an artist.

A musical mind immediately shows itself, and is felt as soon as the first note is sounded. Mr. Stravinsky had clear intentions and definite tonal images in his consciousness. He knew what he wanted. This was recognized and put into effect. It was so, at least, with his own compositions.

Weber Overture Given

The program opened with the overture from the score which the youthful Carl Maria von Weber wrote to accompany Gozzi's fairy tale of the Princess Turandot. The piece was played for the first time by the society. One wonders what attracted Mr. Stravinsky to it, and the answer which takes form in the mind is that probably the linear and objective character of a Chinese musical theme which is employed intrigued him who is above all the apostle of objectivity and design in the tonal art.

This overture, for its material, is too lengthy, but the whole thing is rather remarkably apropos of Stravinsky—indeed, one would say, more apropos of Stravinsky than of the youthful and romantic Weber. The modern apostle of absolute music conducted the piece with a clear beat and consistency of pace that perfectly suited the composition.

Then Beveridge Webster, pianist, who had a hard evening before him, played the piano part of the Mozart G major concerto (Kochel 453), while Mr. Stravinsky directed the accompaniment. Mr. Beveridge played with much facility and a pleasing tonal quality. But here, in a ragged accompaniment, was evidence of Stravinsky's limited orchestral experience.

Pianist Plays Stravinsky Work

A more formidable test in point of sheer technique and rhythmical problems came when Mr. Webster played devotedly the very difficult piano part of Mr. Stravinsky's second piano concerto which he calls a "Capriccio," in three uninterrupted movements. The writer has no illusions whatever concerning critical infallibility, but is forced to go on record as remarking that he liked this "Capriccio" even less the second time he heard it than the first, when it was played here in 1931 by Jesus Sanroma with Serge Koussevitzky and the Boston Symphony Orchestra. It is to him ugly, tedious, irritating music.

Here Mr. Stravinsky was on his own ground, and the performance was better. But the salvos of the evening came last, after the glowing, pulsing score of "Petruchka." The other Stravinsky music of the evening was his early student piece, composed when he was still a pupil of Rimsky-Korsakoff, "Fire-works," a short passage of brilliant instrumentation though arid of feeling, heard just before the concerto. This is to be remembered, and it is striking in the light of Mr. Stravinsky's chosen ground as an apostle of the absolute and not the romantic or programmatic or emotional aspects of the tonal art: his most vital scores, or at least those which the world continues to reckon as such, are those which he has composed for ballets or mimed dramatic spectacles. "Oiseau de feu," "Petruchka," "Sacre du printemps," "L'Histoire de Soldat"—these are emotional and dramatic expressions, and not mere acoustics.

Abstract logic in music has mightily intrigued this composer, but when he indulges pure musical form with no relation to poetical imagination or dramatic event the process seems to have sterilized his expression.

MINNEAPOLIS, MINN.
MORNING TRIBUNE
JAN 17 1937

Greek Bundle of Nerves

BOSTON, Jan. 16.—(AP)—A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston symphony for the second successive year—and therein lies a tale of achievement that rivals that of another new youngster, John Barbirolli, Briton, who at 36 recently signed a three-year contract to lead the New York Philharmonic.

When the bald headed 40-year-old bachelor from Athens took the podium here last year, he was the first of his nationality ever to lead a major symphony in this country.

His colorful mannerisms—he literally dances and skips in rhythm with the orchestra, which he conducts without score or baton—and his able musicianship quickly caught the fancy of Boston concert goers.

From here Mitropoulos goes west to be guest conductor of the Minneapolis symphony.

When asked to return to the hub this year for another two weeks, he became the first guest conductor in the orchestra's 56 years to be invited back within a year of his debut.

When he played the solo part of Respighi's toccata for piano and orchestra at the concerts yesterday and tonight, he became, too, the first man in the orchestra's history ever to conduct while playing.

Mitropoulous' achievements do not stop there, however. He will be heard here also in a third capacity—that of composer.

The slender Athenian is an able linguist. He speaks English, French, Spanish, German and Dutch in addition to his Greek.

The Dutch came in handy during one rehearsal. Unable to elucidate a technical point in English to one of the horn players, he sized up the musician:

"You're Dutch, aren't you?" he asked.

"Yes," came the surprised answer, and in that language the conductor explained how he wanted his music played.

Brimming with energy and good humor, Mitropoulos nevertheless is an exacting taskmaster. For precisely three hours at the first rehearsal, he drilled the Boston string section, rated by many as the finest in the world, in the first part of his presentation with string orchestra of the Beethoven quartet in C-sharp minor. And the next day he came back with three hours more work on the second part.

The rehearsal over, Mitropoulos settled before a piano to drill himself for the Respighi concerto.

Hours later a watchman at Symphony hall reported finding him still there, bringing to the musician the stern realization he had had no lunch and was an hour overdue for dinner.

CINCINNATI, O.
ENQUIRER

Singular Individual

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DALLAS, TEX.
NEWS

1937

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TOLEDO, O.
TIMES

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SAN ANTONIO, TEX.
EXPRESS

JAN 17 1937

GREEK CONDUCTS BOSTON SYMPHONY

Mitropaulos Invited to Return for Second Successive Year

(By Associated Press)

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Hours later a watchman at Symphony Hall reported finding him still there, bringing to the musician the stern realization he had had no lunch and was an hour overdue for dinner.

DAYTON, O.
NEWS WEEK
JAN 16 1937

MUSIC: *New York Hears 'New' Works, Perhaps by Old Masters*

When long-lost manuscripts of a master are brought to light, it isn't always cause for rejoicing. In the last two weeks New Yorkers heard three such discoveries and gave a warm welcome to only one.

MYSTERY: Musicians were excited last year when Alfredo Casella, the Italian pianist-composer, announced he had completed arrangement of two Clementi symphonies. Muzio Clementi is music's mystery man. Acclaimed all over Europe in his day (1753-1832), he dropped into oblivion after his death. Not a single score of his symphonies could be found.

Equally inexplicable was the discovery in 1917 of about a thousand pages of Clementi manuscripts among the relics of an English musicologist. How they got there and why they were never made public are unknown. The Library of Congress bought the batch, and seventeen years later Casella started the herculean job of patching together parts of four different symphonies.

The first to be heard in New York was the C major, so incomplete in its original form that it was mostly Casella. Presented by Paul Stassevitch and his privately financed orchestra at Town Hall, it met with scant approval. Heavy orchestration and bombastic use of brasses robbed the piece of much of its eighteenth-century charm.

But Clementi's reputation was sustained last week with the performance of the D major symphony by Serge Koussevitzky and the Boston Symphony in their Carnegie Hall appearance. "It is marvelous, and very difficult to perform," said Koussevitzky. In this number Casella had been able to compile an almost complete work from miscellaneous scraps in the British Museum and the Library of Congress collection.

DISSENSION: A controversy sprang up around the performance of a supposedly newly discovered Handel work by Hans Lange and the Philharmonic-Symphony Chamber Orchestra at Town Hall. The concerto in E flat for oboe and strings won mixed notices. Reactions ranged from "a typical product of Handel's genius" to "largely prose and conventional stuff."

Jacob Maurice Coopersmith, director of the music library of the radio station WOR, expressed himself more emphatically: the work isn't Handel's at all. Theoretically written about 1710, the concerto "possesses primitive errors in counterpoint that Handel couldn't possibly have made." The master at that time was under the tutorship of a fanatically strict academician, Zachau, who would not have tolerated such slips. Further, said Coopersmith, its tone is hard, and the manuscript does not exist in holograph (autographed score in the composer's own writing).

Coopersmith, one of four students who have ever received a Ph.D. in music from Harvard, won his degree for work done on Handel.

BUFFALO, N. Y.
TIMES

NEW YORK, N. Y.
AMERICAN
JAN 17 1937 174

Opera Plans Are Growing In Hollywood

By GRENA BENNETT.

Serge Prokofieff, Russian composer-pianist, conductor, was among the arriving passengers on the S. S. Paris for his first visit to this country since 1933. He plans a short stay during which he will fill concert engagements as conductor and pianist with the Boston Symphony Orchestra, the St. Louis Symphony Orchestra and the Chicago Symphony Orchestra. As pianist the composer will play his own Third Concerto for piano and orchestra and will conduct among other things his new suite from "Romeo and Juliet."

The world premiere of a new concerto for orchestra and pianoforte by Vittorio Giannini, young American composer and Prix de Rome graduate, will be given by the National Orchestral Association under the baton of Leon Barzin, at that organization's March 22 concert at Carnegie Hall. Composer Giannini who completed his fourth year as a Fellow of the American Academy in Rome wrote the concerto during his last year in Italy. Written also last year, was his Requiem which the Friends of Music will present in Vienna this coming Spring.

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ST. LOUIS, MO.
POST DISPATCH

CONDUCTOR DANCES IN LEADING ORCHESTRA

Dimitri Mitropoulos Sets Several Records With Boston Symphony.

By the Associated Press.

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When he played the solo part of Respighi's toccata for piano and orchestra recently he became, too, the first man in the orchestra's history to conduct while playing.

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Greek Bundle of Nerves Leads Boston Symphony Second Year

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Colorful Mannerisms

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Article ~~same as one~~ above

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Mitropaulos Invited to Return for Second Successive Year

(By Associated Press)

BOSTON, Jan. 16.—A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston Symphony for the second successive year—and therein lies a tale of achievement that rivals that of another new youngster, John Barbirolli, Briton, who at 36 recently signed a three-year contract to lead the New York Philharmonic.

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Brimming with energy and good humor, Mitropoulos nevertheless is an exacting taskmaster. For precisely three hours at the first rehearsal, he drilled the Boston string section, rated by many as the finest in the world, in the first part of his presentation with string orchestra of the Beethoven quarter in C-sharp minor. And the next day he came back with three hours' more work on the second part.

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Hours later a watchman at Symphony Hall reported finding him still there, bringing to the musician the stern realization he had had no lunch and was an hour overdue for dinner.

DAYTON, O.
NEWS WEEK
JAN 16 1937

MUSIC: *New York Hears 'New' Works, Perhaps by Old Masters*

When long-lost manuscripts of a master are brought to light, it isn't always cause for rejoicing. In the last two weeks New Yorkers heard three such discoveries and gave a warm welcome to only one.

MYSTERY: Musicians were excited last year when Alfredo Casella, the Italian pianist-composer, announced he had completed arrangement of two Clementi symphonies. Muzio Clementi is music's mystery man. Acclaimed all over Europe in his day (1753-1832), he dropped into oblivion after his death. Not a single score of his symphonies could be found.

Equally inexplicable was the discovery in 1917 of about a thousand pages of Clementi manuscripts among the relics of an English musicologist. How they got there and why they were never made public are unknown. The Library of Congress bought the batch, and seventeen years later Casella started the herculean job of patching together parts of four different symphonies.

The first to be heard in New York was the C major, so incomplete in its original form that it was mostly Casella. Presented by Paul Stassevitch and his privately financed orchestra at Town Hall, it met with scant approval. Heavy orchestration and bombastic use of brasses robbed the piece of much of its eighteenth-century charm.

But Clementi's reputation was sustained last week with the performance of the D major symphony by Serge Koussevitzky and the Boston Symphony in their Carnegie Hall appearance. "It is marvelous, and very difficult to perform," said Koussevitzky. In this number Casella had been able to compile an almost complete work from miscellaneous scraps in the British Museum and the Library of Congress collection.

DISSENSION: A controversy sprang up around the performance of a supposedly newly discovered Handel work by Hans Lange and the Philharmonic-Symphony Chamber Orchestra at Town Hall. The concerto in E flat for oboe and strings won mixed notices. Reactions ranged from "a typical product of Handel's genius" to "largely prose and conventional stuff."

Jacob Maurice Coopersmith, director of the music library of the radio station WOR, expressed himself more emphatically: the work isn't Handel's at all. Theoretically written about 1710, the concerto "possesses primitive errors in counterpoint that Handel couldn't possibly have made." The master at that time was under the tutorship of a fanatically strict academician, Zachau, who would not have tolerated such slips. Further, said Coopersmith, its tone is hard, and the manuscript does not exist in holograph (autographed score in the composer's own writing).

Coopersmith, one of four students who have ever received a Ph.D. in music from Harvard, won his degree for work done on Handel.

NEW YORK, N. Y.
AMERICAN
JAN 17 1937

Opera Plans Are Growing In Hollywood

By GRENA BENNETT.

Serge Prokofieff, Russian composer-pianist, conductor, was among the arriving passengers on the S. S. Paris for his first visit to this country since 1933. He plans a short stay during which he will fill concert engagements as conductor and pianist with the Boston Symphony Orchestra, the St. Louis Symphony Orchestra and the Chicago Symphony Orchestra. As pianist the composer will play his own Third Concerto for piano and orchestra and will conduct among other things his new suite from "Romeo and Juliet."

The world premiere of a new concerto for orchestra and pianoforte by Vittorio Giannini, young American composer and Prix de Rome graduate, will be given by the National Orchestral Association under the baton of Leon Barzin, at that organization's March 22 concert at Carnegie Hall. Composer Giannini who completed his fourth year as a Fellow of the American Academy in Rome wrote the concerto during his last year in Italy. Written also last year, was his Requiem which the Friends of Music will present in Vienna this coming Spring.

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ST. LOUIS, MO.
POST DISPATCH

JAN 17 1937

CONDUCTOR DANCES IN LEADING ORCHESTRA

Dimitri Mitropoulos Sets Several Records With Boston Symphony.

By the Associated Press.

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His mannerisms — he literally dances and skips in rhythm with the orchestra, which he conducts without score or baton—and his able musicianship caught the fancy of Boston concertgoers.

From here Mitropoulos will go as guest conductor of the Minneapolis Symphony.

He is the first guest conductor in the orchestra's 56 years to be invited to return within a year of his debut.

When he played the solo part of Respighi's toccata for piano and orchestra recently he became, too, the first man in the orchestra's history to conduct while playing.

Mitropoulos will be heard here also in a third capacity—that of composer.

BUFFALO, N. Y.
TIMES

JAN 17 1937

Greek Bundle of Nerves Leads Boston Symphony Second Year

By Associated Press

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Colorful Mannerisms

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Conducts While Playing

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Brimming with energy and good humor, Mitropoulos nevertheless is an exacting taskmaster.

WORCESTER, MASS.
TELEGRAM

JAN 17 1937

MUSIC Of Today and Tomorrow

By
Walter W. Farmer

THE Worcester Philharmonic Orchestra, under the direction of Walter Howe, will give its first concert this season Thursday evening in Mechanics Hall. An interesting program has been announced that will include in addition to the orchestral music, choral numbers sung by members of the Women's Auxiliary of the orchestra. Perhaps the most important composition listed is Cesar Franck's Symphony in D minor, a work that may be considered the most popular symphony since Beethoven.

In spite of some purists who enjoy abstractions more than reality, and who believe that symphonic music should refer to nothing outside itself, not a few composers have provided descriptive titles for some of their symphonic works. Other works in this form have become known traditionally by such adjectives as appear in the following titles: Haydn's "Surprise," "Farewell," and "Military"; Beethoven's "Heroic" and "Pastoral"; Schumann's "Rhenish," and Tschaikowsky's "Pathetic." While Franck gave no title to his work, it may be thought of as a "mystical" symphony, for the reason that in it, the soul of the devout and gentle Franck seems to be striving toward communion with the spiritual forces that are imminent in the universe. "His music is a bridge from the turmoiled present to some rarer, larger, better plane."

Those who find it interesting to trace similarity or identity in the themes of the masters will notice that the first three notes of the symphony with their anxious questioning, are paralleled by the same motive that appears in Beethoven's string quartet Op. 135, where the composer has labelled his theme "Muss es sein?" ("Must it be?"). In the words of Paul Rosenfeld "The Symphony is an unbroken curve, an orderly progression by gentle and scarcely perceptible stages from the darkness of an aching, gnawing introduction into the clarity of a healthy, exuberant close."

This conception has been more poetically expressed by Charles Wharton Stork:—

"Who breathed this prayer? A man who lived alone
With his pure dream of beauty, in a dim
Old organ loft. His night of doubt was long,
For in the world of Time he died unknown
But now the pain-dark passion of his hymn
Thrills of the daybreak of eternal song."

RUBIN GOLDMARK, the American composer, tells the story of an occasion on which one of his works was performed in Carnegie Hall. Following the performance, in response to the applause of the audience, he arose in his box and acknowledged the acclaim. A woman was heard to say to her neighbor: "Who is that bowing?" Upon being told it was "the composer," she replied in astonishment, "Why, I thought all the composers were dead."

AN exciting conductor, who leads from memory and without baton with unconventional gestures, Dmitri Mitropoulos, arrived recently from his native Athens, Greece, to be the guest conductor of the Boston Symphony Orchestra during the two weeks' annual Winter vacation of Serge Koussevitzky. The forty-year-old Athenian will appear in Symphony Hall not only as conductor, but piano virtuoso and composer.

At the Symphony concerts last week, Mitropoulos was the soloist in Respighi's "Toccata" for piano and orchestra, which he also conducted. At these concerts, he introduced the great C sharp minor Quartet of Beethoven as a piece for the entire string section of the orchestra. His purpose was to acquaint the public with what he declares to be the marvelous beauties of this quartet because more people are attracted to orchestral than to string quartet performances. As a composer, he will present his arrangement for modern orchestra of two excerpts from Purcell's opera, "Dido and Aeneas." Not to forget living composers, Mitropoulos will include a suite from the opera, "La Donna Serpente," by Alfredo Casella.

SYRACUSE, N. Y.
POST-STANDARD

JAN 17 1937

GUEST LEADER OF SYMPHONY GRIPS BOSTON

Mitropoulos Conducts as He Plans—Needs No Score Himself

BY BERNARD FREEMAN

BOSTON, Jan. 16. (AP)—A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston Symphony for the second successive year—and therein lies a tale of achievement that rivals that of another new youngster, John Barbirolli, Briton, who at 36 recently signed a three-year contract to lead the New York Philharmonic.

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From here Mitropoulos goes west to be guest conductor of the Minneapolis, Minn., symphony.

Invited Back Within Year

When asked to return to the Hub this year for another two weeks, he became the first guest conductor in the orchestra's 56 years to be invited back within a year of his debut.

And when he played the solo part of Respighi's Toccata for piano and orchestra at the concerts yesterday and tonight, he became, too, the first man in the orchestra's history ever to conduct while playing.

Mitropoulos' achievements do not stop there, however. He will be heard here also in a third capacity—that of composer.

The slender Athenian is an able linguist. He speaks English, French, Spanish, German and Dutch in addition to his Greek.

The Dutch came in handy during one rehearsal. Unable to elucidate a technical point in English to one of the horn players he sized up the musician:

"You're Dutch aren't you?" he asked.

"Yes," came the surprised answer and in that language the conductor explained how he wanted his music played.

Brimming with energy and good humor Mitropoulos nevertheless is an exacting taskmaster. For precisely three hours at the first rehearsal he drilled the Boston string section rated by many as the finest in the world, in the first part of his presentation with string orchestra of the Beethoven quartet in C-sharp minor. And the next day he came back with three hours' more work on the second part.

Drills Self Sternly

The rehearsal over, Mitropoulos settled before a piano to drill himself for the Respighi concerto.

Hours later a watchman at Symphony hall reported finding him still there, bringing to the musician the stern realization he had had no lunch and was an hour overdue for dinner.

Mitropoulos' feat of conducting from memory has been matched only once in the Boston orchestra's history—by Sir Thomas Beecham, English guest conductor.

The Greek maestro does keep, however, a score at hand during rehearsal, but then only because he requires it to tell his men the number of the section he wants practiced.

As with Barbirolli, the score is placed on the left and the conductor's stand in front is removed, leaving, Mitropoulos says, "nothing between me and the music—so I can really let go."

Tomorrow evening, the above program will be repeated with the exception of the Toccata which will be replaced by Schumann's Violincello Concerto. This will be played by the Spanish cellist, Gaspar Cassado, whose reputation was successfully established in Europe last season in a tour of 49 concerts.

WORCESTER, MASS.
TELEGRAM

JAN 17 1937

HUB SYMPHONY HONORS GREEK

Mitropoulos Invited to Return Within Year Of His Debut

GUEST CONDUCTOR

First to Lead Famous Orchestra While Playing Instrument

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'Bundle of Nerves'

Int'l. News Photo.
DIMITRI MITROPOULOS

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 17 1937

Boston Symphony in Benefit Feb. 10 for Pension Fund

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will give a special concert for the benefit of its pension fund at Carnegie Hall on Wednesday night, February 10, with Jascha Heifetz as soloist in the Mendelssohn violin concerto. The program will also include Mendelssohn's Italian Symphony and Tchaikovsky's fourth symphony. The orchestra's regular Carnegie Hall concerts will be held on the following Friday night and Saturday afternoon, February 12 and 13.

MEDFORD, MASS.
MERCURY

JAN 18 1937

Here Is Your Chance To Sing

Men singers who feel as though they could cut quite a caper in choral work, instead of confining their efforts to bathtub warbling, may now step up.

Basses, baritones and tenors have a chance to get an audition at 9 o'clock Wednesday night in the parish house of the Arlington Street Church, where the Cecilia Society will look over new talent.

The society is a non-sectarian mixed chorus and it performs at times with the Boston Symphony Orchestra. Applicants are asked to bring along a solo in which they "feel comfortable," so that the judges can see what kind of pipes they have.

HOUSTON, TEX.
CHRONICLE

JAN 17 1937

'CONDUCTOR'S MANNERISMS CATCH FANCY

Mitropoulos, Greek Bundle of Nerves, Leads Symphony at Boston For Second Consecutive Year.

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○ ○ ○

Dutch Comes in Handy.

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NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 17 1937

THE ORCHESTRAS

IGOR STRAVINSKY continues as guest conductor of the Philharmonic-Symphony Orchestra during the coming week at Carnegie Hall. Beveridge Webster, young American pianist, will reappear as soloist this afternoon in Mozart's concerto in G major (K. 453), and Mr. Stravinsky's Capriccio for piano and orchestra.

The composer-conductor also will offer his "Fireworks" and suite from "Petrouchka" and two other Russian works, Glinka's overture to "Russian and Ludmilla" and Rimsky-Korsakoff's symphonic poem, "Sadko," which he composed in 1867 and revised later. Still later he used the material of the work for his opera "Sadko," which was produced at the Metropolitan in 1930. The symphonic poem, or "tone picture," was last played here by the Philadelphia Orchestra in February, 1934.

Mr. Stravinsky's last program, to be played next Thursday night and Friday and Sunday afternoons, January 21, 22 and 24, includes his own "Le Sacre de Printemps" and "Fire Birl" suite and Tchaikovsky's little known third symphony, in D major, which is described in Mr. Gilman's leading article in this section. "Le Sacre du Printemps" has not figured on a Philharmonic-Symphony program since December, 1930, but was played here by the Boston Symphony last January.

The third concert of the young people's series, under Ernest Schelling's direction next Saturday morning, January 23, in Carnegie Hall, will have a French program with Balbina Brainina, a young Russian pianist, who is a protege of Mr. Schelling and Ignace Jan Paderewski, as soloist in Saint-Saens's G minor concerto. The program begins with "Le Tambourin de Triomphe," by Destouches, a Parisian (1672-1749), who turned to music when twenty-five after an earlier career, including service as a sailor and later as a "mousquetaire du roi."

Georges Enesco will begin his fortnight as guest conductor of the Philharmonic-Symphony with the concert of Thursday night, January 28.

Women's Symphony Campaign

The New York Women's Symphony Orchestra, which gives its second concert of the season under Antonia Brico's direction Tuesday night, February 22, at Carnegie Hall, will open a campaign for its establishment on a permanent basis on Thursday, February 4, at a luncheon in the Hotel Biltmore with Miss Brico as guest of honor. Headquarters for the campaign will be at 485 Madison Avenue.

THE MICROPHONE
BOSTON, MASS.

J 29 1937

Community Fund Radio Program

Symphony Will Play for Drive

Greater Boston's 1937 Community Fund Drive launches its radio campaign on Monday, January 25, with an hour's program over stations WBZ and WBZA, beginning at 8.30 P. M.

The program will feature music played by the Boston Symphony Orchestra, directed by Dr. SERGE KOUSSEVITZKY, and speeches by CHARLES FRANCIS ADAMS, former Secretary of the Navy, by W. J. CAMERON, speaker on the FORD Sunday Evening Hour, and by ROBERT CUTLER, General Chairman of the 1937 Community Fund Campaign.

Extensive use of radio will be made during the two weeks of the Drive, JOHN NAGLE, Radio Director for the Community Fund Campaign, told The MICROPHONE.

"All radio stations in Boston are cooperating with us to the utmost," Mr. NAGLE said.

"Outside of the inaugural program on the 25th, however, we do not plan any elaborate 'special feature' radio programs. But stations have signified their willingness to allow many of their sustaining features to be 'sponsored' by the Community Fund."

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 17 1937

TCHAIKOVSKY AND STRAVINSKY

By LAWRENCE GILMAN

IT IS an extraordinary fact that a symphony by Tchaikovsky, virtually unknown to the present generation, will be heard in New York for the first time in more than half a century from a major orchestra when Mr. Stravinsky conducts it at this week's Philharmonic-Symphony concerts in Carnegie Hall. The symphony in question is Tchaikovsky's Third (in D major). Its famous successor, the Fourth, we have ever with us; but the Third, composed only two years earlier—in 1875, in Tchaikovsky's thirty-fifth year, when he had already produced such works of indisputable strength and originality as the B-flat minor piano concerto (1874) and "Romeo and Juliet" (1869-'70)—this symphony will be unfamiliar music to those who listen to it next Thursday, Friday and Sunday under Mr. Stravinsky's baton.

* * *

Why?

IT MAY be granted at once that Tchaikovsky's Third Symphony has not the vitality and drive and salience of its successor, the perennially popular Fourth. Yet the Third is anything but a negligible work. There are pages in it that transcend in distinction and fineness of texture anything in the Fourth; and it is worth recalling that when this Third Symphony was played at St. Petersburg a year after its completion, the eminent Russian critic, Hermann Laroche, wrote of it that "the importance and power of the music, the beauty and variety of form, the nobility of style, the originality and rare perfection of technique, all contribute to make this symphony one of the most remarkable musical works produced during the last ten years. Were it to be played in any musical center in Germany, it would raise the name of the Russian musician to a level with those of the most famous symphonic composers of the day."

To be sure, Laroche was an intimate friend of Tchaikovsky's; but honesty is not an utterly unknown virtue in critics, even when they are friends of those whom they discuss. It would not be true to say that Tchaikovsky's Third Symphony is as telling a score as his Fourth, his Fifth, or his Sixth. It isn't. Yet it is a work of charm, of feeling, of refinement, of invention and ingenuity. Some of it is banal. (Tchaikovsky is always, at some point, banal. But what do you expect of any composer, except, of course, the incomparable Three—at their greatest?)

This score of Tchaikovsky's is, indeed, so much more effective than certain often-played symphonies by other men that its neglect remains a mystery. It would be easy to name a dozen symphonies in the current concert list which cannot hold a candle to the forgotten Third of Peter Ilyich. Why, then, do we almost never hear it? Probably there is no answer save that which Tristan makes to a certain question of Isolde's in Act I of Wagner's music-drama—"Fragt die Sitte!"

* * *

Three Symphonic Orphans

I SOMETIMES fancy that it is vaguely supposed by many unlettered music lovers that Tchaikovsky wrote only three symphonies, known, for some eccentric reason, as "No. 4," "No. 5," and "The Pathetic" [No. 6]. That supposition is excusable. For those three symphonies are virtually the only ones by Tchaikovsky that most music lovers ever hear. They are, to be precise, the only ones that the Philharmonic has played at its regular subscription concerts for twenty-five years. They are the only ones by Tchaikovsky that the Philadelphia Orchestra has *ever* played. The Chicago Symphony Orchestra has not, in all its forty-six years, played Tchaikovsky's First or Third Symphonies. Until its fifty-third season, the Boston Symphony had never played Tchaikovsky's First Symphony. Yet all these orchestras have played symphonies by fletiferous bores and mediocrities beside whom the Tchaikovsky of the First, Second and Third Symphonies burns like a pillar of flame. Which one of our conductors who has never given his audiences a chance to hear these early works of Tchaikovsky would be willing to put his hand on his heart and aver that the public was more clearly entitled to hear the symphonic deliverances of the following composers, chosen at random from the repertoires of two of our greatest orchestras?—d'Albert, Bischoff, Cowen, Duvivier, Ferroud, Gernsheim, Kaun, Klughardt, Rabaud, Trapp, Urack, Volbach? Doubtless the Third Symphony of Tchaikovsky is not a masterpiece of the highest rank. But if it isn't a better symphony, and one with an infinitely greater musical news-value than the symphonies of Messrs. Cowen, Klughardt and Volbach, some of us will cheerfully eat our opera hats.

* * *

"Must Be Taken Seriously"

TCHAIKOVSKY composed his Third Symphony in less than two months. He began it on June 5th, 1875, at Ussovo, and completed it on the following August 1st, at Verbovka. The first performance was on November 7th of that year, at Moscow. The first performance in America was by the Philharmonic Society of New York, under Adolph Neuendorff, at the Academy of Music, February 8, 1879 (Tchaikovsky's "Francesca da Rimini" had been introduced to America by the Philharmonic seven weeks before that).

Tchaikovsky had finished his B-flat minor Piano Concerto the winter before he composed the Third Symphony. After the completion of the Symphony he began work on his ballet, "The Swan Lake," and the following year he sketched his symphonic fantasia, "Francesca da Rimini."

When the Third Symphony was played at St. Petersburg, under Napravnik's bâton, in 1876, César Cui wrote that at the end of the performance "the composer was enthusiastically recalled." "This symphony," Cui declared, "must be taken seriously. The first three movements are the best. The only charm of the fourth movement is its sonority. . . . The fifth movement, a polonaise, is the weakest. On the whole the new symphony shows talent." . . . Laroche, as I have noted above, was better pleased. Tchaikovsky wrote Mrs. von Meck from Clarens in March, 1878: "Hans Richter, the Bayreuth conductor, wished this season to do my Third Symphony at a Philharmonic concert in Vienna; but after one rehearsal, the Philharmonic directors pronounced the work 'too Russian,' and it was unanimously rejected."

Tchaikovsky's most passionate musical enthusiasm at this time was "Carmen" When he heard the opera at Paris, in company with his brother Modeste, he was so carried away that his brother "became quite embarrassed." Later Tchaikovsky attended the Bayreuth Festival of 1876, where he was astonished to find himself received as a distinguished visitor. "It appears," he wrote home, "that I am not so unknown in western Europe as I thought." His days in Bayreuth were "one long confusion of hospitality." But Tchaikovsky did not take to the music of the "Ring." After the final note of "Götterdämmerung," he wrote, "I felt as if freed from poison." The delicately perceptive Mme. von Meck seems to have shared his feelings. "How can Wagner . . . compare with you?" she wrote Tchaikovsky in the following year. "He profanes the art." But Mrs. von Meck admitted that Wagner had "great talent." "It is lucky," she added, "that we are not Germans. . . . We can say with impunity, 'Thank God, we have no Wagner, but we have Peter Ilyich.'"

Cont. above R

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Stravinsky's Tribute

LET not that dwindling organization, the Society of the Little Brothers of Igor, be agitated with vexed wonderment because their idol has chosen to place on his New York programs a work by the despised Tchaikovsky, whom none of the haughy little Igorians would deign to recognize by even the most distant of musical nods. Perhaps the Igorians don't know—or perhaps they have chosen to forget—that Stravinsky has frequently taken occasion to pay tribute to that most esthetically disreputable of all composers, Peter Ilyich Tchaikovsky. In his latest literary publication, the engrossing Autobiography which appeared last year, Stravinsky refers to Tchaikovsky as a composer "for whom my admiration has continued to grow with the development of my musical consciousness." Later, he alludes to him as "the great Russian composer," for whom he has "great admiration." "It is true," he remarks elsewhere in the Autobiography, "that Tchaikovsky could not escape Germanic influences. But, though he was under the influence of Schumann, that did not prevent him from remaining Russian, any more than Gounod, for example, was prevented from remaining French. Both profited by the purely musical discoveries of [Schumann]. . . . They borrowed his phraseology and his distinctive idioms without adopting his ideology."

Later, speaking of his own "Baiser de la Féc," Stravinsky says: "I received from Mme. Ida Rubinstein a proposal to compose a ballet for her repertoire. . . . The idea was that I should compose something inspired by the music of Tchaikovsky. My well known fondness for this composer, and, still more, the fact that November, the time fixed for the performance, would mark the thirty-fifth anniversary of his death, induced me to accept the offer. It would give me the opportunity of paying my heartfelt homage to Tchaikovsky's wonderful talent. . . .

"For my subject, I turned to a great poet with a gentle, sensitive soul whose imaginative mind was wonderfully akin to that of the musician [Tchaikovsky]. I refer to Hans Christian Andersen. . . . I chose as my theme his very beautiful story known to us as 'The Ice Maiden,' and worked out my scenario on the following lines: A fairy imprints her magic kiss on a child at birth, and parts it from its mother. Twenty years later, when the youth has attained the very zenith of his good fortune, she repeats the fatal kiss, and carries him off to live in supreme happiness with her ever afterward. As my object was to commemorate the work of Tchaikovsky, this subject seemed to me particularly appropriate as an allegory, the Muse having similarly branded Tchaikovsky with her fatal kiss: and the magic imprint has made itself felt in all the musical creations of this great artist."

Thus Stravinsky paid his tribute to Tchaikovsky—a tribute which he will repeat, in another way, when he sets before us this week the almost unknown Third Symphony of the Russian master.

UTICA, N. Y.
OBSERVER DISPATCH

19 1937

Greek Conductor's Career Is Highly Colorful

Boston — (AP) — A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston Symphony for the second successive year — and therein lies a tale of achievement that rivals that of another new youngster, John Barbirolli, Briton, who at 36, recently signed a three-year contract to lead the New York Philharmonic.

When the bald-headed, 40-year-old bachelor from Athens took the podium here last year, he was the first of his nationality ever to lead a major symphony in this country.

His colorful mannerisms — he literally dances and skips in rhythm with the orchestra, which he conducts without score or baton —and his able musicianship quickly caught the fancy of Boston concert-goers.

From here, Mitropoulous goes west to be guest conductor of the Minneapolis Symphony.

He's Composer, Too

When asked to return to the Hub this year for another two weeks, he became the first guest conductor in the orchestra's 56 years to be invited back within a year of his debut.

And when he played the solo part of Respighi's Toccata for piano and orchestra at the concerts Friday and last night, he became, too, the first man in the orchestra's history ever to conduct while playing.

Mitropoulos' achievements do not stop here, however. He will be heard here also in a third capacity —that of composer.

The slender Athenian is an able linguist. He speaks English, French, Spanish, German and Dutch, in addition to his Greek.

The Dutch came in handy during one rehearsal. Unable to elucidate a technical point in English to one of the horn players, he sized up the musician:

"You're Dutch, aren't you?" he asked.

"Yes," came the surprised answer, and in that language the conductor explained how he wanted his music played.

An Exacting Taskmaster

Brimming with energy and good humor, Mitropoulos nevertheless is an exacting taskmaster. For precisely three hours at the first rehearsal, he drilled the Boston string section, rated by many as the finest in the world, in the first part of his presentation with string orchestra of the Beethoven quarter in C-sharp minor. And the next day he came back with three hours' more work on the second part.

The rehearsal over, Mitropoulos settled before a piano to drill himself for the Respighi concerto.

Hours later a watchman at Symphony Hall reported finding him still there, bringing to the musician the stern realization he had had no lunch and was an hour overdue for dinner.

Mitropoulos' feat of conducting from memory has been matched only once in the Boston orchestra's history — by Sir Thomas Beecham, English guest conductor.

The Greek maestro does keep, however, a score at hand during rehearsal, but then only because he requires it to tell his men the number of the section he wants practiced.

As with Barbirolli, the score is placed on the left and the conductor's stand in front is removed, leaving Mitropoulos says, "nothing between me and the music — so I can really let go."

DANVILLE, VA.
REGISTER

JAN 17 1937 176

GREEK IS NAMED GUEST CONDUCTOR

Dimitri Mitropoulos Achieves Honor for Second Successive Year

BOSTON, Jan. 16.—(AP)—A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston Symphony for the second successive year—and therein lies a tale of achievement that rivals that of another new youngster, John Barbirolli, Briton, who at 36 recently signed a three-year contract to lead the New York Philharmonic.

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BAYSIDE, N. Y.
WEEKLY TIMES

JAN 21 1937

World of Music

By John Selby
Associated Press Music Critic

BOSTON—(AP)—A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston Symphony for the second successive year—and therein lies a tale of achievement that rivals that of another new youngster, John Barbirolli, Briton, who at 36 recently signed a three-year contract to lead the New York Philharmonic.

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WHEN asked to return to the Hub this year for

Etc. like article at left.

HOLYOKE, MASS.
Transcript Telegram

JAN 19 1937

Only one concert event is listed for the immediate vicinity this week. That one will be a program by the Boston Sinfonietta, conducted by Arthur Fiedler, and scheduled for Chapin auditorium, Mt. Holyoke college.

The Sinfonietta is a group of prominent members of the Boston Symphony Orchestra who were organized by Mr. Fiedler four years ago. He wanted to form a small orchestra for many years, since he felt, and still feels, that a small group of players can present many compositions which large symphony orchestras are unable to play. The Sinfonietta has appeared with great success in many New England cities and town and its concerts in Boston have received high praise from the critics and public.

Arthur Fiedler, conductor of the Sinfonietta, is well known to many New Englanders as the conductor of the pop concerts and concerts on the Boston Esplanade. He was born in Boston and his father was a member of the Boston Symphony Orchestra. Mr. Fiedler himself joined the Boston Symphony in 1915, after graduating from the Boston Latin school. He served in the American army during the World War, after which he returned to his career in music. Mr. Fiedler plays various instruments in the orchestra,—violin, viola, organ, piano and celesta. In addition to his other activities he had conducted the annual concerts at the Boston Museum of Fine Arts since their inception.

One of the outstanding numbers on The Sinfonietta program Thursday is "Finlandia," by Sibelius, the Finnish composer whom Dr. Serge Koussevitzky, the Boston Symphony's conductor, has so highly praised. "Finlandia," is a brief tone-poem which so aptly captures the essential spirit of the composer's native land that it has often been assumed that the melodies are folk-songs. The fact is, according to Sibelius, that there is not a note but that is original with him.

It has been said that the Finns were wont to become so aroused when they heard the music that its public performance had to be prohibited. Certainly it touches the extremes of emotion, from quiet prayerfulness to exultant, brilliant triumph.

NEW YORK, N. Y.
TIMES

JAN 22 1937

STRAVINSKY WINS STIRRING OVATION

Conducting of Philharmonic in 'Sacre du Printemps' Thrills Large Audience

NEW QUALITIES ARE NOTED

Composer Brings Fresh Values in His Masterpiece—Early Tchaikovsky Item Given

By OLIN DOWNES

Certain disadvantages, or let us say, rather, technical shortcomings of the composer-conductor who is not a professional orchestra leader, were noticed in these columns when Igor Stravinsky conducted his first program of this season with the Philharmonic-Symphony Orchestra a week ago. Last night in Carnegie Hall Mr. Stravinsky gave a triumphant demonstration of the strength of the composer-conductor when he interpreted music of which he is the creator, and it was a revelation. His performance of "Sacre du printemps" came close to being the most thrilling interpretation of the work that we have heard in this city.

This takes account of the magnificent reading of the score when Pierre Monteux created a furor with its first performance here, of the brilliant and extremely effective reading of Serge Koussevitzky, both performances superior in technical detail and perhaps in virtuoso effect to Mr. Stravinsky's, and many other readings. The music as it sounded last night had a grip, an authenticity and a power of proportion which more than reinstated it in the esteem of one individual who had come to doubt its permanency. It is neither necessary nor desirable at this point to assume the rôle of a dubious prophet, and predict how long the "Sacre" will last. But Mr. Stravinsky impressed one thing indelibly upon us: it is indubitably a masterpiece.

Elemental Sweep of Music

No doubt familiarity with the music is responsible for the observation of detail that only gradually grows upon the listener, but it is not inaccurate to state that there were some new balances and emergence of certain effects which had not been heard before. Then there was the utterly elemental sweep of the thing, when a ferocious power sprang from the very depths of the orchestra, and shook it, and the sound, suddenly sinking to a whisper, would sweep over everything and swell with the hum and the furious approaching clamor of a tornado.

Again—and no modern score has puzzled us so much, or aroused in us such different and conflicting reactions—it appeared as music of an astonishing elementality. Fierce cries of pain and of parturition come from the instruments. A swirling caldron of cross-rhythms and of clashing tonal bodies seems to suck everything into its maw, to absorb and destroy and throw forth again in some new form of energy. One also grasped the amazing architecture of these rhythmic and polyharmonic developments. It is a structural plan such as no school of composition had before evolved. All that is safe and established is dismissed, and the foundation for something new discovered in the midst of apparent chaos.

The triumph of Mr. Stravinsky's conducting lay in two things: his capacity to crack an invisible whip

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Foreword to New Malipiero Concero

The program to be presented by the Boston Symphony Orchestra at the concerts of tomorrow afternoon and Saturday evening will begin with an orchestral transcription of Bach's Organ Prelude and Fugue in B minor by Dimitri Mitropoulos, who will be making the final appearances in his two weeks of guest conducting here. The conductor will also bring forward the Second Symphony in C major by Schumann, Ravel's "Spanish" Rhapsody and, for the first times in America, Malipiero's Piano Concerto. As in the case of Respighi's Concerto at last week's concerts, Mr. Mitropoulos will both direct the performance of the Malipiero Concerto and play the piano solo part in it.

The Malipiero Concerto was completed in Asolo, Italy, on June 10, 1934, according to a note in the composer's hand at the end of the score (published the same year by Ricordi). The score is dedicated to Mrs. Elizabeth Sprague Coolidge. It was first performed in Rome in 1935. The instrumentation consists of a piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, bass drum, snare drum, bells and string quintet.

The Concerto is not long. There is considerable dialogue between the orchestra and the piano, the solo instrument not being regarded merely as an important member of a symphonic ensemble. In the first movement the piano is treated fairly brilliantly, in a style sometimes approaching that of the old toccata. There are rapid scale-like passages, arpeggios and incipient trills. The other instruments largely accompany or imitate the piano.

In the second movement, which is an andante, the piano begins by being the accompanying instrument, but soon takes an equal part in the dialogue. The style is often highly ornamental. The last movement is marked allegro. Here again the piano is treated in the percussive manner of the old keyboard instruments. There is a longish cadenza, and in general the virtuoso style is employed.

A rapid glance at the score indicates that the harmonic and melodic style is in Malipiero's customary eclectic vein. His compositions that will be recalled from recent performance at the Boston Symphony concerts are the Symphony of the Four Seasons (in four movements) and the Violin Concerto, with Viola Mitchell as soloist. Both works were performed here in the fall of 1934.

M. S.

Famous Violinist

Jascha Heifetz, who will appear as soloist with the Boston Symphony Orchestra next Friday afternoon and Saturday evening.

JASCHA HEIFETZ—Soloist
BOSTON SYMPHONY ORCHESTRA
FRIDAY and SATURDAY

When Dimitri Mitropoulos completed his final rehearsal of the Boston Symphony Orchestra on Thursday he was greeted with an unusual demonstration of applause by the musicians. The conductor, visibly moved, beat a hasty retreat after indicating his appreciation. The applause, which included cheers, continued until Mr. Mitropoulos returned to acknowledge it again.

Domestic and Foreign

Boston Symphony Orchestra

For the program of his second pair of concerts (Jan. 22-23) as guest conductor of the Boston Symphony Orchestra, Dimitri Mitropoulos chose his own transcription of Bach's Organ Prelude and Fugue in B minor, Schumann's C major Symphony, Malipiero's Piano Concerto and Ravel's "Rapsodie Espagnole." In the concerto, which had its first American performance yesterday the conductor once more acted as soloist while directing the orchestra.

Again the occasion was rather sensational. It was not merely that Mr. Mitropoulos appeared as conductor, transcriber and pianist; it was more what happened to the music under his direction. His transcription of Bach seemed unexceptionable, but the playing of it was quite un-Bachian. This was a romantic Bach, who sounded more like Wagner.

The symphony, similarly, took on some of the aspects of Gounod and even of Berlioz. Mr. Mitropoulos apparently wished to make clear to us that when Schumann wrote this work he was suffering from a severe mental struggle. In order to do this he played it spasmodically, with extraordinary distortions of tempi, phrasing and dynamics. One had to refer to the program to make sure this was the Schumann C major he was presenting.

The concerto served to reveal once more the varied accomplishments of Mr. Mitropoulos. His knowledge of the music he undertakes and his technical ability to make it sound as he wants it to sound, even while he is playing a solo piano part, can hardly be questioned. What does raise a question is the quality of the results he seeks and obtains. We hope to discuss this question in more detail later.

As for Malipiero's music, it need not detain us long. Its material is undistinguished, and there is nothing in the handling of it that makes us feel that the composition of the work was inevitable.

The orchestra played throughout with the utmost of virtuosity.

L. A. S.

Symphony Concert Series

By WILLIAM T. CHASE, JR.

For his final appearance at the regular Friday series of concerts, Dimitri Mitropoulos, noted guest conductor, led the Boston Symphony orchestra through an unusually testing program in Symphony Hall yesterday afternoon. It included the first performance in the United States of Malipiero's concerto for piano and orchestra, with Mr. Mitropoulos as both conductor and soloist. Bach's Prelude and Fugue in B minor for organ as transcribed for orchestra by Mitropoulos, Schumann's Symphony No. 2 in C major, opus 61, and Ravel's "Rapsodie Espagnole." Again the afternoon belonged to the magnetic and exciting leader from Athens and there were fresh indications, applause of audience and orchestra alike, that another visit by Mitropoulos would be welcome next year.

First in importance in the way of news, surely, was the new concerto by G. Francesco Malipiero, composed in 1934 and dedicated to Elizabeth Sprague Coolidge, sometime patron saint of American chamber music. Short almost to the point of abruptness, its three movements proved to be capably, often cleverly written. Frequent dialogue between the piano and the orchestra seemed the rule rather than the exception. The piano was thus used as the solo instrument instead of as part of the orchestra. In the third movement came an elaborate cadenza, brilliantly played by Mr. Mitropoulos.

In fact the entire concerto was excellently designed in virtuoso style. For the first time it permitted Boston audiences to really hear the conductor as a pianist. Last week the very nature of the Respighi Toccata made this impossible. Yesterday Mr. Mitropoulos played with the taste and technical mastery we had expected from a man of his stature in the conducting field. And between him and the orchestra was a perfect feeling of unity, as if every entrance was exactly made and the various instrumental choirs always in the proper balance. The presentation was received with considerable enthusiasm, although nothing compared to that following the Respighi a week ago.

The Mitropoulos transcription of the Bach Prelude and Fugue in B minor was disappointing. Admirably orchestrated as it was, the conductor's version nevertheless took certain unnecessary liberties with the original. The deliberate and steady development of a crescendo in the Fugue might be cited as an example. On the other hand the Schumann Second Symphony in C major was read in extraordinary fashion. The delightful Scherzo and the lovely Adagio espressivo that followed it apparently took on new significance under the conductor's guiding hand. True, there were moments when the symphony sounded more like Brahms than Schumann, but that was Mr. Mitropoulos's way with the score—a method that certainly achieved the desired effect. Ravel's "Rapsodie Espagnole" brought the concert to an enjoyable close. The program will be repeated tonight.

HEIFETZ WITH ORCHESTRA

At the next pair of Symphony concerts to be given in Symphony hall on Friday afternoon and Saturday evening, Jan. 29 and 30, Serge Koussevitzky will resume his direction of the orchestra after two weeks' absence. Jascha Heifetz is then to appear with the orchestra as soloist. The famous violinist will be heard in the Concerte of Mendelssohn. Serge Koussevitzky will open the program with an entr'acte from "Oresteia," the only opera of Serge Tane[illegible], the Russian composer whose symphony was revived at these concerts last season.

Mitropoulos' Visit at End

By Ruth Marsters
Music Editor

CONCLUDING his two weeks' engagement as guest conductor of the Boston Symphony Orchestra, Dimitri Mitropoulos presented, at the concerts of Friday afternoon and Saturday evening, a program of strange contrasts and conflicting ideas.

The very apparent enthusiasm of the audiences which filled Symphony Hall at each performance, was, one felt, an expression of recognition of the past achievements of the conductor during his visits here this season and last rather than a direct response to the music performed.

Though Mr. Mitropoulos' contributions to the program were again in the threefold capacity of transcriber, soloist, and conductor, one felt him to be nevertheless restricted. Certainly it would have been difficult for anyone hearing a concert under his direction for the first time, to estimate what we, at any rate, judge to be his true musical personality.

* * *

THE opening work of the concert, Bach's Prelude and Fugue in B minor for Organ, as transcribed for Orchestra by Mr. Mitropoulos stood out not only as a remarkable performance on the part of the orchestra and Mr. Mitropoulos, both as conductor and arranger, but was the most rewarding musically to those who listened.

That this work, composed during the late years of Bach's life, endures, is not alone because of the greatness of its architectonic structure, but also it endures because of the immeasurable significance of its every syllable.

It is a pure example of greatness of thought expressed through artistic maturity. In his transcription of the work for orchestra Mr. Mitropoulos' acute sensitivity for instrumental color is apparent, as is his perception of the music itself, the import of which is not altered, but intensified through the medium of the modern orchestra.

In the performance a meditative quality was sustained throughout. Listening, one was admitted to profound mystery.

* * *

THE SCHUMANN SYMPHONY, numbered the second, though the fourth in the order of composition, is yet another matter. While the Adagio contains the very essence of Schumann's lyricism, and the Scherzo is definitely a nice piece of writing—spontaneous, if not entirely gay—the whole, one feels, lacks the sustained force of true inspiration. The first movement sounds a little tired to our ears. It seems to betray not only a lack of original inventiveness but the lack also of any strong basic idea. The finale likewise, though energetic, lacks vitality.

It is not, in short, Schumann at his best. This of course is understandable when one considers that its composition was interrupted by nervous disorders which so affected him that he complained of not being able to remember the themes which occurred to him.

We cannot accept the view held by some that this as a whole is a fine piece of creative work, and suspect that if its authorship were other than Schumann's its performance would be still more rare.

* * *

THE MALIPIERO Concerta for Piano and Orchestra, in which the conductor played the piano part, was given its first performance in the United States in this program.

A comparatively recent work, it was composed in June, 1934, and is dedicated to Elizabeth Sprague Coolidge.

In contrast to the Schumann, the Concerto displays an abundance of verve—a brilliance that fairly crackles. It exudes originality, there is a profusion of harmonic and rhythmic ideas.

Mr. Mitropoulos, never more dynamic than when conducting at the piano, conducted and played with enervating vitality. The orchestra performed with magnificent precision.

This review, it must be noted, is based on the performance of Friday afternoon.

Mitropoulos in Farewell Concert at Symphony

By RUTH MARSTERS

Dimitri Mitropoulos presented the last programs of his two-week engagement as guest conductor of the Boston Symphony Orchestra yesterday afternoon, again contributing to the performance in the three-fold capacity of transcriber, soloist and conductor.

The enthusiasm of the audience throughout indicated the high regard in which the distinguished Athenian is held. His distinctive achievements during his visits here this season, and last, more than justify this enthusiasm.

It is not for the concluding program, however, that Mr. Mitropoulos will be remembered in Boston. It is difficult in fact to identify the conductor of yesterday's performance of Schumann's Second Symphony, and the Ravel Rapsodie Espagnole with that of the Purcell, Beethoven, Respighi, Casella and Castognone music heard at last week's concerts.

His personality seemed on this occasion to be somewhat restricted by the music at hand. The fault was in the program largely—though at another time the performance might have gone quite differently.

* * *

The Bach Prelude and Fugue in B minor for Organ which opened the program, being performed in the conductor's orchestral transcription, left, however, nothing to be desired.

This sublime work of the master's artistic maturity, vast in scale, as in import, was unfolded in all its profound mystery and simplicity. Nothing of Bach's inventive genius was lost in the clarity with which the interweaving voices of the designs were traced, while the greater tonal palette of the orchestra further enriched the expression of Bach's original thought.

The Schumann, not of course to be compared with the work which preceded it, was nevertheless not given as satisfactory a performance.

While the Adagio is genuinely beautiful, the Scherzo nice, we cannot find this work engrossing. In it Schumann's lyricism seems to be displaced (except in the Adagio) by a nervous energy. The thoughts in the first and last movements seem abstruse, unconvincing.

The Malipiero Concerto for Piano and Orchestra, performed for the first time in America with the conductor as soloist, brought a decided contrast—in contrast of humor.

Its buoyancy, and harmonic originality are perhaps its distinguishing characteristics. The work was admirably performed, the conductor achieving the desired ensemble through the immense rhythmic vitality of his playing.

Ravel's Rhapsodie Espagnole brought the program to a brilliant and colorful close.

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NEWS OF THE WORLD OF MUSIC

Post Jan 24/37

More Opera for Local Music Lovers

BY WARREN STOREY SMITH

Admittedly program-notes are an important, even an essential part of a season of Symphony Concerts. A few years ago the New York Philharmonic in a burst of unwise economy attempted to dispense with those of Lawrence Gilman, and there was an immediate howl of protest. But the moot question with program-notes is whether they shall be read before, during or after the concert. Obviously, save in the case of very detailed program-music, the answer is, before the concert, but that has not always been too practicable. It is now possible for a great many Bostonians, however, thanks to the new policy of the Friends of the Symphony Orchestra of mailing to its members a copy of the program-book a few days in advance of each regular pair of concerts. Possibly some who had not already done so are now becoming fully aware of the all-round excellence of the notes of John N. Burk. When faced with the retirement of Philip Hale, Symphony Hall might have looked far and wide without finding so capable an annotator as this scholarly and modest member of its own staff.

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 13th regular concert by the Boston Symphony Orchestra, Dimitri Mitropoulos conducting was given yesterday afternoon in Symphony Hall. The program was as follows:

Bach
Prelude and Fugue in B minor for organ, transcribed for orchestra by Mr. Mitropoulos
Schumann
Symphony No. 2 in C major Op. 61
Malipiero. Concerto for piano and orchestra
(Mr. Mitropoulos playing the piano part)
Ravel. ....Rapsodie Espagnole

If the enthusiastic applause yesterday meant anything it was that Mr. Mitropoulos, by his great talents as a musician, has won the warm affection and respect of the Boston Symphony public. His programs have not been calculated to bring down the house, if we except the conductor's appearance in them as soloist. Even in this practice he has not chosen concertos which the public knows, but difficult modern works. Rather, the sincerity and intensity of feeling and his ability to obtain just the effects that he wants from the orchestra have earned him his reputation here and transported the public.

Naturally, much as we admire Mr. Mitropoulos, it is still possible to disagree on occasion with him. We found ourselves in this position with regard to the transcription of the Bach Prelude and Fugue. The subject is a tricky one on which there is violent difference of opinion among musicians. Albert Schweitzer, in discussing the performance of the organ works of Bach, writes: "It is quite wrong to give out a fugal theme piano or pianissimo and let each voice take it up more loudly. The theme, whether joyous or sad, must always be given out with a certain fullness of tone." He states further that some organists on the modern instrument delight to make the fugue one long crescendo, which is not in accordance with its architecture. Now, this is just what Mr. Mitropoulos has done, and, brilliant as the transcription may have been in itself, it seemed to us that he did not properly serve Bach's own conception.

The second symphony of Schumann has never enjoyed the popularity or the approval by commentators of the other three. Yet surely it is a finer work than the Rhenish symphony, and the scherzo and the adagio are Schumann at his best. A recent discussion of Schumann's symphonies in France brought out the point that these works, so frequently abused for clumsiness, can be made effective if only the conductor is discerning in and sympathetic to their qualities. Mr. Mitropoulos was such a conductor yesterday. The performance may have been a personal interpretation, even to the extent of lightening the effect of Schumann's orchestration. But the result was justified. The symphony sounded with eloquence and became a work of dignity, a document of emotion set forth in music with the utmost sincerity.

Malipiero's concerto, the first performance in America, is an extraordinarily interesting and invigorating work. If the same composer's violin concerto, played here two seasons ago, gave an impression of an intellectual withdrawal from the world, this piano concerto is at once clear in its form and does not forsake the brilliance of display. A lovely and contemplative andante separates two short movements in that brisk and rather hard vigor of style towards which many modern composers incline. Malipiero does not overdo its use. Oddly enough, he brings the andante to a loud climax and then ends the concerto quietly. The performance seemed especially good and exact, perhaps because Mr. Mitropoulos had such perfect control both over his own part and the orchestra. Ravel's masterpiece of orchestration, the Rapsodie Espagnole, is a work of subtlety in the expression of exotic moods. It brought the concert and our guest-conductor's visit to a splendid conclusion.

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Globe Jan 23

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NEWS OF THE WORLD OF MUSIC

More Opera for Local Music Lovers

BY WARREN STOREY SMITH

Admittedly program-notes are an important, even an essential part of a season of Symphony Concerts. A few years ago the New York Philharmonic in a burst of unwise economy attempted to dispense with those of Lawrence Gilman, and there was an immediate howl of protest. But the moot question with program-notes is whether they shall be read before, during or after the concert. Obviously, save in the case of very detailed program-music, the answer is, before the concert, but that has not always been too practicable. It is now possible for a great many Bostonians, however, thanks to the new policy of the Friends of the Symphony Orchestra of mailing to its members a copy of the program-book a few days in advance of each regular pair of concerts. Possibly some who had not already done so are now becoming fully aware of the all-round excellence of the notes of John N. Burk. When faced with the retirement of Philip Hale, Symphony Hall might have looked far and wide without finding so capable an annotator as this scholarly and modest member of its own staff.

MUSIC

[illegible]/37

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 13th regular concert by the Boston Symphony Orchestra, Dimitri Mitropoulos conducting was given yesterday afternoon in Symphony Hall. The program was as follows:

Bach
Prelude and Fugue in B minor for organ, transcribed for orchestra by Mr. Mitropoulos
Schumann
Symphony No. 2 in C major Op. 61
Malipiero..Concerto for piano and orchestra (Mr. Mitropoulos playing the piano part)
Ravel.................Rapsodie Espagnole

If the enthusiastic applause yesterday meant anything it was that Mr. Mitropoulos, by his great talents as a musician, has won the warm affection and respect of the Boston Symphony public. His programs have not been calculated to bring down the house, if we except the conductor's appearance in them as soloist. Even in this practice he has not chosen concertos which the public knows, but difficult modern works. Rather, the sincerity and intensity of feeling and his ability to obtain just the effects that he wants from the orchestra have earned him his reputation here and transported the public.

Naturally, much as we admire Mr. Mitropoulos, it is still possible to disagree on occasion with him. We found ourselves in this position with regard to the transcription of the Bach Prelude and Fugue. The subject is a tricky one. on which there is violent difference of opinion among musicians. Albert Schweitzer, in discussing the performance of the organ works of Bach, writes: "It is quite wrong to give out a fugal theme piano or pianissimo and let each voice take it up more loudly. The theme, whether joyous or sad, must always be given out with a certain fullness of tone." He states further that some organists on the modern instrument delight to make the fugue one long crescendo, which is not in accordance with its architecture. Now, this is just what Mr. Mitropoulos has done, and, brilliant as the transcription may have been in itself, it seemed to us that he did not properly serve Bach's own conception.

The second symphony of Schumann has never enjoyed the popularity or the approval by commentators of the other three. Yet surely it is a finer work than the Rhenish symphony, and the scherzo and the adagio are Schumann at his best. A recent discussion of Schumann's symphonics in France brought out the point that these works, so frequently abused for clumsiness, can be made effective if only the conductor is discerning in and sympathetic to their qualities. Mr. Mitropoulos was such a conductor yesterday. The performance may have been a personal interpretation, even to the extent of lightening the effect of Schumann's orchestration. But the result was justified. The symphony sounded with eloquence and became a work of dignity, a document of emotion set forth in music with the utmost sincerity.

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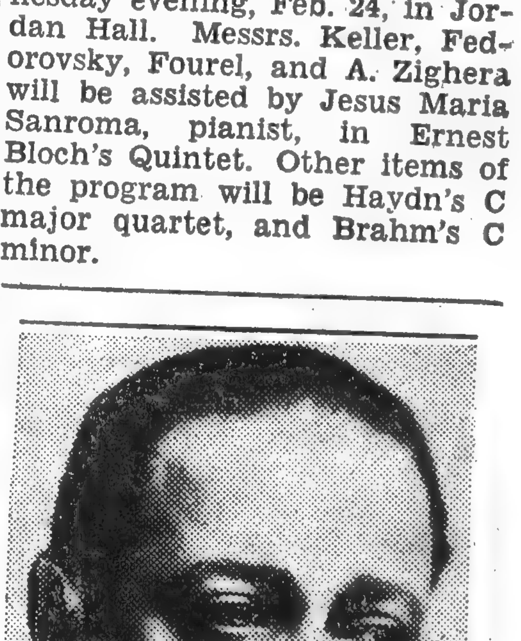

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Jan 26

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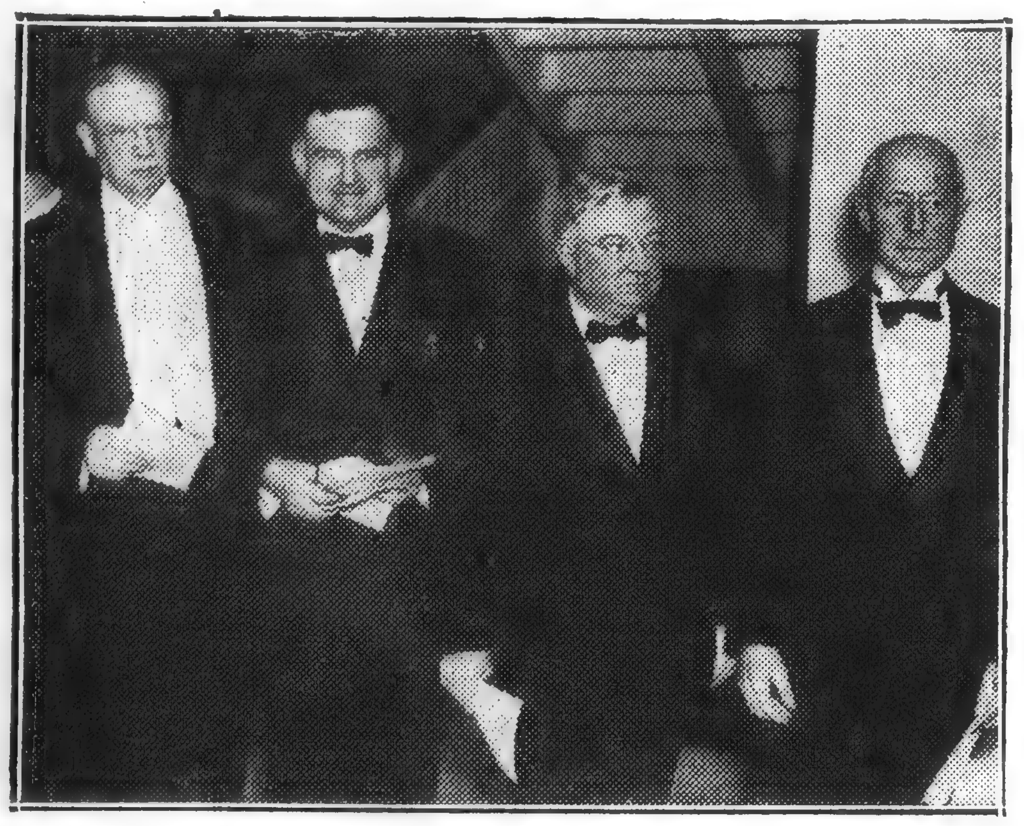

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Continued on Page 10—First Col.

Globe ran story and picture on front page Jan. 26/37

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Continued From First Page

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Ford Loaned Cameron for Boston Drive

Express Train Held Hour to Get Him Here for Fund Meeting

Jan 26

Joshua commanded the sun and the moon to stand still and they obeyed him.

Robert Cutler, general chairman of the 1937 Community Fund Campaign, is Boston's Joshua.

Behind the appearance of W. J. Cameron, nationally known radio commentator, at the opening meeting for the drive to raise $4,160,000 for Greater Boston's social needs, there is a story, not previously told, in which the leading characters are Edsel Ford, the motor manufacturer, Mr. Cameron, Mr. Cutler and H. Shearer, vice president of the Michigan Central Railroad.

It goes back to early last fall when Robert Cutler, upon whose shoulders the repsonsibility for the success of the present $4,160,000 campaign rests, was in Washington planning the early stages of the drive. He asked Gerard Swope, president of General Electric Company, if he thought Henry Ford would lend Boston America's favorite radio commentator, who is heard from coast to coast on the Ford Sunday Evening Hour. Mr. Swope opined the request could not be granted.

Undaunted, Mr. Cutler sought an appointment with Edsel Ford in Dearborn and promptly at an appointed noon one day last October Mr. Cutler was ushered into Mr. Ford's offices. He told the story of Boston's need for someone who had the breadth of undertaking and the appeal to talk to the people and tell them why Boston must not fail when it started its drive for funds. "And that man," said Mr. Cutler, "is Mr. Cameron."

For a moment Mr. Ford was silent and then he said, "If Bos-

Continued on Page 3—Column 1

PROVIDENCE, R. I.
JOURNAL

Cameron Loaned for Boston Fund

Continued from Page One

ton wants Mr. Cameron and he is willing to go then Boston shall have him."

The efficiency of the Ford organization was put into motion and a corps of secretaries were at Mr. Cutler's disposal to bring him and Mr. Cameron together. They talked and Mr. Cameron agreed to come. Before Mr. Cutler had returned to Detroit, on his way to Boston, difficulties arose and when he reached his hotel there was a call from Mr. Cameron.

There Had to Be Way Out

"I do so want to help Boston," said Mr. Cameron as Mr. Cutler listened on the telephone, "but," he added, "my broadcast over the Ford Sunday Evening Hour is not completed until 9.26 and the only train leaving Detroit on Sunday evening that will get me to Boston in time to speak at your opening meeting leaves at nine o'clock."

Mr. Cutler, as he tells it now, suggested that possibly Mr. Cameron might be willing to take an airplane. Yes, Mr. Cameron would fly, if there was no other way out of it, he told Mr. Cutler, but he preferred not to do so.

"But don't worry about it, Mr. Cutler," said Mr. Cameron. "There will be a way out of it."

But Mr. Cutler did worry. He felt the need of someone with the human understanding, who possessed the power to tell a stirring story of Boston's needs, was so vital to the success of the campaign that Mr. Cameron would have to be here for the opening meeting.

It was then that Mr. Cutler set about to disprove at least part of the story that time, tide and a railroad train wait for no man. Boston wanted radioman Cameron and if he must come by train then the Michigan Central Railroad must do its part to make Boston's Community Fund Drive a success.

Held Express an Hour

H. Shearer, operating vice president of the railroad, was appealed to, and when Mr. Cutler had finished it was promised that the Michigan Central Railroad would hold its fast express from Detroit to Boston for one hour that Mr. Cameron might be a passenger.

It was this series of events that brought Mr. Cameron to the rostrum of Symphony Hall last night to thrill Bostonians with the necessity of this year rallying more than before to the help of 104 social agencies of Greater Boston which need $4,160,000 in 1937 to carry on the work they are committed to do for the community good.

Simply, and with a conviction that brought home the importance of carrying through successfully the task at hand, Mr. Cameron outlined the plans laid out by the committee and the 15,000 volunteer workers who start today to raise the necessary funds. He told the story in a way that stirred the tremendous audience that filled Symphony Hall until they cheered him.

"He Ain't Heavy"

And wnen he had finished, Mr. Cutler spoke briefly of the need of successfully carrying through Greater Boston's social insurance against graver things. And as he finished Mr. Cutler epitomized the whole campaign by telling the story of a tiny, ragged lad, almost wasted from illness, carrying a younger crippled child across his shoulder. A stranger stopped him and the child looked up with wan face and said:

"He ain't heavy, mister, he's my brother."

"That," said Mr. Cutler, "is the spirit of the Community Fund Campaign in Greater Boston to raise $4,160,000 to care for the less fortunate."

Appealing as was the meeting in Symphony Hall, it was not without dramatic effect through the announcement that the music for the evening was generously given by the members of the Boston Symphony Orchestra. They were directed, of course, by Dr. Serge Koussevitzky and both the director and the entire orchestra contributed their talents to make the opening meeting of the drive a further success. Dr. Koussevitzky directed four numbers: "Peer Gynt" Suite, by Grieg; Overture, "The Roman Carnival," Berlioz; Prelude to "Lohengrin," Wagner, and overture "Romeo and Juliet," Tchaikovsky.

Charles Francis Adams, president of the Community Federation of Boston, presided.

To Turn Over Funds at Once

The $60,000 Red Cross flood emergency quota of the Community Fund will be turned over to the Boston Metropolitan Chapter of the American Red Cross as fast as the money is received at campaign headquarters because of the urgency of the flood relief work. It will come from undesignated subscriptions to the general fund.

First reports on the progress of the campaign will be made tomorrow at a luncheon in the Boston City Club. Subsequent report luncheons will be held Thursday and Friday this week, Monday, Wednesday and Friday next week and Monday, Feb. 8, just prior to the campaign's final day, which will be marked in the evening by a Victory dinner.

ATLANTA, GA.
AMERICAN

1937

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BROOKLYN, N. Y.
JEWISH EXAMINER
JAN 15 1937

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To raise the fund necessary for the planting of the Gabrilowitsch grove, a Gabrilowitsch memorial concert has been arranged, under the auspices of Mailamm and will be held Wednesday evening, Feb. 24, in Carnegie Hall, Mailamm announced. Albert Spalding, violinist, and Harold Bauer, pianist, will be the soloists in the program.

The project has gained wide support in musical and in music-loving circles. The program is being arranged by a musicians' committee of which Artur Bodanzky and Serge Koussevitzky are chairmen. Mrs. Israel Goldstein is chairman of the committee of prominent men and women, including I. A. Hirschman and Dr. J. F. Neuberger (of the U. S. Navy) which is sponsoring this enterprise, together with the New York Chapter of Mailamm of which Rabbi Ira Eisenstein is chairman.

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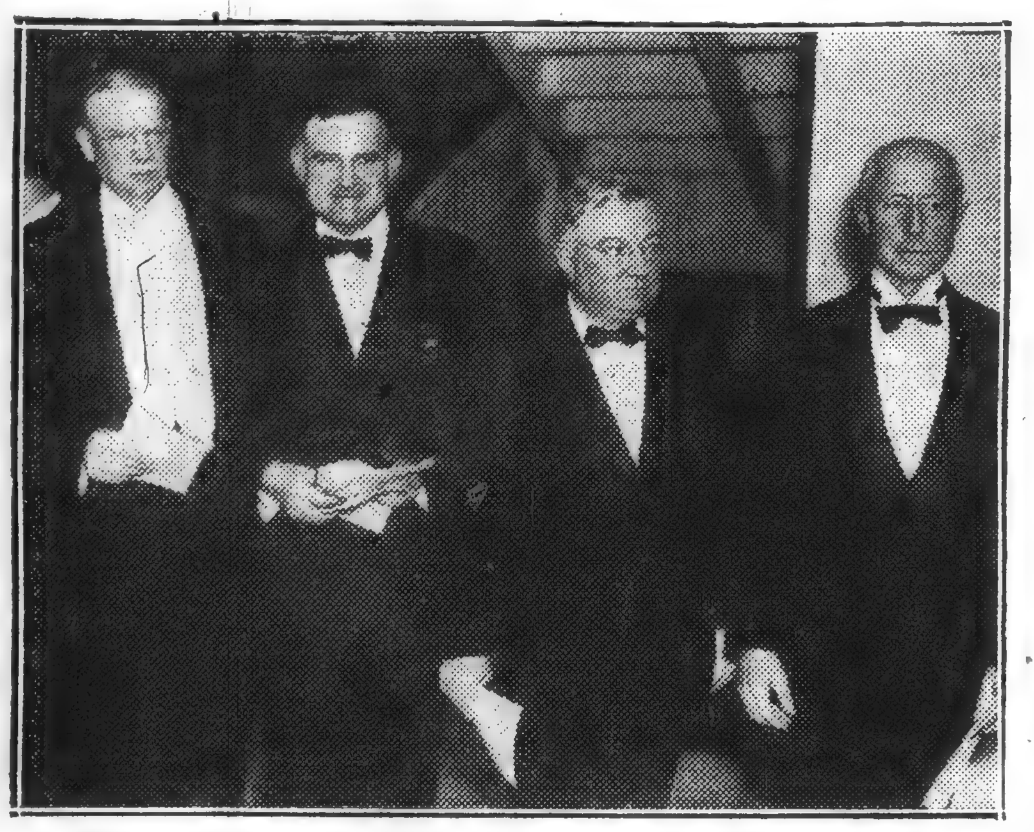

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JOURNAL

JAN 27 1937

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Miss Peggy C. Mowry, a student at Wellesley College, returned home last evening to attend the Boston Symphony Concert at the Metropolitan Theatre.

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News. | " 9.30
| Charm Mirror 9.45
ama.. | Baritone and Organist .. 10.00
fe.... | Soprano and Tenor 10.15
...... | Marriage Clinic 10.30
...... | Francis J. Cronin 10.45
11.0
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the work they are committed to do for the community good.

Simply, and with a conviction that brought home the importance of carrying through successfully the task at hand, Mr. Cameron outlined the plans laid out by the committee and the 15,000 volunteer workers who start today to raise the necessary funds. He told the story in a way that stirred the tremendous audience that filled Symphony Hall until they cheered him.

"He Ain't Heavy"

And when he had finished, Mr. Cutler spoke briefly of the need of successfully carrying through Greater Boston's social insurance against graver things. And as he finished Mr. Cutler epitomized the whole campaign by telling the story of a tiny, ragged lad, almost wasted from illness, carrying a younger crippled child across his shoulder. A stranger stopped him and the child looked up with wan face and said:

"He ain't heavy, mister, he's my brother."

"That," said Mr. Cutler, "is the spirit of the Community Fund Campaign in Greater Boston to raise $4,160,000 to care for the less fortunate."

Appealing as was the meeting in Symphony Hall, it was not without dramatic effect through the announcement that the music for the evening was generously given by the members of the Boston Symphony Orchestra. They were directed, of course, by Dr. Serge Koussevitzky and both the director and the entire orchestra contributed their talents to make the opening meeting of the drive a further success. Dr. Koussevitzky directed four numbers: "Peer Gynt" Suite, by Grieg; Overture, "The Roman Carnival," Berlioz; Prelude to "Lohengrin," Wagner, and overture "Romeo and Juliet," Tchaikovsky.

Charles Francis Adams, president of the Community Federation of Boston, presided.

To Turn Over Funds at Once

The $60,000 Red Cross flood emergency quota of the Community Fund will be turned over to the Boston Metropolitan Chapter of the American Red Cross as fast as the money is received at campaign headquarters because of the urgency of the flood relief work. It will come from undesignated subscriptions to the general fund.

First reports on the progress of the campaign will be made tomorrow at a luncheon in the Boston City Club. Subsequent report luncheons will be held Thursday and Friday this week, Monday, Wednesday and Friday next week and Monday, Feb. 8, just prior to the campaign's final day, which will be marked in the evening by a Victory dinner.

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WACO, TEX.
TRIBUNE-HERALD

JAN 17 1937

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Important Roles

Miss Wells has had a career both in opera and on the concert platform. For 12 years she was a member of the Metropolitan Opera company of New York, where she sang a number of important roles. She was a pupil of William S. Brady and of Oscar Sanger, teachers of many noted singers in concert and opera. She has been soloist with various symphony orchestras, including the Boston symphony under the direction of Serge Koussevitsky, the Plattsburg, Springfield, Mass., and Reading, Pa., orchestras; she was recently soloist for the Amarillo symphony, and on Feb. 19 will be soloist for the Fort Worth symphony orchestra. The concert of the Baylor symphony will be her first presentation to a Waco audience. On that occasion she will sing the "Recitative and Aria of Lia," from "L'Enfant Prodigue," by Debussy, and a group of songs.

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Heifetz at Symphony

(Bull. Jan. 30/37)

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PROVIDENCE, R. I.
BULLETIN

1937

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G. Y. L.

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Hart Times Jan 31/37

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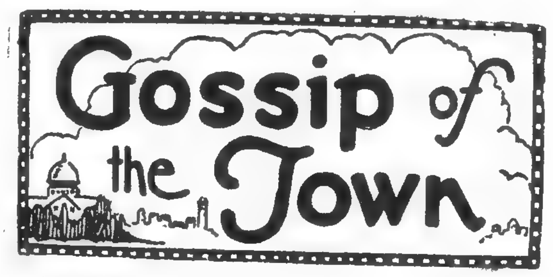

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PROVIDENCE, R. I.
JOURNAL

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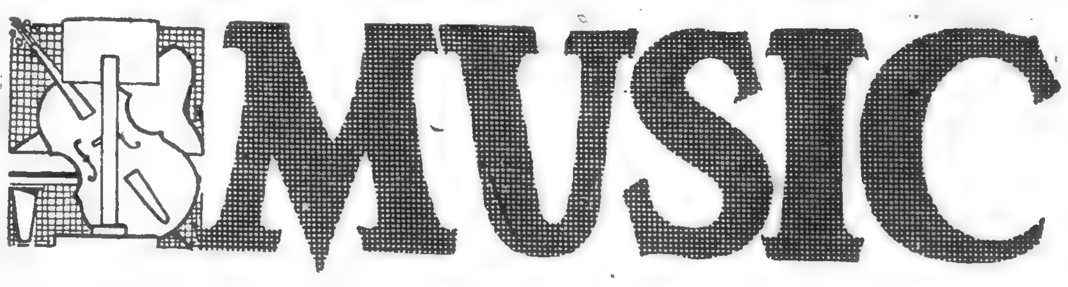

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G. Y. L.

HARTFORD, CONN.
TIMES

Publishers Offer Prizes for Letters

A mass of new material, important as musical history and as personal revelation, will be published for the first time on February 1st in the book, "Beloved Friends": The Story of Tchaikowsky and Nadejda von Meck, by Catherine Drinker Bowen and Barbara von Meck. The strange romance between the Russian composer and his wealthy patroness with whom he corresponded passionately for fourteen years but whom he never met is a puzzling and fascinating tale.

The publishers of "Beloved Friend" are sponsoring a contest for the best letters of not more than 300 words on any one of the following three questions:

What is the psychological explanation of Mme. von Meck's abrupt ending of her romantic relations with Tchaikowsky, and is there any clue to her decision in the revelations given as to her personality?

Was Mme. von Meck's infatuation solely with Tchaikowsky's music, as she thought, or was she really in love with him, in spite of the fact that she was careful never to speak to him or meet him?

Did Mme. von Meck's patronage of Tchaikowsky have, on the whole, a beneficial or a harmful effect upon the quality of his music?

All entries must be submitted by April 15 1937, and should be addressed to Contest Department, Random House, Inc., 20 East 57th Street, New York, N. Y. The committee of judges consists of four distinguished figures in the musical world—Jascha Heifetz, John Barbirolli Lawrence Gilman and Deems Taylor, and Robert K. Haas, vicepresident of Random House.

The first prize for the best letter on any of the three subjects will be a Steinway grand piano. The second prize will be the recordings of Tchaikowsky's Fourth Symphony under the direction of Serge Koussevitzky, his Fifth Symphony under the direction of Leopold Stokowski, his Sixth "Pathetique" Symphony under the baton of Eugene Ormandy, the "Andante Cantabile" played by the Minneapolis Symphony Orchestra under Eugene Ormandy, and the "Nutcracker Suite" played by the Philadelphia Orchestra under Leopold Stokowski. The third prize will be the recordings of the Tchaikowsky Violin Concerto played by Mischa Elman and of the Piano Concerto No. 1 in B flat minor with Arthur Rubinstein as soloist and John Barbirolli as conductor.

WACO, TEX.
TRIBUNE-HERALD

JAN 17 1937

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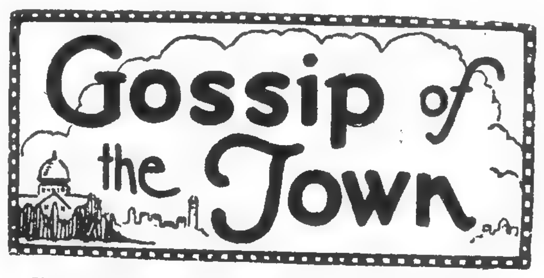

Gossip of the Town

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PROVIDENCE, R. I.
JOURNAL

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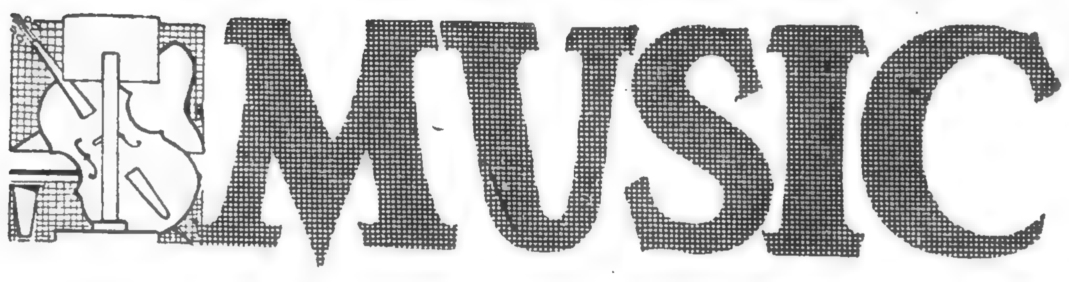

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Brahms finished it in 1883 when he was 50. It was performed first in Vienna, Dec. 2 of that year, at a Philharmonic concert. The audience received the symphony with great enthusiasm, although it is reported that members of the opposing musical party—the Wagner-Bruckner partisans—made a display against it.

Financial success likewise attended this symphony. The copyright sold for about $9000, and royalties on performances were paid to Brahms.

The significance-seekers have had a pleasant time with this symphony. Hero and Leander have been discovered in it, by Joachim, and so has Iago, and a certain statue of Germania. Another guess, by Clara Schumann, was that it was a "Forest Idyl." This seems to give anybody the privilege of finding anything he wants in it.

The first movement is marked allegro con brio, in F major. After broad opening chords, the main theme moves downward in the strings, while a contrasting figure rises in the woodwinds. Just before announcing the second theme, Brahms writes a phrase reminiscent of the Venusberg scene in "Tannhauser." This has led to still another guess by the learned—that the phrase is a tribute to Wagner, whose death occurred while this symphony was being composed.

The second theme is more gentle, in bassoon and clarinet, and the movement passes through a characteristically splendid Brahmian development to a characteristically powerful close.

The second movement is andante, in C major, with a hymn-like utterance by the woodwind as its main theme. Subtle contrasts of rhythm and skillful development of the main theme are noted.

In C minor, poco allegretto, the third movement opens with a song by the 'cellos, then by the violins, later by wood wind. There is interesting work, also, for the horn, a favorite instrument with Brahms and one for which he wrote with great felicity.

Vigor and orchestral color characterize the last movement, in F minor. Here the master produces his most magnificent effects and brings his work to a solemn close.

Of the Wagnerian music to be played, the "Waldweben," or "Forest Murmurs," is a concert piece arranged by Wagner from the second act of "Siegfried." It projects the mood dominating the last scene of the act. Siegfried, having slain the dragon Fafner, is lying in the woods listening to the familiar voices of the forest. A little bird begins to tell him things, among them that the warrior maiden Brunnhilde is lying asleep on a rocky crag, protected by a circle of fire, and that he, Siegfred, will penetrate the fire and win Brunnhilde as his bride.

In the "Tannhauser" overture, as Wagner explained, "the orchestra leads before us the Pilgrims' Chant alone; it nears, increases to a mighty outpour, passes away. Eventide; last echo of the chant. As night comes, magic sights and sounds appear, a rosy mist floats up, exultant shouts strike the ears, the whirlings of a voluptuous dance are seen." And so on to salvation and to the union of soul and senses, God and nature, "in the atoning kiss of hallowed Love."

Of the overture to "Lohengrin," Wagner wrote: "The miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be permitted to bring it forward for the mental receptive power of the listeners."

G. Y. L.

HARTFORD, CONN.
TIMES

Publishers Offer Prizes for Letters

A mass of new material, important as musical history and as personal revelation, will be published for the first time on February 1st in the book, "Beloved Friends": The Story of Tchaikowsky and Nadejda von Meck, by Catherine Drinker Bowen and Barbara von Meck. The strange romance between the Russian composer and his wealthy patroness with whom he corresponded passionately for fourteen years but whom he never met is a puzzling and fascinating tale.

The publishers of "Beloved Friend" are sponsoring a contest for the best letters of not more than 300 words on any one of the following three questions:

What is the psychological explanation of Mme. von Meck's abrupt ending of her romantic relations with Tchaikowsky, and is there any clue to her decision in the revelations given as to her personality?

Was Mme. von Meck's infatuation solely with Tchaikowsky's music, as she thought, or was she really in love with him, in spite of the fact that she was careful never to speak to him or meet him?

Did Mme. von Meck's patronage of Tchaikowsky have, on the whole, a beneficial or a harmful effect upon the quality of his music?

All entries must be submitted by April 15 1937, and should be addressed to Contest Department, Random House, Inc., 20 East 57th Street, New York, N. Y. The committee of judges consists of four distinguished figures in the musical world—Jascha Heifetz, John Barbirolli Lawrence Gilman and Deems Taylor, and Robert K. Haas, vicepresident of Random House.

The first prize for the best letter on any of the three subjects will be a Steinway grand piano. The second prize will be the recordings of Tchaikowsky's Fourth Symphony under the direction of Serge Koussevitzky, his Fifth Symphony under the direction of Leopold Stokowski, his Sixth "Pathetique" Symphony under the baton of Eugene Ormandy, the "Andante Cantabile" played by the Minneapolis Symphony Orchestra under Eugene Ormandy, and the "Nutcracker Suite" played by the Philadelphia Orchestra under Leopold Stokowski. The third prize will be the recordings of the Tchaikowsky Violin Concerto played by Mischa Elman and of the Piano Concerto No. 1 in B flat minor with Arthur Rubinstein as soloist and John Barbirolli as conductor.

77

HEIFETZ IS THE HERO AT SYMPHONY

Some Concert Numbers Not Especially Thrilling

BY WARREN STOREY SMITH

Wise Mr. Mitropoulos in his recent appearance here was both conductor and soloist, and so earned all the applause. Dr. Koussevitzky, who returned to the Symphony Concerts yesterday afternoon, shares this particular pair of performances with Jascha Heifetz, and yesterday's audience, as audiences will, elected to make the violinist the hero of the occasion.

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As a matter of fact, Dr. Koussevitzky's part of the concert got off to a poor start. In place of the originally announced excerpt from Taneiev's "Orestes," which would have had at least the interest of novelty, there came as opening number Liadov's Symphonic Picture, "From the Apocalypse," Lisztian grandiosity, 1913 model. And the piece, hollow and trumpery, fell as flat as it deserved to fall, although the performance was one of tonal magnificence.

To Liadov succeeded Brahms, of the Third Symphony, of late played here less than the other three. Passionate Brahmsites have placed this symphony above its companions, above all other symphonies, even above all other music. But the years are the best critics and they express their verdict, when it is ready for delivery, through audiences. That of yesterday did not particularly warm to this F major Symphony, nor, in spite of a fine performance, did it seem for the moment as though there were any special reason why it should.

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This symphony may be, as Mr. Burk's programme notes argued, more truly Brahmsian than its predecessors, but just the same it is fuller of other men's thematic ideas. Quotations, more or less literal, abound: Schumann and Wagner in the first movement, Herold in the second, Schumann again in the third, and Beethoven in the fourth.

And again to interpret the audience's relative coolness to the usually all-potent combination of Dr. Koussevitzky and Brahms, in the Finle of this symphony storm and stress are followed by quiet and resignation. And for a final thought: the keynote of this symphony is mellowness, a quality which fits not at all our own time-spirit. Actually we have more in common with the Schumann of a week ago than with the Brahms of yesterday.

For his piece Mr. Heifetz chose the Concerto of Mendelssohn. His fluent, polished, scintillant, tonally beautiful and letter-perfect performance of a work that makes relatively slight emotional and musical demands was a foregone conclusion. The extreme cordiality with which he was received has already been indicated.

From Mendelssohn to Strauss. The end came in the "Dance of the Seven Veils," from the latter's "Salome," one of the less successful portions of a remarkable opera that Boston has little likelihood of knowing in the only way it should be known—in the theatre. Again a brilliant performance

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PROVIDENCE, R. I.
NEWS-TRIBUNE

JAN 27 1937

Mr. and Mrs. Elisha C. Mowry entertained at dinner last evening for Richard Burgin, concert master of the Boston Symphony Orchestra, and Putnam C. Aldrich. Miss Peggy G. Mowry, returned from Wellesley College to attend the concert of the Boston Symphony Orchestra in the Metropolitan Theatre.

78

Keith Me

MUSIC

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By ALEXANDER WILLIAMS

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Some 200 people were disappointed in the effort to obtain "rush" seats for yesterday's concert, and presumably the reason for this was the presence of Jascha Heifetz as soloist. He is one of the great violinists, with that effortlessness which the term implies. He has, as well, the finest purity of tone and phrasing so that perfection is the one word that comes to mind when he plays. No doubt there were many who would have preferred to hear him in some other concerto than the Mendelssohn. In recitals, with piano accompaniment, the work is certainly hackneyed; but with the orchestra it becomes different music altogether. Moreover, although it was played here last season with Mr. Milstein as soloist, it has actually been seldom given at the Boston Symphony concerts.

Yesterday Mr. Heifetz played in capital form. In the finale he played much too fast, but then that is always done nowadays in that particular movement. It is said that Mendelssohn as a conductor liked to take music faster than was customary; but he might not have been reconciled to the breathless pace which was adopted yesterday. Even Mr. Heifetz's technique and intonation could not let us hear the music at that speed. The andante, on the other hand, was interpreted with just the right warmth and lyric feeling and never fell from that into the least hint of sentimentality. Dr. Koussevitzky, returning from his holiday, led the orchestra in perfect sympathy with the soloist.

Liadov's "From the Apocalypse" is honest program music at its best. He set out to paint a tone picture of a mystical state of feeling as set forth in the Book of Revelation. The music is not literally descriptive in the manner of some of Strauss or of the 18th century attempts in this genre. Just as the Book of Revelation is so different from the rest of the New Testament and has affinity with 17th century and later mystical literature in which there has been so much interest in our time, so too Liadov's music looks forward. For example, it is surprisingly unlike the descriptive music of a Rimsky-Korsakov. "From the Apocalypse" is a work of singular fascination and power. If Liadov must be considered a minor composer, his music has a great deal to say to an audience of today.

There are some who maintain that the Third is the greatest of Brahms's Symphonies. Philip Hale, who was not noted for a whole-hearted admiration of Brahms, apparently so considered it. Certainly the first movement is one of the finest openings to a symphony that Brahms ever conceived. The andante has always seemed to us to have a Protestant-church-like character in the main theme that is not a happy invention for a symphony. Sir Donald Tovey calls that movement pastoral, but surely it is music of the indoors? The Symphony received a fine performance, although the andante seemed unusually deliberate. Strauss's exotic music from "Salome" brought the concert to a brilliant end.

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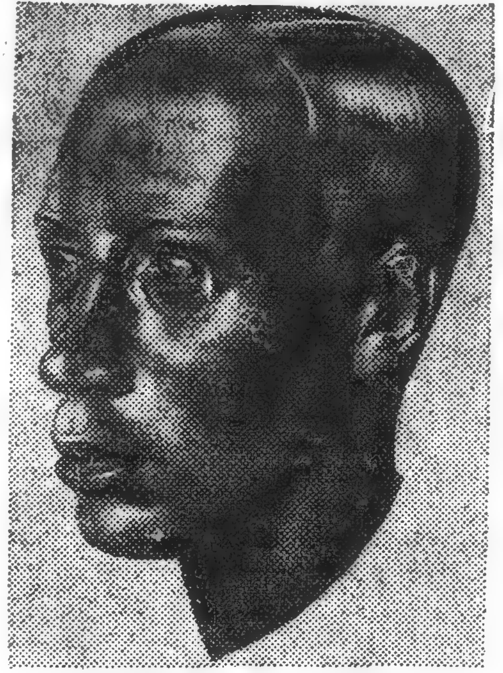

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You could hear the rumble of the thunder and the roar of the symbolic lions; there were brazen splendors; there was cherubic hymning. Liadov's interpretation is full of monastic reminiscences; his music proves once more that, when we picture Heaven, we always fall back on what we learned in childhood and, in the Russian's case, the chanting of monks and the seraphic voices of nuns is never far off.

The orchestra lent itself gloriously to the director's fancy and the effect produced on the hearer was akin to what the eyes experience in looking at Albert Durer's "Sanctus" in his "Great Passion." Yet, inspiring music though Liadov has written, it pales before the utterances of Bach in the "Sanctus" of the B minor Mass. Nevertheless, it is a noble page of music and Koussevitzky and his aides clothed it with glowing colors.

After this music of the hereafter we had the Symphony in F of Brahms, his "Eroica," as Hans Richter called it, and I could not help thinking that, in view of its storm and stress, it might with greater propriety have preceded the work of Liadov rather than followed it. For the suffering, the ache and the longing of Brahms might naturally lead to such a musical sublimation as the Slav has portrayed in his "Apocalypse."

It was a noble reading of Brahms' score that Koussevitzky gave us, and the faint suspicion I had that the director would veil it in shades of Russian mysticism was not realized. He gave us an inspiring, but indubitably orthodox performance, one that throbbed with Germanic earnestness. In the opening Allegro it pierced depths of gloom and rose to heights of grandeur, a veritable series of confessions of depression and elation. The confidences between clarinets and strings in the slow movement, the gentle suspiration of the violins in that idyllic Allegretto, and the dramatic finale, likened by Joachim, without contradiction from the composer, to the tale of Hero and Leander, were beautifully done.

And then a soloist, the violinist, Jascha Heifetz, well known to Boston Symphony audiences. He and the orchestra gave us the Mendelssohn Violin Concerto, one of the most melodious and grateful of all concertos. Heifetz has emerged from the wistful spirituality of his earlier days and has put on the raiment of a fine masculinity. His violin made a rapturous discourse, to which the orchestra supplied an atmosphere of radiant and interpretative tone.

Heifetz does not insist on too masterful a domination of the tonal atmosphere; he vies with his fellow musicians; he is a leader among musical partners, all of whom have something important to say. Virtuosity he has, but he does not obtrude it; he plays like a master, but a master among colleagues to whom he is glad to defer. He successfully resists the temptation to make the Mendelssohn too feminine. It was a notable performance for soloist, orchestra and director.

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Yesterday's concert was definitely one of the major musical attractions of the year so far. Never have we seen such a distinguished and appreciative gathering! Though most of the grand ladies are still wearing costumes of the somber, winter type . . . . black or brown for colors, and a predominance of rich furs, we noticed several touches of the spring season, now only two months away.

Mrs. Ronald Lyman had pinned a couple of huge gardenias on her smart black costume . . . . powder blue ostrich tips curling around her black hat. Also in black . . . . with a gardenia pinned to her Persian lamb collar was Mrs. Louis Agassiz Shaw. Mrs. William Dexter and Mrs. S. Eliot Guild, Jr., were anxious to be on time, and hurried in together . . . . both wearing green costumes trimmed with black fur, Mrs. Guild's being of a vivid green shade. In a distinguished threesome were Mrs. Robert Stevenson, her niece, Mrs. Malcolm Bradlee and Mrs. Joshua Holden, whose taupe coat had a fluffy fox collar.

Wearing sables with her black caracul coat was Mrs. Philip Stockton, and others we noted were Mrs. George Putnam, Mrs. Roger B. Merriman, who topped her blue ensemble with a swagger gray caracul coat, Mrs. Harrison Reynolds with Mrs. Henry K. White, Mrs. Barrett Wendell, Mrs. James Dean, Mrs. Wallace Goodrich, Mrs. Robert T. Paine, Mrs. Francis G. Shaw, and Mrs. Richard Saltonstall who brought her young daughter, Polly.

Lucile Swift had knotted a gay printed scarf at the neck of her blue frock to match the attractive band on her chic turban. Another who chose this fashionable type of hat was Mrs. Edwin H. B. Pratt. Hers was of fuchsia and purple contrasting with her brown fur wrap. Kitty Talbot's antelope toque was of beet red matching the frock beneath her brown fur coat.

Smart costumes also were those of Mrs. Lawrence Coolidge . . . . who topped her mink coat with a brown velvet turban . . . . and Mrs. William C. Cox . . . . combining bright green with her mink wrap...The latter's mother, Mrs. Hugh Bancroft was another with Mrs. Howard Turner, Mrs. Philip Wrenn, Jr., Mrs. Alvan T. Fuller, Mrs. Ben Ames Williams and Mrs. Benjamin A. G. Thorndike.

Symphony Hall for Brilliant Concert Series

Serge Prokofieff, Russian composer and pianist, who will be the soloist when the Boston Symphony Orchestra offers his Third Concerto at Symphony Hall on Friday afternoon and Saturday evening this week.

77

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Post Jan. 30/37

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Herald 1/30/37 78

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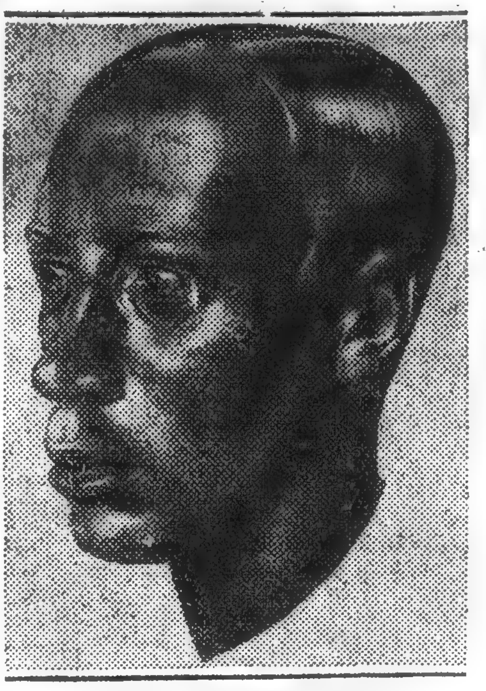

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Mrs. Ronald Lyman had pinned a couple of huge gardenias on her smart black costume . . . . powder blue ostrich tips curling around her black hat. Also in black . . . . with a gardenia pinned to her Persian lamb collar was Mrs. Louis Agassiz Shaw. Mrs. William Dexter and Mrs. S. Eliot Guild, Jr., were anxious to be on time, and hurried in together . . . . both wearing green costumes trimmed with black fur, Mrs. Guild's being of a vivid green shade. In a distinguished threesome were Mrs. Robert Stevenson, her niece, Mrs. Malcolm Bradlee and Mrs. Joshua Holden, whose taupe coat had a fluffy fox collar.

Wearing sables with her black caracul coat was Mrs. Philip Stockton, and others we noted were Mrs. George Putnam, Mrs. Roger B. Merriman, who topped her blue ensemble with a swagger gray caracul coat, Mrs. Harrison Reynolds with Mrs. Henry K. White, Mrs. Barrett Wendell, Mrs. James Dean, Mrs. Wallace Goodrich, Mrs. Robert T. Paine, Mrs. Francis G. Shaw, and Mrs. Richard Saltonstall who brought her young daughter, Polly.

Lucile Swift had knotted a gay printed scarf at the neck of her blue frock to match the attractive band on her chic turban. Another who chose this fashionable type of hat was Mrs. Edwin H. B. Pratt. Hers was of fuchsia and purple contrasting with her brown fur wrap. Kitty Talbot's antelope toque was of beet red matching the frock beneath her brown fur coat.

Smart costumes also were those of Mrs. Lawrence Coolidge . . . . who topped her mink coat with a brown velvet turban . . . . and Mrs. William C. Cox . . . . combining bright green with her mink wrap . . . The latter's mother, Mrs. Hugh Bancroft, was another with Mrs. Howard Turner, Mrs. Philip Wrenn, Jr., Mrs. Alvan T. Fuller, Mrs. Ben Ames Williams and Mrs. Benjamin A. G. Thorndike.

Symphony Hall for Brilliant Concert Series

Serge Prokofieff, Russian composer and pianist, who will be the soloist when the Boston Symphony Orchestra offers his Third Concerto at Symphony Hall on Friday afternoon and Saturday evening this week.

PROVIDENCE, R. I.
NEWS-TRIBUNE

JAN 27 1937

Mr. and Mrs. Elisha C. Mowry entertained at dinner last evening for Richard Burgin, concert master of the Boston Symphony Orchestra, and Putnam C. Aldrich. Miss Peggy G. Mowry, returned from Wellesley College to attend the concert of the Boston Symphony Orchestra in the Metropolitan Theatre.

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Welcome for Koussevitzky

Am. Jan. 30/37

By Ruth Marsters
Music Editor

THE AUDIENCES that gathered in Symphony Hall for the Boston Symphony concerts of Friday afternoon and Saturday evening evidenced the keenest enthusiasm at Dr. Serge Koussevitzky's return to conduct the orchestra after an absence of two weeks.

The program opened with an intensely dramatic performance of the Symphonic Picture from Liadov's "The Apocalypse." The exceptional talents of this Russian composer, perhaps never resulted in descriptive musical composition of a more vivid character than in his portrayal of the text from the Revelation of St. John, "And I saw another mighty angel come down from heaven . . . and his face was as it were the sun, and his feet as pillars of fire . . . And he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, and when he had cried, seven thunders uttered their voices."

The orchestration is magnificent—especially striking and significant the use of the brass.

* * *

DR. KOUSSEVITZKY first announced the work to Boston in 1925, and performed it again in 1927. On this occasion the conductor's reading was of noble proportions.

If further proof of Dr. Koussevitzky's eclectism were necessary, the enlightened interpretation brought to the performance of the Brahms Third Symphony, which followed, would be sufficient for all time.

The orchestra responded with the utmost sensitiveness and beauty of tone throughout both.

The veiled tone of Brahms' Third Symphony sets it apart from any other of his works. Brahms the "Terrible" the "Austere" does not enter here. Neither is the "cerebral sensuousness" of which Philip Hale spoke the keynote.

A meditative joyousness, and quiet serenity pervade the whole. The various movements lack contrast, to be sure, but one feels finallly that nothing is lost because of it. At fifty Brahms was less stern in his philosophy, more sure in his faith.

* * *

FOLLOWING the intermission Jascha Heifetz appeared to join the orchestra in a performance of Mendelssohn's Concerto for Violin in E minor, Op. 64, which must have been rare in the history of the work.

The translucency of Mr. Heifetz's playing in the Andante, will be remembered through many other performances of the work. The quiet, unforced, yet tenuous tenderness of its performance was such as to make us believe this movement to be the most beautiful of all Mendelssohn's writings.

Here, as throughout, beauty of tone and exquisiteness of phrasing were signal characteristics of the performance, while the briliancy of the cadenza passages in the first movement, the fleetness and accuracy of the last, evidenced singular virtuosity.

The orchestra, under Dr. Koussevitzky's direction, provided accompaniment of the utmost sensitiveness. The balance between the solo instrument and orchestra, appearing to us quite perfect throughout.

* * *

STRAUSS' Dance of the Seven Veils, from the opera, "Salome," concluded the program, providing color if not climax.

As Dr. Koussevitzky poured all the warmth of his imagination into this work, one could not be but conscious of the fact that musically it failed both the orchestra and him.

Hardly one of Strauss' most vital works, it proved inadequate both as a conclusion to an exceptional program and as a vehicle for the conductor's mood of inspiration.

Globe Jan. 30/37

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Symphony concert yesterday afternoon brought the return from vacation of Dr Serge Koussevitzky, and the presence of the fabulous Jascha Heifetz as soloist in the Mendelssohn Violin Concerto. Dr Koussevitzky, who appeared to have benefitted by his customary respite of a fortnight, had selected one of his typically unconventional programs, which began with a little-known piece by Liadov, the symphonic picture, Op 66, "From the Apocalypse." Though the list contained no music literally new here, it was arranged with that keen sense of contrast which is among the conductor's most viable traits. The Third Symphony of Brahms was played by this orchestra for the first time in more than three years, rather too long a silence for this manifestation of Autumnal beauty. The afternoon ended with the "Dance of the Seven Veils" from the opera "Salome," by Richard Strauss.

Time was when Jascha Heifetz gave the impression of technical perfection unwarmed by the sun of emotion. Those days are past, and though he has retained every iota of the phenomenal dexterity of hand which entitles him to the adjective "fabulous," Mr Heifetz now plays with irresistible fire.

The word "irresistible" is deliberate, because the Mendelssohn Concerto is not an indispensable item of the violinist's repertory. While it offers gracious melody and the facture of a refined and skillful musician, as indeed the elegant Felix was, this work has no claim to Olympian immortality. The absolute accuracy of Mr Heifetz, his corruscating tone, irreproachable style did, however, lend a magnetism the Concerto does not really possess. The soloist was excellently accompanied, and frenetically applauded.

St John's magnificent vision of Revelation inspired Liadov to write a tonal depiction of the angel who descended upon feet of fire and spake as with a lion's voice. This would have been a formidable, perhaps vain, task for a greater artist than Liadov, who strove to utter his conception by sonorous chords from the brass, portentous phrases for strings, and mighty strokes upon the kettledrums. But the angel seemed to have descended not from Heaven but from Walhalla, and his proclamation was echoed by Nibelungen thunders.

A clear, polished reading of Brahms' Symphony testified to the serenity, the poise which have increased in Dr Koussevitzky's conducting the past several years. One could regard the Symphony from two points of view, of which one would emphasize the power of first and last movements; the other would dwell upon the suggestion of Autumnal repose from a composer whose middle years had inevitably tempered his thought by depth, touched his expression with restraint. The latter is perhaps the more valid way of thinking, and Dr Koussevitzky's interpretation seems now cast in that vein.

Salome's orgiastic writhings imposed a mood far different from that which governed most of the afternoon. Yet once the inexorable rhythm of Strauss had been established, there was no questioning the uncanny illusion with which he depicted the wanton dance before feverish Herod, under a blood red moon.

Serge Prokofieff will be soloist next week in his own Third Piano Concerto. Two other of his compositions will be played, the "Scythian Suite" and excerpts from "The Love of Three Oranges." The "Prague" Symphony of Mozart will begin the concerts. C. W. D.

CAPACITY SYMPHONY AUDIENCE GIVES OVATION TO KOUSSEVITZKY

Globe Jan. 30/37

Cambridge Social Dramatic Club Plans Second Play —Mr and Mrs Reginald Foster to Sail on Scythia

A concert long to be remembered, even in this year of memorable concerts, was the 14th Friday afternoon symphony of this season, conducted yesterday afternoon at Symphony Hall by Koussevitzky, with Jascha Heifetz as soloist. The usual distinguished audience filled every seat and since yesterday's concert marked Dr Koussevitzky's return to Boston after a tour of several weeks, an ovation greeted his appearance at the left stage entrance, accompanied him across to the conductor's stand, and kept him facing the packed house for several minutes before he lifted his baton for the opening notes of Liadov's magnificent symphonic picture, "From the Apocalypse."

In their accustomed places in the great hall as the Liadov became Brahms, Brahms a Mendelssohn unforgetably illumined by Mr Heifetz, and finally Strauss and the strange exultant music of the Dance of the Seven Veils from the opera "Salome," were Mrs George Putnam, a flat collar of black Persian on her flaring black wool coat; Mrs Philip Stockton, a deep red dress under her mink coat; Mrs Ronald T. Lyman, blue feathers curling over the brim of her black hat above a severe black coat; Rev William F. A. Stride, with one slim fair-haired young daughter, Mrs Stride with the other, all four joining the children's grandmother, Mrs A. Wilder Pollard, after the concert, Mrs Stride in simple good looking black; Miss Nancy Cochrane and her cousin, Miss Cynthia Forbes, who have not missed a concert of their debutante season; Mrs Neal Rantoul and her daughter, Mrs Richard King Thorndike Jr, the former Lucy Saltonstall Rantoul, wearing a little square brown pillbox with her mink coat; Mrs Augustus Rantoul, a dark red dress under her mink coat, to match her brimmed dark red hat, strolling at intermission with Miss Josephine Murray, whose bright yellow sweater accented a coat and skirt of Bermuda green tweeds. Also attending were Mrs John Bottomley and Miss Ellen Bottomley, the latter wearing a round collar of exquisite creamy lace on her plain black dress; Miss Eleanor Williams and Mrs Moses Williams Jr, the former Anstiss Boyden, in severe chic black; Miss Jane Megrew hurrying in from a campaign luncheon; Miss Sylvia Benson, Miss Phyllis Motley and Miss Rebecca Ames, Miss Amy Lang, a scarf of Persian print on her black dress, red streamers on her small black hat; Miss Ernestine Hills, wearing a little Scotch cap above a Scotch plaid skirt and dark sweater; Mrs Robert Steinert, wearing a fascinating shah's turban of the new print with her mink coat; Mrs W. Davies Sohier Jr in green tweeds.

Also part of that great throng: Miss Kate-Alden Gandy, over from Radcliffe, her fair head bare above a furred green coat; Mrs Nicholas Danforth (Nancy Wellington), in a trousseau dress of smart greige wool, embroidered with clusters of fringe, strolling with Miss Constance Matless; Mrs William W. Dunnell (Ellen Frothingham), Mrs Howard Slayman (Margaret Dellinger Barney), a touch of green at the throat of her black dress; Miss Olga Monks and Mrs Nelson Lee, both in slim tailored black; Mrs L. Cabot Briggs, a narrow collar of gray velvet relieving her black frock, her oxford gray hat banded in black; Mrs Charles F. Ayer, her small black pillbox tasseled above a suave coat Chinese lamb; Miss Kitty Talbot, earing an Aiken suit of red suede der her brown furs, a matching sored hat of the suede tipped over r blonde hair; Miss Dorothy Macusland, Mrs Eliot Wadsworth, Mrs rthur Bell, in becoming sherry rown; Mrs George Lewis, wrapped mink; Mrs Francis Bird, wearing silver fox-trimmed jacket of black aracul with her dark suit; Miss eggy Capper, Mrs John Lavalle, in coat of coppery nutria and twisted rown turban; Mrs S. Eliot Guild, rs Robert H. Stevenson, Mrs Amor ollingsworth Jr, Miss Frances owell, wearing a Parisian Homburg of shiny brown satin with her bright red dress; Miss Olivia Osborne, Mr and Mrs Hobart Spalding, Miss Mary Pentecost and Miss Constance Turner, Miss Cornelia Pentecost, the latter immeasurably chic in forest green, white fressia pinned to her purple tweeds; Mrs Hugh Bancroft and Mrs William Cox, Mrs Franklin W. Hobbs and Mrs Alvan T. Fuller and Mrs Charles S. French, all going on afterwards to a party in honor of Miss Rebekah Hobbs' birthday; Mrs William Dana Orcutt, Miss Louise Harding, in green velveteen; Miss Ruth Talbot, Miss Peggy Blake, Miss Charlotte Hutchins, Miss Bar-

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Traveler, Feb. 1.

Soloist

Serge Prokofieff, who will appear as composer-soloist with the Boston Symphony Orchestra Friday afternoon and Saturday evening.

PROKOFIEFF SYMPHONY SOLOIST

Serge Prokofieff will be the composer-soloist at the next regular pair of concerts by the Boston Symphony orchestra in Symphony hall on Friday afternoon and Saturday evening. The third concert of the Tuesday afternoon series will be given next Tuesday.

Serge Koussevitzky will begin the program of Friday and Saturday with the Symphony of Mozart in D major (K. 504), known as the "Prague" Symphony. This symphony has not been performed by the orchestra for a number of years. Serge Prokofieff will appear as soloist in his Third Concerto for Pianoforte and orchestra. The famous Russian composer will also be represented by the March and Scherzo from his opera, "The Love For Three Oranges," and by his "Scythian Suite"—music which chooses for its subject a legendary primitive people of Russia.

The program for the Tuesday afternoon concert will be divided between music of Mendelssohn and Tchaikovsky. Mendelssohn's Overture, "Fingal's Cave," and the same composer's "Italian" Symphony will be played. Koussevitsky will complete the concert with the Fourth Symphony of Tchaikovsky.

DAY, FEBRUARY 3,

19TH CENTURY MUSIC PLAYED

Symphony Gives Mendelssohn and Tchaikovsky

Proceeding with music composed in the 19th century, this season's programme-scheme for the Tuesday afternoon series, the Symphony Concert of yesterday arrived at Mendelssohn and Tchaikovsky. From the German Dr. Koussevitzky chose the overture "Fingal's Cave" and the "Italian" Symphony; from the Russian, the Symphony in F minor that is Number Four.

Off hand it is not easy to think of any two composers born into the same half-century that have so little in common as these of yesterday. Almost the only point of resemblance is found in their common mastery of orchestra, though naturally the suave, polished almost over-refined Mendelssohn avoids the dynamic extravagance that is characteristic of Tchaikovsky's music in general and of this symphony in particular.

A conductor might try to put some Tchaikovskian fire into the music of Mendelssohn or to infuse a little Mendelssohnian restraint into the music of Tchaikovsky, but Dr. Koussevitzky is too much the artist for that. Yesterday each composer was allowed to speak with his own voice, and the large audience seemed well pleased with the result.

ESDAY, FEBRUARY 3, 1937

MUSIC

SYMPHONY HALL

oston Symphony Orchestra

Mendelssohn and Tchaikovsky hared the program of the third Tues- y concert by the Boston Sym- hony Orchestra yesterday after- oon. Dr Serge Koussevitzky con- ucted. The audience was large.

With his proverbial flair for con- rast, Dr Koussevitzky cleverly as- mbled this program. Mendelssohn as in all respects as different from chaikovsky as day from midnight arkness. One was the son of a ealthy banker, nicely brought up, refined in his tastes and his music, never permitting tempestuous emotions—if he had any—to run away with him. Tchaikovsky, on the other hand, had to struggle with his own contradictory disposition, at one moment buoyant upon the crest of a wave of good spirits, at the next oppressed by black despair that shadowed much of his life.

The two compositions of Mendelssohn with which the program began are, to one listener, of his finest—the "Fingal's Cave" Overture and the "Italian" Symphony. They were most enjoyably played, and in the case of the repetitive symphony, brilliance relieved the considerable length at which Mendelssohn wrote his sparkling music.

To dwell upon Dr Koussevitzky's readings of Tchaikovsky would be simply to repeat a number of superlative expressions that have been spoken and written these past several years. Evidently there is no one who can equal his success. Yet he made of the last movement a tour de force which exceeded his usual treatment.

Of the three Tchaikovsky symphonies now in the orchestral repertory, the fourth is perhaps the first to succumb to pressure of familiarity. But a performance such as the finale received yesterday can restore spontaneity and freshness which the music really possesses.

The next concert in this series will occur March 16. C. W. D.

77 Herald, 2/3/37

MUSIC

TUESDAY SYMPHONY

The third concert in the Tuesday series by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mendelssohn......Overture, "The Hebrides," Op. 26.
Mendelssohn......Symphony in A major, "Italian," Op. 90.
Tchaikovsky......Symphony No. 4 in F minor, Op. 36.

Recently we have seen, and many of us have been reading, the definitive edition of Boswell's "Tour of Scotland and the Hebrides with Samuel Johnson." It is interesting to compare this visit with that of the young Mendelssohn some 60 years later. Mendelssohn was a charming letter-writer and had considerable skill with his pencil so that he could sketch the scenes that took his fancy. Dr. Johnson admired the prospect of his own more solemn fashion and discussed theology with the local intellectuals and big-wigs. Mendelssohn's was a romantic journey, undertaken with the enthusiasm of youth. Yet he was not without a sense of humor, as the description of his visit to Abbotsford shows.

One of his most charming works was the direct result of that visit, the Fingal's Cave Overture. Unfortunately, nowadays, the films have taken it up. No sooner is a sea sequence flashed on the screen than the haunting strains of Mendelssohn's music begins. Sibelius' Seventh Symphony did service for the film of the Mt. Everest expedition; and it is difficult for one who has seen that picture to disassociate his music from the great heights and snowy peaks. Similarly one sees in the mind's eye the Russian ballet-dancers cavorting whenever Brahms' Fourth Symphony is played. Nevertheless a good orchestral performance of Fingal's Cave is still a joy to hear. Visual associations need only be fleeting and is perhaps not unpleasant when the music is so vitally presented as it was yesterday by the orchestra under Dr. Koussevitzky.

Both Mendelssohn's Italian Symphony and Tchaikovsky's Fourth have been recorded by the Boston Symphony. Dr. Koussevitzky's affinity for the music of Tchaikovsky is well known; and the performance of the Fourth Symphony yesterday was superbly eloquent. More recently he has demonstrated his skill as an interpreter in bringing life and brilliance to Mendelssohn's best symphony. The "Italian" is a delightful work in itself, but it can be played so that its qualities are not vividly recreated. Yesterday was not such an instance; and the work of the conductor was excellent.

A. W. W.

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Prokofieff Wa

The Art of Serge Prokofieff As Pianist and Composer

By ALEXANDER W. WILLIAMS

One of the most vital of modern composers is Serge Prokofieff. He has had his share of abuse for musical daring and more than the average modernist's share of popularity. This is not at all odd. Ernest Newman has shown that while Wagner was being most heartily reviled his music was enjoying wider and wider popularity. Stravinsky, of course, is a good parallel case, although his work has been the subject of much more heated and constant discussion. People have been content to listen to Prokofieff's music and to take considerable pleasure in it without bothering to defend their opinions. Consequently there must be easily three times the amount of material on Stravinsky than on his celebrated contemporary.

Nevertheless there are one or two points of similarity. Both composers have written a number of ballets, and a great deal of the music of both is attached to some kind of program or at least a descriptive title. Neither composer has allowed the question of consistency of style to trouble him. Yet there is an individuality that emerges in the music of each. Different as are "Le Sacre du Printemps" and the Symphony of Psalms, it is not hard to perceive that they are by the same composer. Similarly the Classical Symphony and the Scythian Suite are poles apart in some respects and yet manifestly alike through the personality of Prokofieff.

On the other hand there are certain sharp dissimilarities. Stravinsky is more international and his influence has been strong in France, where he lives. Prokofieff has always been Russian and even oriental in his music; and he has now returned to work successfully and apparently on cordial terms in the country from which he escaped at the outbreak of the revolution. Furthermore his music is more original and more sturdily independent. Stravinsky has borrowed and adapted with perfect equanimity and often with success, which is one artistic way to pursue. Prokofieff has taken the other road.

AN ASTONISHING PIANIST

Boston, like most other musical centers, has often heard Mr. Prokofieff as a pianist. He allows other men to conduct his works; but in his piano concertos his own commanding personality takes a vigorous part. He is really one of the most amazing pianists in the world. It is a unique experience, and one that should not be missed, to listen to him. We have never heard him in other music than his own, though that hardly matters. After hearing him it is hard to imagine any other pianist, least of all one of a contrary personality, as soloist in his music. That strange impassivity, which seems to hide such elemental fire,—how could that be reproduced by another? As he towers over the keyboard and delivers a complicated series of notes with the same unconcern that experts sort a city's mail, how can one imagine another doing the same task as effectively?

Some composers are such remarkable interpreters of their own work that one is positive no one else could play it in the same way that is, somehow, uniquely right. Those who have heard Debussy play the piano declare that no other artist, even specialists in Debussy such as George Copeland or Ricardo Vinez, can quite measure up to the interpretation that the composer himself achieved. Yet other composers are signally poor musicians where their own works are concerned. Delius had such long, tapering fingers that he was little use on the piano. We once heard Ravel in France try to accompany a singer in some of his own songs and only succeed in botching the job technically. Prokofieff is emphatically one of the former class. His last appearance here was in his Fifth Piano Concerto, a work of huge difficulty and the most effervescent wit; and we shall not soon forget with what incomparable verve he tossed it off.

Prokofieff has always been noted as a composer of considerable wit. Some of his ballets and his opera, "The Love for Three Oranges," testify to this vein in his writing. His music is full of high spirits and is usually easily appreciated. Indeed it is hard not to like it. Philip Hale liked the Scythian Suite and admired its splendid barbarity, which was at the same time so skillfully organized by the composer. His criticism and program note of the Scythian Suite is in his book of collected writings. It would do no harm to read it before the concerts of next Friday and Saturday. The Third Piano Concerto and the march and scherzo from "The Love for Three Oranges," also on the program, are available on gramophone records and are among Prokofieff's best known works.

A rather alarming bulletin was sent out to music editors in the cities of Mr. Prokofieff's 1937 tour. It was stated to be authorized by the composer. We can only hope that his recent music, incidental to plays in connection with the Pushkin centenary and a ballet to "Romeo and Juliet," is not too seriously affected by it. For, this bulletin takes occasion to observe, Mr. Prokofieff has regretted that his music was ever considered "smart" in his youth (the Scythian Suite is a youthful work) and now affirms that he has had a change of heart and has "gone down into the deeper realms of music." Is this a result of residence in the serious moral atmosphere of the Soviet? Let us hope that some Orpheus—perhaps the influence of the flesh-pots of America—will arrive in time to lead him back from those "deeper realms." Too many composers are solemn and are quite sure that they have penetrated to the deeper realms which, they say, are much to be preferred to the open air of wit and fancy. Even to gain his soul, must Mr. Prokofieff throw his sense of humor overboard?

PROVIDENCE, R. I.
NEWS-TRIBUNE

JAN 23 1937

Boston Symphony Plays Third Concert Here Tuesday Night

SERGE KOUSSEVITZKY

Program Will Feature Third Symphony of Brahms in F Major

The Boston Symphony Orchestra will present its third concert of the season in Providence, Tuesday night, at the Metropolitan theatre, with Serge Koussevitzky conducting.

The program will feature the Third Symphony of Brahms in F major, one of the finest achievements of this composer, a work which has not been performed by the Boston Symphony in Providence for a number of years.

The opening number will be an entr'acte from "Oresteia," the only opera of Serge Taneiev, Russian composer. Other selection will include excerpts from the music dramas of Richard Wagner. The Prelude to "Lohengrin" will be played, also "Forest Murmurs" from the second act of "Siegfried" and the Overture to "Tannhauser."

Monitor – Feb 3/37

Tuesday Symphony

Works by Mendelssohn and Tchaikovsky occupied Dr. Koussevitzky at the third concert of the Tuesday afternoon series by the Boston Symphony Orchestra, given yesterday afternoon in Symphony Hall. The program contained the Overture, "Fingal's Cave," the "Italian" Symphony and the Tchaikovsky Symphony No. 4.

Once again those who seek relaxation as well as enjoyment from these Tuesday afternoon programs have reason to be grateful to Dr. Koussevitzky, although it must be admitted that on paper the names of the two composers seemed oddly bracketed. Probably no orchestral work by Mendelssohn is more universally refreshing than that of "Fingal's Cave." Dr. Koussevitzky wisely refrained from any overt attempt at adornment. It was a graceful and sometimes elegant performance, despite some slight difficulty encountered by the brass section.

In the present day of tonal stress, the simplicity of the "Italian" Symphony is often deceptive. Such music seems so easy to write—but just try it. The young Mendelssohn possessed a flair for utilizing the colorful resources of the orchestra. With the brass once more in good form, the symphony had a polished performance.

There were moments during the Tchaikovsky when one wished that Dr. Koussevitzky were a little less ardent in his devotion to this symphony, and a little more given to understatement, although the third movement was as near perfection as one may hope to hear. And since this Tuesday series is devoted to the works of nineteenth-century composers, would it not be an opportune time to revive the Tchaikovsky Symphony No. 3? The program yesterday roused enthusiasm with an ovation for orchestra and conductor at the conclusion.

G. M. S.

Copley Society

The photography of André Snow, now on view at the gallery of the Copley Society, is the more enjoyable for the fact that there have been so few photographic exhibitions this season.

Mr. Snow's particular gift seems to lie in personal portraiture; not the conventional variety, but the portrayal of such interesting sitters as Dr. Charles Lanman, reading, or Architect Maginnis absorbed in a plan. Such photographs give the spectator an idea of the model in a natural pose.

Another portrait, a profile of a mulatto woman, is a handsome study. Mr. Snow is to be commended for subduing effects of light, for refraining from complex effects of illumination, which often deprive the model of natural appearance.

Symphony Hall

An interesting exhibition of drawings and prints is to be seen in the foyer of Symphony Hall. It consists of portraits of great composers from the Willson Collection of musical subjects.

One finds that each era has its fashion in composer types as it has its special style in music. The earlier composers had the serious aspect of philosophers, the composers of the nineteenth century were visualized as romantics.

This visitor always feels amused at the tortuous portrayals of Beethoven. Sculptors, engravers, etchers try to subject him pictorially to all the heightened emotions expressed in music. Generally the result is painful in its attempt at forced dramatization.

The Iacovleff red-crayon portrayals of Rachmaninoff and Prokofief are included in this exhibition.

D. A.

LYNCHBURG, VA.
ADVANCE

JAN 23 1937

ORCHESTRA LEADER BUNDLE OF NERVES

Dimitri Mitropoulos Was First Greek To Lead Major American Symphony

Boston (AP)—A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston Symphony for the second successive year—and therein lies a tale of achievement that rivals that of another new youngster, John Barbirolli, Briton who at 36 recently signed a three-year contract to lead the New York Philharmonic.

When the bald-headed 40-year old bachelor from Athens took the podium here last year, he was the first of his nationality ever to lead a major symphony in this country.

His colorful mannerisms—he literally dances and skips in rhythm with the orchestra, which he conducts without score or baton—and his able musicianship quickly caught the [illegible] of Boston concert goers.

[illegible] here Mitropoulos goes west [illegible] guest conductor of the Minn[illegible] Symphony.

[illegible] asked to return to the Hub [illegible] year for another two weeks, he [illegible] the first guest conductor in the orchestra's 56 years to be in[illegible] back within a year of his debut.

When he played the solo part of Respighi's Toccata for piano and orchestra at the concerts yesterday and [illegible] he became too the first man in the orchestra's history ever to con[illegible] playing.

[illegible] achievements do not [illegible]. He will be [illegible] also in a third capacity [illegible] composer.

The [illegible] is an able linguist [illegible] Greek, English, French, [illegible] German and Dutch in addition [illegible].

The [illegible] during [illegible] to elucidate a [illegible] English to one of the [illegible] picked up the musicians.

[illegible]

[illegible] played.

Brimming with energy and [illegible] humor, Mitropoulos [illegible] an exacting [illegible] three hours [illegible] he drilled the Boston [illegible] rated by many as the finest in [illegible] world in [illegible] sentation [illegible] the Boston [illegible] minor. And the [illegible] back with three [illegible] on the second [illegible].

The rehearsal [illegible] Mitropoulos settled before a piano to [illegible] self for the Respighi Concerto.

Hours later a watchman at Symphony Hall reported finding him [illegible] there bringing to the music [illegible] stern realization he had had no [illegible] and was an hour overdue for [illegible] ner.

SCRANTON, PA.
TRIBUNE

JAN 29 1937

Morgan Rees Plays for Welsh Club

Juniors Celebrate Fifth Anniversary; 100 in Attendance

Morgan Rees, Kingston, recognized as an outstanding concert pianist, was guest soloist last night at the fifth anniversary celebration of the Junior Branch, Welsh Women's Society, held in the ballroom, Hotel Jermyn, and attended by more than 100 members of the club.

The program was preceded by a short business session at which Mrs. Lincoln H. Williams Jr. presided, and was presented by Mrs. Philip Cruttenden, chairman of the Progrem Committee.

Mr. Rees was graduated from the New England Conservatory of Music, Boston, Mass., and had his master lessons from Joseph Adler, New York City. He is a member of a string trio whose violinist and cellist are members of the Boston Symphony Orchestra. He is also assistant accompanist for Charlotte Symons, soprano of the Metropolitan Opera Company. His selections included Mendelssohn's "Rondo Cappricio," "Liebstraum" by Liszt; Chopin's "Revolutionary Etude," Brahm's Waltz, and by request he played his own arrangement with variations on an old and familiar Welsh Hymn.

Mrs. William Pritchard, president of the Senior Welsh Women's Club, Mrs. George W. Wettling, honorary president of the Juniors, and Miss Catharine Phillips, advisor, gave short talks. Mrs. Florence Morgan Harris offered several soprano selections and was accompanied at the piano by the guest artist.

Recognition was given Miss Jessie Davis who served as second president of the society. Mrs. William H. Howell, first president, was unable to attend the celebration.

The tables were attractively decorated with Spring flowers in low bowls and nile green flower flames.

Mrs. Cruttenden was assisted by the following members of her committee: Mrs. Frank Caswell, Mrs. Arthur Fermer, Mrs. David Gray, Mrs. Matthew Mackie, Mrs. Arthur Williams and Mrs. Raymond MacGregor.

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77 Herald, Feb 3.37

MUSIC

TUESDAY SYMPHONY

The third concert in the Tuesday series by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mendelssohn......Overture, "The Hebrides," Op. 26.
Mendelssohn......Symphony in A major, "Italian," Op. 90.
Tchaikovsky......Symphony No. 4 in F minor, Op. 36.

Recently we have seen, and many of us have been reading, the definitive edition of Boswell's "Tour of Scotland and the Hebrides with Samuel Johnson." It is interesting to compare this visit with that of the young Mendelssohn some 60 years later. Mendelssohn was a charming letter-writer and had considerable skill with his pencil so that he could sketch the scenes that took his fancy. Dr. Johnson admired the prospect of his own more solemn fashion and discussed theology with the local intellectuals and big-wigs. Mendelssohn's was a romantic journey, undertaken with the enthusiasm of youth. Yet he was not without a sense of humor, as the description of his visit to Abbotsford shows.

One of his most charming works was the direct result of that visit, the Fingal's Cave Overture. Unfortunately, nowadays, the films have taken it up. No sooner is a sea sequence flashed on the screen than the haunting strains of Mendelssohn's music begins. Sibelius' Seventh Symphony did service for the film of the Mt. Everest expedition; and it is difficult for one who has seen that picture to disassociate his music from the great heights and snowy peaks. Similarly one sees in the mind's eye the Russian ballet-dancers cavorting whenever Brahms' Fourth Symphony is played. Nevertheless a good orchestral performance of Fingal's Cave is still a joy to hear. Visual associations need only be fleeting and is perhaps not unpleasant when the music is so vitally presented as it was yesterday by the orchestra under Dr. Koussevitzky.

Both Mendelssohn's Italian Symphony and Tchaikovsky's Fourth have been recorded by the Boston Symphony. Dr. Koussevitzky's affinity for the music of Tchaikovsky is well known; and the performance of the Fourth Symphony yesterday was superbly eloquent. More recently he has demonstrated his skill as an interpreter in bringing life and brilliance to Mendelssohn's best symphony. The "Italian" is a delightful work in itself, but it can be played so that its qualities are not vividly recreated. Yesterday was not such an instance; and the work of the conductor was excellent.

A. W. W.

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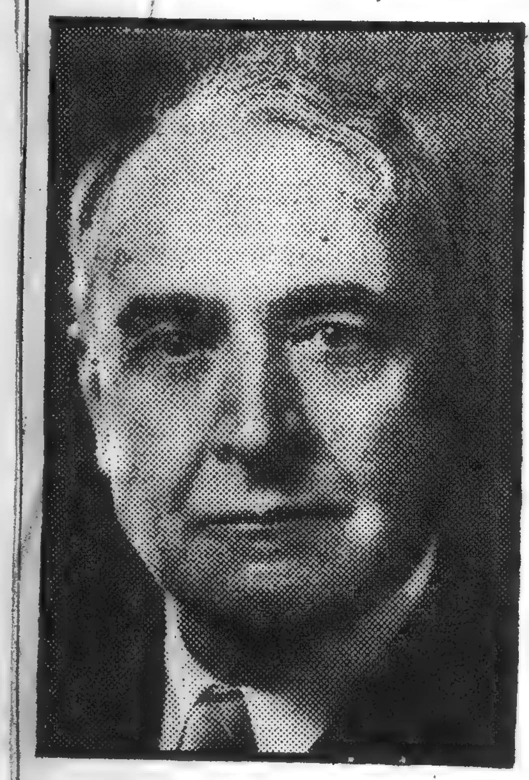
PROVIDENCE, R. I.
NEWS-TRIBUNE

JAN 23 1937

Boston Symphony Plays Third Concert Here Tuesday Night



SERGE KOUSSEVITZKY

Program Will Feature Third Symphony of Brahms in F Major

The Boston Symphony Orchestra will present its third concert of the season in Providence, Tuesday night, at the Metropolitan theatre, with Serge Koussevitzky conducting.

The program will feature the Third Symphony of Brahms in F major, one of the finest achievements of this composer, a work which has not been performed by the Boston Symphony in Providence for a number of years.

The opening number will be an entr'acte from "Oresteia," the only opera of Serge Taneiev, Russian composer. Other selection will include excerpts from the music dramas of Richard Wagner. The Prelude to "Lohengrin" will be played, also "Forest Murmurs" from the second act of "Siegfried" and the Overture to "Tannhauser."

Prokofieff Wo

The Art of Serge Prokofieff As Pianist and Composer

By ALEXANDER W. WILLIAMS

One of the most vital of modern composers is Serge Prokofieff. He has had his share of abuse for musical daring and more than the average modernist's share of popularity. This is not at all odd. Ernest Newman has shown that while Wagner was being most heartily reviled his music was enjoying wider and wider popularity. Stravinsky, of course, is a good parallel case, although his work has been the subject of much more heated and constant discussion. People have been content to listen to Prokofieff's music and to take considerable pleasure in it without bothering to defend their opinions. Consequently there must be easily three times the amount of material on Stravinsky than on his celebrated contemporary.

Nevertheless there are one or two points of similarity. Both composers have written a number of ballets, and a great deal of the music of both is attached to some kind of program or at least a descriptive title. Neither composer has allowed the question of consistency of style to trouble him. Yet there is an individuality that emerges in the music of each. Different as are "Le Sacre du Printemps" and the Symphony of Psalms, it is not hard to perceive that they are by the same composer. Similarly the Classical Symphony and the Scythian Suite are poles apart in some respects and yet manifestly alike through the personality of Prokofieff.

On the other hand there are certain sharp dissimilarities. Stravinsky is more international and his influence has been strong in France, where he lives. Prokofieff has always been Russian and even oriental in his music; and he has now returned to work successfully and apparently on cordial terms in the country from which he escaped at the outbreak of the revolution. Furthermore his music is more original and more sturdily independent. Stravinsky has borrowed and adapted with perfect equanimity and often with success, which is one artistic way to pursue. Prokofieff has taken the other road.

AN ASTONISHING PIANIST

Boston, like most other musical centers, has often heard Mr. Prokofieff as a pianist. He allows other men to conduct his works; but in his piano concertos his own commanding personality takes a vigorous part. He is really one of the most amazing pianists in the world. It is a unique experience, and one that should not be missed, to listen to him. We have never heard him in other music than his own, though that hardly matters. After hearing him it is hard to imagine any other pianist, least of all one of a contrary personality, as soloist in his music. That strange impassivity, which seems to hide such elemental fire,—how could that be reproduced by another? As he towers over the keyboard and delivers a complicated series of notes with the same unconcern that experts sort a city's mail, how can one imagine another doing the same task as effectively?

Some composers are such remarkable interpreters of their own work that one is positive no one else could play it in the same way that is, somehow, uniquely right. Those who have heard Debussy play the piano declare that no other artist, even specialists in Debussy such as George Copeland or Ricardo Vinez, can quite measure up to the interpretation that the composer himself achieved. Yet other composers are signally poor musicians where their own works are concerned. Delius had such long, tapering fingers that he was little use on the piano. We once heard Ravel in France try to accompany a singer in some of his own songs and only succeed in botching the job technically. Prokofieff is emphatically one of the former class. His last appearance here was in his Fifth Piano Concerto, a work of huge difficulty and the most effervescent wit; and we shall not soon forget with what incomparable verve he tossed it off.

Prokofieff has always been noted as a composer of considerable wit. Some of his ballets and his opera, "The Love for Three Oranges," testify to this vein in his writing. His music is full of high spirits and is usually easily appreciated. Indeed it is hard not to like it. Philip Hale liked the Scythian Suite and admired its splendid barbarity, which was at the same time so skillfully organized by the composer. His criticism and program note of the Scythian Suite is in his book of collected writings. It would do no harm to read it before the concerts of next Friday and Saturday. The Third Piano Concerto and the march and scherzo from "The Love for Three Oranges," also on the program, are available on gramophone records and are among Prokofieff's best known works.

A rather alarming bulletin was sent out to music editors in the cities of Mr. Prokofieff's 1937 tour. It was stated to be authorized by the composer. We can only hope that his recent music, incidental to plays in connection with the Pushkin centenary and a ballet to "Romeo and Juliet," is not too seriously affected by it. For, this bulletin takes occasion to observe, Mr. Prokofieff has regretted that his music was ever considered "smart" in his youth (the Scythian Suite is a youthful work) and now affirms that he has had a change of heart and has "gone down into the deeper realms of music." Is this a result of residence in the serious moral atmosphere of the Soviet? Let us hope that some Orpheus—perhaps the influence of the flesh-pots of America—will arrive in time to lead him back from those "deeper realms." Too many composers are solemn and are quite sure that they have penetrated to the deeper realms which, they say, are much to be preferred to the open air of wit and fancy. Even to gain his soul, must Mr. Prokofieff throw his sense of humor overboard?

Monitor — Feb 3/37

Tuesday Symphony

Works by Mendelssohn and Tchaikovsky occupied Dr. Koussevitzky at the third concert of the Tuesday afternoon series by the Boston Symphony Orchestra, given yesterday afternoon in Symphony Hall. The program contained the Overture, "Fingal's Cave," the "Italian" Symphony and the Tchaikovsky Symphony No. 4.

Once again those who seek relaxation as well as enjoyment from these Tuesday afternoon programs have reason to be grateful to Dr. Koussevitzky, although it must be admitted that on paper the names of the two composers seemed oddly bracketed. Probably no orchestral work by Mendelssohn is more universally refreshing than that of "Fingal's Cave." Dr. Koussevitzky wisely refrained from any overt attempt at adornment. It was a graceful and sometimes elegant performance, despite some slight difficulty encountered by the brass section.

In the present day of tonal stress, the simplicity of the "Italian" Symphony is often deceptive. Such music seems so easy to write—but just try it. The young Mendelssohn possessed a flair for utilizing the colorful resources of the orchestra. With the brass once more in good form, the symphony had a polished performance.

There were moments during the Tchaikovsky when one wished that Dr. Koussevitzky were a little less ardent in his devotion to this symphony, and a little more given to understatement, although the third movement was as near perfection as one may hope to hear. And since this Tuesday series is devoted to the works of nineteenth-century composers, would it not be an opportune time to revive the Tchaikovsky Symphony No. 3? The program yesterday roused enthusiasm with an ovation for orchestra and conductor at the conclusion.

G. M. S.

Copley Society

The photography of André Snow, now on view at the gallery of the Copley Society, is the more enjoyable for the fact that there have been so few photographic exhibitions this season.

Mr. Snow's particular gift seems to lie in personal portraiture; not the conventional variety, but the portrayal of such interesting sitters as Dr. Charles Lanman, reading, or Architect Maginnis absorbed in a plan. Such photographs give the spectator an idea of the model in a natural pose.

Another portrait, a profile of a mulatto woman, is a handsome study. Mr. Snow is to be commended for subduing effects of light, for refraining from complex effects of illumination, which often deprive the model of natural appearance.

Symphony Hall

An interesting exhibition of drawings and prints is to be seen in the foyer of Symphony Hall. It consists of portraits of great composers from the Willson Collection of musical subjects.

One finds that each era has its fashion in composer types as it has its special style in music. The earlier composers had the serious aspect of philosophers, the composers of the nineteenth century were visualized as romantics.

This visitor always feels amused at the tortuous portrayals of Beethoven. Sculptors, engravers, etchers try to subject him pictorially to all the heightened emotions expressed in music. Generally the result is painful in its attempt at forced dramatization.

The Iacovleff red-crayon portrayals of Rachmaninoff and Prokofieff are included in this exhibition.

D. A.

SCRANTON, PA.
TRIBUNE

JAN 29 1937

Morgan Rees Plays for Welsh Club

Juniors Celebrate Fifth Anniversary; 100 in Attendance

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LYNCHBURG, VA.
ADVANCE

JAN 23 1937

ORCHESTRA LEADER BUNDLE OF NERVES

Dimitri Mitropoulos Was First Greek To Lead Major American Symphony

Boston (AP)—A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston Symphony for the second successive year—and therein lies a tale of achievement that rivals that of another new youngster, John Barbirolli, Briton, who at 36 recently signed a three-year contract to lead the New York Philharmonic.

When the bald-headed 40-year old bachelor from Athens took the podium here last year, he was the first of his nationality ever to lead a major symphony in this country.

His colorful mannerisms—he literally dances and skips in rhythm with the orchestra, which he conducts without score or baton—and his able musicianship quickly caught the fancy of Boston concert goers.

From here Mitropoulos goes west to be guest conductor of the Minneapolis Symphony.

When asked to return to the Hub this year for another two weeks, he became the first guest conductor in the orchestra's 56 years to be invited back within a year of his debut.

When he played the solo part of Respighi's Toccata for piano and orchestra at the concerts yesterday and tonight, he became, too, the first man in the orchetra's history ever to conduct while playing.

Mitropoulos' achievements do not stop there, however. He will be heard here also in a third capacity—that of composer.

The slender Athenian is an able linguist. He speaks English, French, Spanish, German and Dutch in addition to his Greek.

The Dutch came in handy during one rehearsal. Unable to elucidate a technical point in English to one of the horn players, he sized up the musician.

"You're Dutch, aren't you?" he asked.

"Yes," came the surprised answer, and in hat language the conductor explained how he wanted his music played.

Brimming with energy and good humor, Mitropoulos nevertheless is an exacting taskmaster. For precisely three hours at the first rehearsal, he drilled the Boston string section, rated by many as the finest in the world, in the first part of his presentation with string orchestra of the Beethoven quartet in C-sharp minor. And the next day he came back with three hours' more work on the second part.

The rehearsal over, Mitropoulos settled before a piano to drill himself for the Respighi Concerto.

Hours later a watchman at Symphony Hall reported finding him still there, bringing to the musician the stern realization he had had no lunch and was an hour overdue for dinner.

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EVENING TRANSCRIPT, WEDNESDAY, FEBRUARY 3, 1937 B

Mendelssohn, Tschaikovsky

Program Arranged by Koussevitsky Hugely Enjoyed by Symphony Audience

By Redfern Mason

It was such a program of old and beautiful things as rejoices the heart of an unsophisticated music lover that Serge Koussevitzky gave us yesterday afternoon, and the audience enjoyed it hugely.

It began with Mendelssohn's "Hebrides" Overture, then came the same composer's "Italian" symphony, and the finale was Tschaikovsky's Fourth Symphony, an admirable choice, and one which avoided the besetting sin of conductors—that of gorging the listener, instead of giving him just enough to let him leave with an appetite for a little more.

The "Hebrides" overture, or the "Fingal's Cave" overture, as some prefer to call it—either title is accurate — shows Mendelssohn at his best as a tonal scene painter. The initial strain is a remembrance of the waves that beat against the cathedral like basalt columns of Staffa. And touches of the like realism are to be noted throughout the work, notably the calls of the lone oboe, clarinet and flute, that resound at intervals suggesting the voice of the sea mew.

Yet it was hardly the stern Atlantic that beats on the isles of Thule that Koussevitzky gave us. I wondered indeed if he had not spent his summers at Yaltah or some other resort in Southern Russia and got his from the "wine dark sea" of the ancients rather than from the tempestuous main that carried the vikings to rapine and piracy.

But, if geographically inaccurate, the marine picture he gave us was still something to take keen pleasure in. One of the great joys of music lies in hearing the same work interpreted by people who have different ideals of its meaning. So we listened to those Southern surges and were happy, noting with what happy intuition the director gave rhythmic depth to the billow like passages for the 'cellos, the deep sea wildness he drew from the reeds, and the climaxing crashes of the brass.

The orchestra liked playing the work. Of that I am sure, and it is the best sign in the world that the composition was being interpreted with a due measure of interpretative justice.

Listening to the "Italian" Symphony, I could not help asking myself whether Mendelssohn did not write it rather from a sense of obligation than from sheer aesthetic necessity. It is beautiful in many places; the melody always sings; but curiously enough, its "Italianity," to use an Italian word, is more casual than continuous. The opening movement is more notable for scholastic correctness than for inspiration; I doubt whether many would think that the folk-songish theme of the slow movement had anything Latin about it. Only in the Saltarello does the young composer of about twenty-one express himself in music that is definitely Italian in character.

Yet we enjoyed it much, and that, perhaps, is the most important consideration.

Last came the Slav Tschaikowsky facing black Fate and trying to forget his misery in dreams of happiness. When he was writing the Fourth Symphony, Peter Ilyich was miserably in the toils of the woman who had married him, literally against his will, to prevent her from committing suicide. He soon broke his fetters and the lady whom, perhaps, he might have married happily, Nadeshda von Meck, gloried in the fact that the symphony was "our" symphony But it wasn't. Nadeshda's ideal of music was purely of the senses; Tschaikowsky, on the other hand, was an idealist, and in this eloquent score, you feel the beating of his heart, now despairing, now angry, now tremulous with an imaginary happiness.

It is the work of a great composer, a true Russian, in spite of his self-imposed Teutonic fetters, and his personality comes out vividly, not only in the melodic fluency, but in the way in which he makes the instrumental choirs sing antiphonies, as if discussing "Fate, freewill, foreknowledge absolute."

There are adorable solos for oboe and clarinet; the emotional cries alternate; now it seems as if the composer had moments of pure joy; then comes unescapable Fate, in threatening sonorities.

Here, I think, we had the real Koussevitzky; there he was in his element, and he galvanized his forces to an impassioned magnificence of tone. There are people who pretend to decry Tschaikovsky; yet I cannot but feel that he is one of the great ones.

MINNEAPOLIS, MINN.
STAR

IN THIS CORNER

Reg. U. S. Pat. Off.

Eyes Do It

MITROPOULOS, CURRENT Symphony conductor, says waving the hands to conduct an orchestra is largely baloney. It can be done entirely with the eyes if necessary. Mitropoulos is 40, bald, tall, homely till he smiles, is head of the King of Greece's Institute for restoring the glory that once was Athens'. Heretofore he has played in Boston only where he was the one man in 56 years of Boston's Symphony history to be invited back for a second period as guest conductor. Local orchestra members say his conducting is the easiest to follow of any they've ever had. Conducting without score or baton, Mitropoulos in rehearsals wears a dark black pull-over sweater that gives him the aspect of a prizefighter.

PROVIDENCE, R. I.
NEWS-TRIBUNE

J[illegible] 1937

-:- MUSIC -:-

A tribute to Dr. Clarence A. Barbour, late president of Brown University and a steadfast patron of music, was paid by the Boston Symphony Orchestra and its conductor, Dr. Serge Koussevitzky, in their third concert of the season in Metropolitan theatre, last night. Dr. Koussevitzky received an honorary degree from Brown in 1926.

The musical memorial was "From the Apocalypse" by Liadov. It replaced Taneiev's Entr'act from "Oresteia" as the opening number, and the orchestra's reading of it made an impression not easily forgotten. Dr. Koussevitzky and his musicians also presented Brahms' Third Symphony in F major and three Wagnerian selections, "Prelude to "Lohengrin," "Forest Murmurs" from "Siegfried," Act. II; and the Overture to "Tannhauser."

The Brahms' symphony was a masterpiece of musicianship. The first three movements were carried largely by the strings and woodwinds, never going to extremes but always singing and, it seemed, building. The imitative passages in the second movement were distinguished for their phrasing and timing and the flute, oboe and, later the French horn work in the third movement was exceptional for warmth and beauty. The fourth movement, allegro, added a bright finish which gave a lustre to the other three.

The Wagnerian pieces were brilliant interpretations of operatic numbers. The pianissimo accompaniment for the first violin solo in the middle of the prelude came as soft and light as snow flakes. Exceedingly notable, too, were the opening passages of the overture to "Tannhauser" which were extraordinarily subdued fhile still retaining their massiveness.

W. W. JR.

MINNEAPOLIS, MINN.
MORNING TRIBUNE

JAN 24 1937

This go[illegible] article [illegible]

Dimitri Metropoulous, the Athenian conductor who comes to Minneapolis this week to take temporary charge of the Symphony orchestra. He will make his first appearance next Friday evening in Northrop auditorium with an excellent program.

Boston Symphony

Its Ups and Downs Over 56 Years

By James Davies.

READING the article in the current number of Musical America on the Boston Symphony orchestra takes one back to the days when symphonic music in America was a rare thing, compared with what it is today with our fine symphony orchestras in many cities and more being organized up and down the country. The article deals with the history of the great orchestra in Boston and is one of a series being published by this journal on the various orchestras in America. It may be that ultimately our own organization will take its place in the series.

Ronald F. Eyer, the author of the article, has done a good piece of work, for he has worked into his sketch all the essentials in the history of the orchestra while giving considerable information about its founder, the conductors and the personnel. Everybody knows that Henry L. Higginson was the person whose idealism provided the country with one of the musical institutions of which it is most proud. It was fortunate that this gentleman combined in himself excellent qualities as a business man and as an accomplished musician. He had spent some years studying in Europe but an injury to his arm ruined whatever chance he may have had of becoming a concert performer.

This was a blessing in disguise, for he became a banker and amassed enough wealth to enable him to carry out his heart's desire of establishing an orchestra as good as those he had heard abroad. It took years of painful effort to build up the organization from the sixty men who composed the original personnel to the present number of over a hundred. Many and varied were the conductors who have contributed to the orchestra's upward progress; but each gave something that added together has produced one of the world's outstanding instrumental organizations.

* * *

ITS first conductor was Georg Henschel, one of the very finest musicians of his age, and it was an age of musical giants. Henschel by some happy chance was conducting at the final concert of the Harvard Musical association and there Higginson met him, realized the man's ability and immediately engaged him for the position which he held for three years, during which time the musical greatness of the orchestra began under the splendid leadership of a man who established ideals from which the long line of successors never departed.

Henschel was one of those peculiar individuals who preferred singing to conducting. That is a strange fact; all the musicians we know are firmly convinced they were born to be conductors. But not Henschel, who, as a baritone singer, had absolutely no superior in the interpretation of vocal music. He was a musician of the finest sensibilities, his voice was of rich, warm and very musical quality. He was an unsurpassed accompanist. Some of the most perfect recitals I have ever heard were given by Henschel and his wife.

Next in the series of conductors was Wilhelm Gericke who came from Vienna to take up the burden Henschel had laid down and this task master drilled and drilled, changed and added to the ensemble until it was as nearly perfect as the quality of the players permitted. But at the conclusion of his first year he was sent to Europe and engaged 20 players, among them men like Franz Kneisel, Fiedler, Zach and Moldauer, each of whom ranked with the best that Europe could produce.

It was during Gericke's five year tenure that the Pop concerts were inaugurated, also the first tour outside Boston was undertaken and a wider field realized that a splendid new addition to existing music makers had come into existence. It should be added that with the coming of Kneisel a new element entered into America's musical life, for this man founded the Kneisel string quartet and entered on a career as chamber music prophet and propagandist. The influence of his work is still felt wherever this branch of musical art is fostered.

Then came Nikisch whose term as conductor has been called "the romantic stage." That is possibly true, in part at least, but such a statement gives an entirely erroneous idea of the great Leipzig leader's versatility. I insist that Nikisch ranged through the whole gamut of emotions in his interpretations, equally great in all forms of music from the most romantic to the most passionately dramatic. There is not a conductor living who came under his spell who will not say, as several have done to me, that he was the greatest of them all.

* * *

HANS RICHTER was to have come to Boston but was forbidden by the emperor and Emil Pauer came in his stead. Pauer was typically German in his methods of conducting, conscientious, painstaking and forceful. He remained five years, kept up the standard of performances and taught his men the value of thoroughness. Gericke returned and remained until 1906. It was during this second period of Gericke that the new Symphony hall was built and the famous old Music hall went the way of all ancient buildings. Let us say in passing that for several years I heard some of the best concerts in this old hall that I have ever listened to.

Karl Muck followed Gericke and considerable difficulty was experienced in securing his services. To quote: "Gericke left the symphony orchestra a perfect instrument, Dr. Muck has given it a living voice." That conveys far more than can any eulogy of this really great conductor, whose final months in America during the war were months of bitterness and suffering. With the coming of Henri Rabuad and Monteux came changes in the personnel that had functioned so ably under German conductors. These French leaders brought a score or more French instrumentalists and perhaps they indirectly brought the trouble that for a time threatened to disrupt the orchestra.

Out of the struggle issued an orchestra having no affiliations with outside spheres of control. Many of the old players lost their positions and it became necessary to build up afresh. This has been done partly by the hard work of Monteux, more specifically under the leadership of Serge Koussevitzky, the present conductor. Under this man the orchestra has regained all it had lost and stands today as one of the finest monuments to American idealism in existence.

Six years ago the fiftieth anniversary of the founding of the Boston orchestra was celebrated in a fitting manner and it will be the devout wish of all lovers of music that it will continue to add to the glorious roll of honor indefinitely.

PROVIDENCE, R. I.
JOURNAL

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A large and representative gathering of society greeted the Boston Symphony Orchestra at the Metropolitan Theatre. Tuesday evening.

Among the dinner parties which preceded the concert was one given by Mr. and Mrs. Elisha C. Mowry at their home on Freeman parkway. They had as their guests Mr. Richard Burgin, concert master of the orchestra, and Mr. John G. Aldrich.

Their daughter, Miss Peggy C. Mowry, a student at Wellesley College, came home to attend the concert.

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PAWTUCKET, R. I.
TIMES

JAN 27 1937

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The composition was well chosen. It had a definite spiritual quality and was played with great insight into the beauties of the score. The strings announced a single sustained opening note which progressed in intensity and color through a series of slowly resolving seventh chords. Celesta and harp passages led up to a climax in the brass choir which seemed to resemble the triumph and accomplishment of a great life. Through a section written in the manner of Gregorian chant, an antiphonal effect was given as choir answered choir, until a restful pianissimo ended the music as the composition closed with an almost imperceptible roll of a muffled drum.

Symphony No. 3 in F major by Brahms was given an inspiring interpretation. The symphony, in four movement, contains some of the composer's loveliest melodies as well as some of his most intricate yet perfectly worked out designs. It is strong, happy music and its exhilaration is felt throughout. A bold motto-theme of three chords by reeds and brass opens the first movement, an allegro con brio. Soon the lovely second theme is given out by clarinets in the style of a slow dance. Cross rhythms and the inversion of the opening theme are interesting to note as the stormy climax is built. The second movement, andante, is in direct contrast. It has calm hymn-like simplicity, yet in the working out of the plan there are frequent suggestions of the motto-theme. The third movement, poco allegretto, is a sort of intermezzo, light in character. It affords a little rest before the grand and impressive fourth movement, an allegro. The depth of color in the orchestration of this part is noteworthy. Here the motive theme is given a chorale-like version and after skillful development with full orchestra it gradually reaches a serene conclusion.

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Mr. Koussevitsky was recalled many times, and the audience was thoroughly appreciative of its rare privilege of hearing this fine orchestra and its distinguished conductor as another successful concert was added to their already long Providence list.

R. F.

DETROIT, MICH.
NEWS

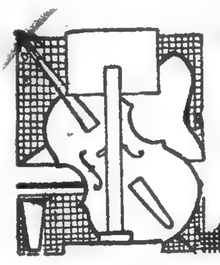
FEB 7 - 1937

Pier Tirindelli Dies; Violinist and Composer

NEW YORK, Feb. 6.—(AP)—Friends in New York today received a telegram announcing the death today in Rome, Italy, of Pier Adolfo Tirindelli, Italian violinist and composer, who was associated for many years with the Boston Symphony Orchestra and the Cincinnati Conservatory of Music. Death was due to a heart attack.

PROVIDENCE, R. I.
JOURNAL

JAN 27 1937



MUSIC

Brilliant Performance of Brahms's Third and Wagner Items Marks Boston Symphony Orchestra Concert.—Memory of Dr. Barbour Honored

By G. Y. Loveridge

The Boston Symphony Orchestra, led by Serge Koussevitzky, gave the third of its season's concerts here in Metropolitan Theatre last night, and proved again—what nobody had doubted—that it is one of the world's finest.

The large audience was very enthusiastic. In response to the applause, Dr. Koussevitzky several times motioned the orchestra to its feet, and he himself was recalled again and again.

In memory of Dr. Clarence A. Barbour, Brown University president, the orchestra played a selection by Anatol Liadov, "From the Apocalypse," Op. 66. This was a substitution for the Taneiev entr'acte from "Oresteia," which was to have opened the program. Liadov, who was born in St. Petersburg in 1855 and died in 1914, was one of the Russian group associated with Rimsky-Korsakov.

Dr. Koussevitzky, in 1926, received an honorary degree from Brown University, and at that time expressed his appreciation by a virtuoso performance on the double-bass. Last night, with solemn brass and drums and strings, he eloquently honored the departed leader of the institution that a decade ago had honored him.

This music is seldom heard. It is portentous and somber, laden with dark visions. Now it is lightened by a sweep of harp-strings, now closed about with the awesome, majestic utterance of trombones. The winds of heaven are in the violins, and the tympani call ominously to the mortal listener to think of those things that are not of time but of eternity. Dr. Koussevitzky set forth these things and many more, reading the music with reverent insight. At the conclusion, he did not seem to wish for the applause that was given him.

The program continued with the third symphony of Brahms, which has not been heard here in many years. This work has almost no physical excitement in it; but spiritually it is intensely exciting. It seems to portray a mood induced by calm introspection, to set down on a larger canvas the atmosphere and thought of certain of the chamber works. Now and then there is a subdued gaiety in the woodwind, but more often there comes the brooding voice of the horn curving above the strings, the dark pattern of violas.

This symphony, which could easily become tedious, the orchestra played with great brilliance and precision. Here there is no opportunity to bewilder the listener with displays of force and fire; it is delicacy of phrasing, sensitive nuance and play of tone color that create the spell. In this work, as always, when this orchestra plays, there were precision and balance, secure intonation and smooth articulation. But there was more than that. It might be said that the orchestra played not so much the notes as the music.

It was a virtuoso performance by both orchestra and leader. It testified again to the individual and collective excellence of these remarkable musicians, and to the power of Dr. Koussevitzky in searching out and revealing the beauties of symphonic literature.

The evening was notable further for a very fine reading of the "Lohengrin" prelude. Beautiful string tone, restrained to the most delicate pianissimo and enriched by delicate woodwind voices, created an atmosphere of unearthly splendor. For a few memorable minutes the everyday world vanished at the impact of these magical harmonies, and the thoughts that cling to making-a-living and buying-and-selling had time to venture into unwonted fields. It's too bad, but hardly anybody thinks of knighthood and the Holy Grail while listening to the clank of street cars and the squawk of automobile horns; one has to wait for such rare opportunities as last night brought.

In the overture to "Tannhauser," which ended the program, Dr. Koussevitzky built up a climax of stirring power. Brilliant brass and singing strings electrified an audience that had sat attentively through a program weighty enough to test the stamina of any concert-goer.

The program:

"From the Apocalypse" .... Liadov
Symphony No. 3 in F-major, op. 90 . Brahms
  I. Allegro con brio
  II. Andante
  III. Poco allegretto
  IV. Allegro
Prelude to "Lohengrin" .... Wagner
"Forest Murmurs" from "Siegfried"
  (Act II) .... Wagner
Overture to "Tannhauser" .... Wagner

QUINCY, MASS.
PATRIOT LEDGER

FEB 2 - 1937

AL MITCHELL IS NEW TEACHER AT CONSERVATORY HERE

The appointment of a new instructor for cornet and trumpet at the Quincy Conservatory of Music has been announced by John M. Lyons, the director of this well known school. The new teacher is Al Mitchell, who is well known as a trumpeter and teacher of the highest calibre.

Mr. Mitchell studied with Kurt Schmeisser who was soloist with the Boston Symphony Orchestra and also with ~~Louis~~ Kloepfel who was head of the brass instruction department of the New England Conservatory of Music. Mr. Mitchell has had a wealth of experience in both the concert and dance music fields. He has been featured trumpeter with a number of famous orchestras among whom are Ruby Newman's Society orchestra, Morey Pearl's, Joe Rines and Al Starita He was with Al Donahue's orchestra at Bermuda for two years. He has also been featured in the Metropolitan Theatre Orchestra under the baton of Fabian Sevitsky, and with Henri Taylor's concert orchestra at Belmont Manor at Bermuda.

Young people studying the trumpet today are interested in learning both the concert and dance style of playing which are quite different. Mr. Mitchell will teach both styles and pupils whoh ave learned the fundamentals of trumpet playing will be interested in studying the latest method of "hot" trumpet playing after the manner of Red Nickels, Louis Armstrong and others.

NEW YORK, N. Y.
SUN

FEB 6 - 1937

The Choir Loft

Verdi's 'Requiem' Will Be Given at St. Bartholomew's Church Next Wednesday —Many Oratorio and Festival Services Are Planned for Tomorrow.

By WILLARD IRVING NEVINS.

Recent Recordings.

Another admirable recording by the Boston Symphony Orchestra under the direction of Serge Koussevitzky is that of Tschaikowsky's Symphony No. IV in F minor, which will be found in Victor Album M-327. This symphony seems to be finding new favor with conductors who for a long time found the fifth and sixth ones the great favorites of their audiences. The recording in this album is excellent.

Faure's Sonata in A major, which Jascha Heifetz has featured in his recent concert appearances, comes to us in Victor Album M-328. Beautifully interpreted by Mr. Heifetz, with Emanuel Bay at the piano, this sonata provides delightful entertainment. It abounds in sparkling allegros and broad sustained melodic sections.

MEDFORD, ORE.
MAIL TRIBUNE

JAN 27 1937

Editorial Correspondence

PORTLAND, Jan. 25.—Not so wintry up here. Snow is melting fast, and sun is breaking through the clouds every now and then. Took a jaunt along the water front which is a dismal "NO MAN'S LAND". Not a sea-going ship in sight, the wharves deserted and covered with dirty slush. But picked up some great news if it's true. An old bridge tender declared the maritime strike will be ended this week,—he got a straight tip from San Francisco to that effect. As corroboration he said all the workers were preparing to resume work, here and in Seattle. We said we hoped he was right, which didn't seem to please him very much. He said he KNEW he was right. Well we shall see, what we shall see.

• • • • •

Too bad, in ONE way, this strike has been so peaceful and UNdramatic. Had there been at the outset, a few good riots, some head cracking and bloodshed,—perhaps a few fires and floods thrown in for good measure—the strike would have ended long ago. For then public opinion would have been aroused at once, and public opinion can do anything, if it is strong enough. Take these floods along the Ohio river, attended by costly fires, and large losses in lives and property. The people of Portland have already subscribed several thousands of dollars for relief. That shows public opinion has been aroused—the people can visualize the tragedy and suffering. Far greater losses in money and property have been caused by the maritime strike—some figure the total at half a billion dollars,—but it has been impossible for the people as a whole to visualize anything like that, and unless their own pocketbooks were directly affected, really sense it. So the strike has dragged on and on and promises to end with no decisive results on either side,—the poor suffering public as usual holding the sack.

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Portland movie theatres pay no attention to the distinguished movie editor of the Medford Mail Tribune. He doesn't like these long two-feature programs, and has so stated. But here in the Rose City there is nothing else but. You can't see Deanna Durbin in "Three Smart Girls" without sitting through Edmund Lowe and Elissa Landi in "Mad Holiday"; and you can't have a look at "Three Men On a Horse" without also witnessing "Tarzan's Escape."

STRANGE—in all our wandering we have only discovered one person—a flip young undergraduate of 20 years—who admitted he liked double feature programs, and yet they not only continue, but judging by Portland, they are becoming practically universal. WHAT IS THE ANSWER? Probably this—when it comes to movie programs, the older boys and girls have nothing to say about it. However we still maintain that if some movie manager would advertise one good feature, one snappy news reel, and one or two high class comedies, there would be a fortune in it.

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With the published announcement the Portland flu epidemic had its back broken, we decided to see Eddie Cantor's little gal in her premiere. Assuming no pesky flu bacilli selected us as their host, can truthfully say, by so doing we made a good investment. In fact Three Smart Girls, is swell entertainment, and we would like to put in a good word for Nan Grey and Barbara Read, Miss Durbin's older sisters, who can't sing like Galli-Curchi—used to—but can act. In fact in spite of such stiff professional competition as Alice Brady and Binne Barnes, these three sub debs stole the show. We will say nothing about Charles Winninger for we can't stand the man,—never could,—just a personal prejudice we admit, but personal prejudices are other factors the movie magnates should take into account! But we would like to hand a bouquet to Mischa Auer who takes the part of the inebriated nobleman—have seen him for years in minor roles,—his work in this should give him a salary raise and a lead, for when polite comedy is concerned he has what it takes,—intelligence and restraint.

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81

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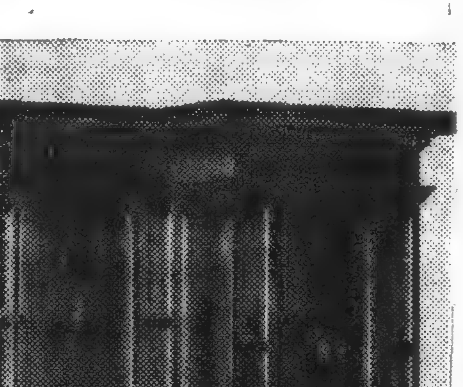

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Moreover there is that double bill problem again. Mad Holiday has a marvellous cast—Lowe and Landi backed up by Zasu Pitts, Healey and his prize stooge, and a very competent supporting cast, but the stupidity of hooking it up with a little gem like Three Smart Girls. Like serving hash and a fried egg, after Blue Point on the half shell and green turtle soup!

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Portland has returned to normalcy at last. It's four p. m., dark as your hat, and the rain is coming down in buckets!

R. W. R.

186 8

NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 29 1937

MUSIC

By LAWRENCE GILMAN

Enesco Appears With the Philharmonic-Symphony as Guest Conductor

3,275th concert of the Philharmonic-Symphony Society of New York, under the direction of Georges Enesco, Guest Composer-Conductor, at Carnegie Hall:

PROGRAM

1. Gluck..Overture to "Iphigenia in Aulis"
2. Dukas...........Symphony in C major
   I. Allegro non troppo
   II. Andante espressivo
   III. Allegro spiritoso
   (First time by the Society)

Intermission

3. Jora.....................Marche Julve
   (First performance in America)
4. Enesco.Symphony in E-flat major, Op. 13
   I. Assez vif et rhythme
   II. Lent
   III. Vif et vigoureux
   (First time by the Society)

Georges Enesco

Directing the Philharmonic-Symphony as guest

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American
Hebrew & Jewish Tribune
JAN 22 1937

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JOURNAL-GAZETTE
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Messrs. Hunkins and Ochsman, who were to be here on Sunday, are ill, and will appear at a later date.

GARDNER, MASS.
NEWS
FEB 2 - 1937

Margaret Pearson On Choral Club Concert Program

Margaret Pearson, Worcester contralto, who has sung with the Boston Symphony orchestra and other outstanding musical organizations, will be one of the soloists in the concert to be given by the Gardner Choral club in Pearson auditorium at the high school Friday night. Miss Pearson replaces Miss Marie Murray of Boston who will be unable to take part in the program because of illness.

She has sung in this city on several occasions and numbers many friends here. Tickets for the concert may be secured from club members.

NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 29 1937

MUSIC

By LAWRENCE GILMAN

Enesco Appears With the Philharmonic-Symphony as Guest Conductor

3,275th concert of the Philharmonic-Symphony Society of New York, under the direction of Georges Enesco, Guest Composer-Conductor, at Carnegie Hall:

PROGRAM

1. Gluck..Overture to "Iphigenia in Aulis"
2. Dukas...........Symphony in C major
    I. Allegro non troppo
    II. Andante espressivo
    III. Allegro spiritoso
    (First time by the Society)

Intermission

3. Jora ....Marche Juive
    (First performance in America)
4. Enesco. Symphony in E-flat major, Op. 13
    I. Assez vif et rhythme
    II. Lent
    III. Vif et vigoureux
    (First time by the Society)

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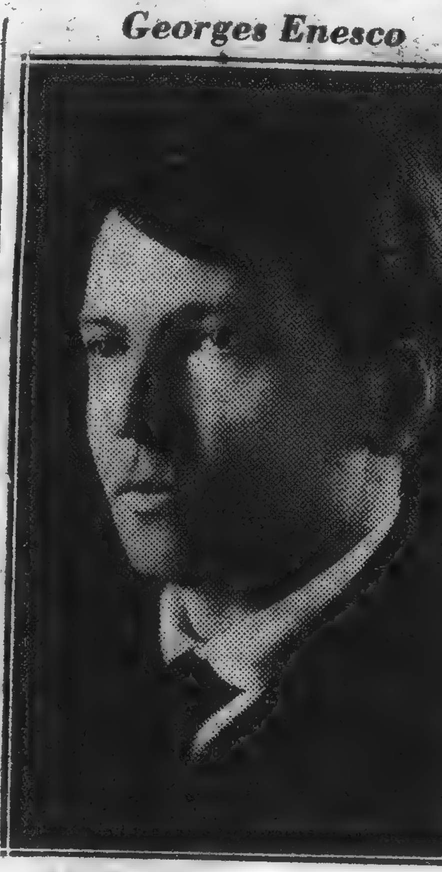

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FEB 2 - 1937

Margaret Pearson On Choral Club Concert Program

Margaret Pearson, Worcester contralto, who has sung with the Boston Symphony orchestra and other outstanding musical organizations, will be one of the soloists in the concert to be given by the Gardner Choral club in Pearson auditorium at the high school Friday night. Miss Pearson replaces Miss Marie Murray of Boston who will be unable to take part in the program because of illness.

She has sung in this city on several occasions and numbers many friends here. Tickets for the concert may be secured from club members.

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COLUMBUS, O.
CITIZEN

187

JAN 3 0 1937

Personal Appearance

IGOR STRAVINSKY, "predominant living music-maker" (according to Lawrence Gilman), will come to Mees Hall, Capital University, for two concerts a week from tomorrow and Tuesday evenings. He will be pianist in a program of his own works, with Samuel Dushkin, violinist, assisting.

Columbus audiences are none too familiar with Stravinsky as a composer (has it gone beyond "Petroushka" and "L'oiseau de feu"?) and of course have had no opportunity to become acquainted with him as a person. He was scheduled for a similar concert last season in Capital University's series, but engagements kept him in Europe all season. Those who have heard the Philharmonic broadcasts of the last two Sundays have a better notion of Stravinsky's work, both as composer and interpreter (a word he disclaims), than they had before. Then he served as conductor of the New York orchestra in programs predominantly of his own music. Mr. Dushkin was to have been soloist on one of the Sundays, but illness prevented his participation. He seems to have recovered, for a day or two ago the pianist and violinist gave a two-man show in New York.

As a preface to the appearance here of the noted Russian musician, it may be of interest to quote from his autobiography, recently published by Simon and Schuster—which, incidentally, would make absorbing reading even if we were not so soon to see its author in the flesh.

In his boyhood in Russia in the '80s, Stravinsky had had thorough musical training, which of course included piano playing. But absorption in the problems of composition had kept him from stressing that aspect of the musical art. In the winter of 1922-23 he was finishing the writing of his piano concerto at Biarritz. There Serge Koussevitzky suggested that he ought to play the Concerto himself. The suggestion, indeed, probably opened up other welcome fields, for post-war poverty in Europe had curtailed Stravinsky's income, and that which he was deriving from his Russian properties had of course been completely cut off.

* * *

"I HESITATED at first," writes the diffident pianist-composer, "fearing that I should not have time to perfect my technique as a pianist, to practice enough and to acquire the endurance necessary to execute a work demanding sustained effort. But as I am by nature always temtped by anything needing prolonged effort, and prone to persist in overcoming difficulties, and as, also, the prospect of creating my work for myself, and thus establishing the manner in which I wished it to be played, greatly attracted me, these influences combined to induce me to undertake it.

"I began, therefore, the loosening of my fingers by playing a lot of Czerny exercises, which was not only very useful but gave me keen musical pleasure. I have always admired Czerny, not only as a remarkable teacher but also as a thoroughbred musician . . ."

"At the beginnining of my career as a piano soloist I naturally suffered from stage fright, and for a long time I had a good deal of difficulty in overcoming it. It was only by habit and sustained effort that I managed, in tme, to master my nerves and so to withstand one of the most distressing sensations that I know. In analyzing the cause of this stage fright, I have come to the conclusion that it is chiefly due to fear of a lapse of memory or of some distraction, however trifling, which might have irreparable consequences. . . . I remember at my first debut (at the Paris Opera under Konssevitzky) being seized by just such a lapse of memory, thought it fortunately had no dire results. Having finished the first part of my Concerto, just before beginning the Largo which opens with a piano solo, I suddenly realized that I had entirely forgotten how it started. I whispered this to Koussevitzky. He glanced at the score and whispered the first notes. That was enough to restore my balance and enable me to attack the Largo."

* * *

NEW YORK, N. Y.
EVENING POST

FEB 6 - 1937

BOSTON SYMPHONY HERE FOR THREE CONCERTS

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give a special concert for the benefit of the orchestra's pension fund Wednesday evening, February 10, at Carnegie Hall. Jascha Heifetz will play the Mendelssohn Violin Concerto; the orchestral selections will be the Tchaikovsky Fourth Symphony and the Mendelssohn "Italian" Symphony.

Mahler's "The Song of the Earth" will be presented Friday evening (in place of the usual Thursday evening) and Saturday afternoon, February 12 and 13. Soloists will be Maria Ranzow, contralto, and Paul Althouse, tenor. At the Friday concert the Mozart C major Symphony will be played; Saturday, the Mozart "Prague" Symphony.

NEW YORK, N. Y.
TIMES

JAN 3 1 1937

RECENT RECORDINGS

By COMPTON PAKENHAM

TCHAIKOVSKY'S Fourth symphony (in F minor, Op. 36) is not new to the gramophone, but when played and recorded in the manner of other recent duplications by the Boston Symphony Orchestra under Koussevitzky—Schubert's Unfinished and Mendelssohn's Italian, for example—it might just as well be. Here again, in Victor Album M-327, is refreshing directness of presentation coupled with exceptional orchestral balance and clarity. In such a purposeful reading this symphony can stand the exaggerated dynamics Koussevitzky gives it and the perfection of the detail compensates for what might have been unfortunate hall echoes.

In each of the four movements there is evidence of quality. In the first, through the bridge to the close of the exposition, the strings and woodwinds are in direct opposition and yet every detail of both choirs is clear and, later, the triple forte climax, generally mere noise, is made entirely intelligible. Then there is the unmistakable, dark color without which the second section is meaningless and the ease with which the lower strings can be followed when they take up the first theme in the third. Incidentally, this movement has been cut. On the re-entry of the strings, pizzicato, Koussevitzky goes straight to the repeat, omitting some seventy-five bars in order to get it all, without actually losing anything, on one side—as it should be.

Whatever one may think of the finale, from previous recordings, the opinion will be revised after hearing this. Following a magnificently virile opening it goes through with irresistible surge. Which might be applied to the whole set. By a combination of all the virtues that go to make a first-rate recording, several passages through which, thanks to blurred reproduction in earlier sets, Tchaikovsky seems to be tentatively feeling his way are made abundantly plain. After this one might have asked whether Koussevitzky and his orchestra were considering a re-recording of the last of Tchaikovsky's symphonies, but . . .

Coincidentally, in simultaneous release, Columbia comes out with the Sixth, in B minor, otherwise the Pathétique, played by the Paris Conservatory Orchestra under the direction of Philippe Gaubert (M. W. Album 277). Whether, despite several years' difference in recording, it will replace that by the Boston Orchestra (Victor M-85) is a matter for individual judgment—for ourselves, an emphatic negative. To do Tchaikovsky justice requires a certain almost vicious barbarity that the Paris orchestra lacks. A crueler bite to the strings and a keener intent to the whole scheme of things, particularly in the first movement, would have helped.

Tchaikovsky's name appears again on Victor Album M-326, in which the London Philharmonic Orchestra plays "Aurora's Wedding," a pasticcio ballet in the piecing together of which bits from another ballet, "The Sleeping Beauty," predominate. It is directed by Efrem Kurtz, conductor of the Monte Carlo Ballet Russe, in the current répertoire of which "Aurora's Wedding" finds a place. The successive pieces are typical of Tchaikovsky's dance manner, melodious and flowing without any excess weight. The recording might be considerably better and is by no means up to the current standard of the London Philharmonic. The bass is on the heavy side and tends to rumble in the old indefinite manner one thought had long since been rectified.

Brunswick has now added to its regular list a double-sided, ten-inch disk taken from the broadcast made by the Duke of Windsor a few hours after discharging his last duty as King and Emperor and immediately prior to his leaving England (7810). Not the only disk available of this historic but not especially significant talk, it is, however, the first to appear under one of the standard labels. Commencing with the introduction: "This is Windsor Castle. His Royal Highness Prince Edward * * *" it presents a good reproduction of the clear but not entirely characteristic radio voice.

On the subject of spoken records, Columbia issues a strange disk not the least of the peculiarities of which is that it is single sided. It carries Lincoln's Gettysburg Address declaimed by Charles Laughton and recorded abroad (S271M). Pronounced with a dignity fitting to the words yet without the sonorous overemphasis to which the idea of tradition too often tempts readers, it should be found of particular use in the schools.

Coming Programs

At the next pair of concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening, Feb. 19 and 20 (the Orchestra will be out of town next week), the centenary of Alexander Pushkin, the Russian poet, will be observed with the performance of a Suite from Rimsky-Korsakov's opera, "Tsar Saltan," excerpts from the same composer's "Le Coq d'Or" and the Letter Scene from Tchaikovsky's opera, "Eugene Onegin." The soprano for the last-named number will be Olga Averino. The first part of the program will be Beethoven's Fourth Symphony in B-flat, a work somewhat neglected here recently.

The concert in Sanders Theater, Cambridge, on Thursday evening, Feb. 18, will be the occasion for a brief address by Professor Sorokin about Pushkin. The first part of the program will consist of the Overture to Glinka's "Russian and Ludmilla" and the "Coq d'Or" and Eugene Onegin" excerpts as above. The concert will end with Tchaikovsky's "Pathetic" Symphony.

The performances of the Alban Berg Violin Concerto, with Louis Krasner, Boston violinist, as soloist, have been advanced from April, in the original announcement, to Friday afternoon and evening, Feb. 26 and 27. The re-arrangement means that it will be possible for Mr. Krasner, Dr. Koussevitzky and the Symphony Orchestra to present in New York as well as in Boston a work that is likely to be one of the most significant novelties in the current American symphonic season. The New York performance will take place in March.

NEW YORK, N. Y.
AMERICAN

FEB 7 - 1937

Boston Symphony Boxholders Listed

Mrs. Frank Reynolds will be the hostess in the committee box when the Boston Symphony Orchestra makes its third visit of the season to Brooklyn next Thursday. Half of the program for this mid-season concert in Brooklyn Academy of Music will be devoted to works of Wagner as follows: Prelude to "Lohengrin;" "Forest Murmurs" from "Siegfried," Act II; and Overture to "Tannhauser." Brahms' Symphony No. 3 in F Major, op. 90; and "Suite in E Major, op. 63, for string orchestras, a composition by Foote, will comprise the first part of the program.

Other box holders will be: Mr. and Mrs. Edward C. Blum, Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Miss Irma A. Logan, Mrs. Robert F. Ives, Mrs. Joseph A. Bennett, and Rear Admiral Harris Laning, commandant of the Brooklyn Navy Yard.

BROOKLYN, N. Y.
EAGLE

JAN 3 1 1937

Music on Records

Tschaikowsky's F Minor Symphony and Other February Releases

THE Victor Company recently issued a recording of Schubert's B minor Symphony by Koussevitzky and the Boston Orchestra though its list already included a recording of the work by Stokowski and the Philadelphians. This process of duplication is repeated now with Tschaikowsky's F minor Symphony, which was recorded years back under Stokowski's direction and now makes its appearance in a new recording conducted by Koussevitzky. One would understand this duplication of expensive multiple-disc sets if the point were the replacement of early and inferior recordings by new and superior ones. But in both instances mentioned the earlier recording is the better one—Stokowski's performances of the Schubert and Tschaikowsky symphonies were recorded before he had definitely set his feet in the direction of Hollywood and in time his extraordinary gifts — which properly developed, might have made him one of the greatest of orchestral conductors—are magnificently demonstrated. And the recordings of these performances, though they date back five years and more, are quite satisfactory.

The Koussevitzky recording of Tschaikowsky's Fourth, on the other hand, has serious defects, and this despite the fact that the new and superior recording technique was used in making it. These defects, which the listener recognizes in the poor balance of instrumental choirs, in the disproportion of sound in loud passages and soft passages, in the distortions of tone affecting chiefly the woodwind instruments, and in a persistent echo, are probably all due to a single cause—to the making of the recording under unfavorable physical conditions, in an empty auditorium, in an auditorium or studio with poor acoustics, or something of the sort. It is impossible to believe that this recording was made under conditions identical with those which prevailed for the Koussevitzky recordings of, say, Sibelius' Second Symphony and Strauss's "Zarathustra."

There is no excuse whatsoever for variation in quality among the recordings of a single orchestra. If the recording studios wish to experiment with various methods of recording, the results when unsatisfactory by prevailing standards should be discarded and not issued for sale. A number of Stokowski recordings made during the past few years represented experiments on the part of the conductor and Victor technicians in the use of a small orchestra; these experiment resulted in unsatisfactory recordings and were subsequently abandoned. But the recordings were not retired and charged to profit and loss—an attempt was made to market them, involving everybody in loss—the record buyer who, having heard Stokowski's superb recordings of the first three Brahms symphonies, naturally expected this conductor's recording of the fourth to measure up to standard; the conductor and orchestra, whose prestige naturally suffered; the Victor Company, which was later obliged to issue a third recording of this work by the BBC orchestra under Fritz Busch.

This is as good a time as any to draw attention to the need for replacing some of the older Boston Symphony recordings with new ones. Discs made by the Boston Symphony before the introduction of high-frequency recording were under the standard set in this country by the Philadelphia Orchestra recordings of the same period. Yet at this time Koussevitzky recorded a number of works of which his performances are the finest we are likely in this generation to hear. Ravel's second "Daphnis and Chloe" suite, for one example; Stravinsky's "Petrouschka" for another. But when these works are re-recorded by Koussevitzky, let it be under conditions that will faithfully reproduce the characteristics of the music and of its performance.

QUINCY, MASS.
NEWS

FEB 4 - 1937

* * * *

"From every point in the compass in Massachusetts, music lovers flock to the six special concerts gien on Tuesday afternoons at 3 p. m. Furthermore, Koussevitzky originates a new plot for the Tuesday programs annually. This season the plot is "Composers of the Eighteenth Century" (the Great Romantic Period). Soloist of the Friday and Saturday program will be Serge Prokofieff, playing his own Third Piano Concerto."

* * * *

We feel certain that the many South Shore residents who wouldn't miss Symphony for anything less than a fascist uprising, will be interested in the following: with such intensity does Serge Koussevitsky conduct the Boston Symphony orchestra in its rehearsals and performances, that officials compel him to take an annual mid-season vacation of two weeks

* * * *

It was in Florida, at Winter Park, that Koussevitzky passed his vacation. His praise knows no bounds. He says that for colorful scenery, combined with balmy air, the rest of the world can offer only Morocco to compete with Florida. And, after being in both he prefers Florida.

WATERBURY, CONN.
AMERICAN

FEB 5 - 1937

FINE ARTS PROGRAM

The Chamber quartet of Boston, whose members are Boston Symphony orchestra musicians, gave a program of chamber music at the Women's club auditorium last night, as the last program in the fine arts series presented under the auspices of the Mattatuck Musical Art society.

NEW YORK, N. Y.
TIMES

FEB 5 - 1937

WOMEN INDIGNANT AT GIBE BY ITURBI

Remark They Can't Be Great in Music Rouses Sponsors of Miss Brico's Orchestra

BLINDFOLD TEST PROPOSED

Campaign for $65,000 to Put Group on Permanent Basis Is Begun at Luncheon

Sponsors of the New York Women's Symphony Orchestra were indignant yesterday in contradicting a statement attributed to José Iturbi, Spanish pianist and conductor, that women can never achieve greatness in music or sports.

The statement, contained in a Canadian Press dispatch from Toronto, was ridiculed at a luncheon given by the backers of the women's orchestra in the Hotel Biltmore to start a campaign for $65,000 to assure financial security for the orchestra for three years and place it on a permanent basis.

Mr. Iturbi was quoted in a press interview as saying that women were "physically limited from attaining the standard of men, and are limited temperamentally besides."

"I am glad to have them play and sing, of course, because it gives them a change from their domestic life," Mr. Iturbi continued, according to The Canadian Press. "I wouldn't have them kept in a cage all the time. But their efforts, while often praiseworthy and occasionally reaching real artistry, never achieve greatness."

Has Trouble Ahead

Commenting on Mr. Iturbi's statement, Leonard Liebling, editor of The Musical Courier, said:

"In the Book of Job it is said, 'Man that is born of a woman is of a few days, and full of trouble.' I don't know how many days Mr. Iturbi has left, but he will certainly have trouble. Records are full of achievement in music by women and they completely refute what Mr. Iturbi so carelessly said and will live to rue."

Miss Antonia Brico, conductor of the New York Women's Symphony Orchestra, asserted that if it were not obvious to Mr. Iturbi that women had made a place for themselves in music he might look at their records in sports. If women are not prominent in music, she said, it is not because they lack talent but rather because they have not had the opportunity to demonstrate it.

Miss Brico issued a challenge to Mr. Iturbi, suggesting a contest in which members of her orchestra might compete with men, unseen by the judges. She expressed her approval of mixed orchestras and recalled having seen a woman harpist or "stray violinist" in orchestras of men. She saw no reason why a man could not be admitted to her orchestra.

"Long Since Arrived"

J. Stanley Sheppard, adjutant of the Salvation Army, noted that "women have long since arrived in the musical world as singers, composers and instrumental performers" and added, "Why not in the orchestral field?"

Blanche Yurka, actress, told the gathering that in the theatre, she believed, "women have a slight edge in the audience's favor."

Mrs. George J. Openhym, chairman of the New York Women's Symphony Orchestra, who presided, said the orchestra was past the experimental stage and "a definite part of the New York music world." All the speakers paid tribute to Miss Brico's work and commendatory messages were received from Mrs. Franklin D. Roosevelt, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and others.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 5 - 1937

Women Bristle At Iturbi's View They're Inferior

Storm Breaks at Meeting to Raise $65,000 to Aid N. Y. Women's Orchestra

The ability of women to attain eminence in music and in sports, which had been doubted by Jose Iturbi in remarks attributed to him Wednesday in Toronto, was warmly defended yesterday by Antonia Brico, conductor of the New York Women's Symphony Orchestra, at a luncheon held in the Biltmore Hotel to open a campaign for $65,000 to maintain the orchestra for the next three years.

Blanche Yurka, citing her own field of the theater as an example, likewise asserted the ability of women to rise to great heights in the arts. Leonard Liebling, editor of "The Musical Courier," and Adjutant J. Stanley Sheppard, of the Salvation Army, also developed this theme. Mrs. George J. Openhym, president of the orchestra's board of directors, presided.

Iturbi's Offending Remarks

In his Toronto interview the Spanish conductor-pianist was quoted as saying that women "are physically limited from attaining the standard of men, and are limited temperamentally, besides." The interview continued:

"I am glad to have them play and sing, of course, because it gives them a change from their domestic life. I wouldn't have them kept in a cage all the time. But their efforts, while often praiseworthy and occasionally reaching real artistry, never achieve greatness."

Miss Brico, admitting that such a point of view made her a little hot under the collar, mentioned women of notable achievement in music, sports and other fields, including Kirsten Flagstad, Jenny Lind, Sonja Henie, the skater; Amelia Earhart and Anne Morrow Lindbergh.

"Women have arrived in other professional fields," said Miss Brico, "why not that of the orchestra?"

Women in music have achieved their greatest eminence as singers, especially in opera, she remarked, because they had their first chance in that field, whereas opportunities for women to shine as instrumentalists have been limited until relatively recently, and have been limited particularly in the orchestras.

Miss Brico said she desired ultimately to see equal opportunity in the orchestras for men and women musicians. But an orchestra such as the Women's Symphony is necessary to give a convincing demonstration of the abilities of women as orchestral musicians, she continued, so as to win for them such an opportunity.

Editor Praises Women's Orchestra

Mr. Liebling said that explanations and apologies for the formation of a women's orchestra are no longer necessary. He asserted that the two-year-old New York Women's Orchestra "can match itself confidently and competently with many men's orchestras throughout the country.

Mr. Sheppard also said that the ability of women had been proved in every field of endeavor. "Don't sell the public the idea of financing an organization," he advised; "sell them the idea of a service in the field of music and musical art beyond an estimate of dollars."

Mrs. Openhym, who praised the conductorial ability of Miss Brico and the service rendered the orchestra by Mrs. James H. Perkins, one of its honorary chairmen, read the following congratulatory telegram from Mrs. Franklin D. Roosevelt:

"I want to commend board of directors and Miss Brico on efforts to make New York Women's Symphony permanent organization. Hope your campaign for funds will be most successful. My best wishes.

"ELEANOR ROOSEVELT."

Other Messages Read

She also read messages from Mrs. John McClure Chase, president of the New York State Federation of Music Clubs; from Mme. Olga Samaroff-Stokowski; from Mrs. Ogden Reid, who expressed her best wishes for the objectives of the campaign; from Serge Koussevitzky and from Mrs. Leland ~~Atherton~~ Irish, manager of the Los Angeles Philharmonic Orchestra. Mrs. Openhym also thanked the musicians' union for its cooperation; Richard Copley, manager of the orchestra and its staff, and the players themselves.

Among the guests at the luncheon were Mrs. Raynal C. Bolling, honorary chairman of the orchestra; Mrs. J. T. Johnston Mali, vice-chairman; Mrs. Walter W. Naumburg, secretary, and Mr. Naumburg; Mrs. Miner W. Allen, Mrs. Eddy Brown, Mrs. Robert S. Davis jr., Mrs. Sara Sokolsky-Freid, Mrs. Edward A. McDougall and Mrs. Duncan Parham, directors; Mrs. Olin Downes, Mrs. James H. Perkins, Eddy Brown, Mr. Copley, Miss Irene Lewisohn, Mrs. Henry Goddard Leach, Mrs. Harold Vincent Milligan, Mr. George J. Openhym, Miss Ethel Peyser, Miss Maria Safonoff, Mr. and Mrs. Segismond Stojowski and Miss Margherita de Vecchi.

BROOKLYN, N. Y.
EAGLE

FEB 5 - 1937

Manuel Quiroga

Last night at Carnegie Hall the Philharmonic was host to Manuel Quiroga, Spanish violinist, in a program that comprised Beethoven's "Egmont" Overture, Brahms' Variations on a Theme by Haydn, Lalo's "Spanish" Symphony, and the 2nd Suite for Orchestra by the conductor, Georges Enesco.

In a season punctuated by visits from these virtuoso organizations, the Philadelphia and Boston Symphony orchestras, it has become painfuly evident that the Philharmonic is udergoing a decline of technical powers. In the strings this decline has taken the form of courseness in tone and occasional lack of cogency; in the woodwinds, insufficient balance and occasionally inaccurate pitch; in the brasses, glaring lack of balance and almost habitual tardiness in entrances. The situation in all choirs seemed worse last night than it has ever been; and since the most conspicuous troubles occurr in the brasses and woodwinds the favor Brahms bestowed upon these sections in his "Variations" made the performance of that composition one of the most shabby in the writer's memory. Mr. Enesco's responsibility in this matter cannot be precisely estimated, as the faults of last night have been evident in a less extreme degree under preceding conductors; but one wonders why he made no effort to shush up some of the instruments when they stuck out of the middle of a chord like sore thumbs.

Mr. Quiroga's performance was not the saving grace of the evening. Possibly because of nervousness, the tone he produced never asserted itself to the extent of a well-defined forte, and his pitch was sometimes almost naively bad. Too many portamentos added the inevitably maudlin flavor to the performance. The choice of the Symphonie Espagnole for Mr. Quiroga's American debut was an admirably frank expression of his intentions, which are those of a virtuoso—and his record shows that he has carried them out successfully in Europe—but last night, for some reason or other, they paved the proverbial road. RALPH WINETT.

PROKOFIEFF DOMINATES SYMPHONY

Post Feb. 6/37

Composes, Plays His Piano Concerto for High Light

BY WARREN STOREY SMITH

On the programme side yesterday's Symphony Concert came close to being what the painters call a one-man show, and that man was Serge Prokofieff, who also appeared as soloist in his own Third Piano Concerto. Mozart's so-called "Prague" Symphony served as introduction.

HIS MARVELOUS CONCERTO

In addition to the Concerto, the compositions of Mr. Prokofieff heard yesterday were the all-too-brief March and Scherzo from the opera "The Love for Three Oranges" and the youthful Scythian Suite, a still stirring work even though some of its original savagery is passing with the years. In that particular direction, of course, Prokofieff outdid his own achievement in his choral "Seven, They Are Seven!"

It was through the Concerto, which the composer had played here 11 years ago that Mr. Prokofieff who fortunately does not know how to be dull, was most impressively represented yesterday. Here is the Prokofieff in whom the true classic spirit flourishes, and without affectation. This music exists only of and for itself; it stimulates and it charms; at times it even moves and touches; yet it is wholly of our day, not back to Bach nor back to Mozart nor back to anyone else.

Still a Young Man

In that he can be in his concerto and symphonies both up to the minute and ingratiating, Prokofieff stands a little apart from the other composers of our day. Except in the "Classical" Symphony, a pure jeu d'esprit, he has not felt compelled variously to revive the musical past in the manner of the later Stravinsky, while on the other hand he happily lacks the deliberate harshness of Hindemith.

It was patent yesterday that the audience liked Mr. Prokofieff's music—all of it—and that it liked him no less. His Concerto is not a virtuoso piece in the Lisztian manner, although it imposes no small strain upon its performer, and Mr. Prokofieff played it in a fashion at once competent and unassuming that must have won his listeners quite as much as did his boyish awkwardness of demeanor. It is difficult to believe, for all his growing baldness, that Mr. Prokofieff is nearing 46.

Every Piece Liked

The choice of Mozart's Symphony, identifiable as that in D major without Minuet, was a fortunate one. Written between "Figaro" and "Don Giovanni," this Symphony has some of the operatic flavor that sets it and many of its companions quite apart from the symphonies of either Haydn or Beethoven.

The performance, to come at last to the deserving if self-effacing Dr. Koussevitzky, was in every way admirable and delightful, while that of Mr. Prokofieff's music we can safely assume to have been to the entire satisfaction of the composer.

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 15th regular concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. Serge Prokofieff, composer and pianist, was the soloist. The program was as follows:

Mozart—Symphony in D major (K. 504)
Prokofieff—March and Scherzo from "The Love for Three Oranges"
Prokofieff—Piano Concerto No. 3, Op. 26
Prokofieff—Scythian Suite, "Ala and Lolli," Op. 20

Prokofieff is not only the most stimulating and one of the most important of modern composers, he is also a pianist of astounding ability. These qualities are well known in Boston, so that it was not surprising that a capacity audience gave him an enthusiastic reception yesterday. His is not music that requires intense discussion, for above all it is clear. Its bold contrasts, strong rhythms and its essential simplicity, in spite of the large orchestra in the Scythian Suite and the elaborate piano part in the Concerto, make it easy to understand. There may be those who do not happen to like his music; but this can not come from any obscurity. For our part, we enjoyed every minute of the concert.

Mozart's so-called "Prague" Symphony made an excellent beginning to the concert. The classic composers, as a matter of fact, blend exceedingly well on a program with the moderns. And, particularly, the clarity of Mozart's music makes an interesting contrast with the same quality in Prokofieff. This very symphony might easily have served as the inspiration for Prokofieff's Classical Symphony. But another kind of programmatic contrast would not have done at all. Consider how impossible Berlioz's Fantastic Symphony, for example, would have sounded when one compared it with the fantastic Scythian Suite.

That able commentator on Mozart's symphonies, G. de Saint-Foix, has written about the last movement of the Prague Symphony: "There is a strong mixture, in fact, of the elements of drama and joy; the latter mood assuredly closes the Symphony in D, but on rhythms that are brusque and almost lashing where one divines more of struggle and energetic elan than of real good humor." Might not the same comment be made on Prokofieff's music?

Of course there are many more points of difference between the spiritual classicist and the ironic Russian; but the similarity is also there if one looks for it. Mozart's D major Symphony, to write of it by itself, is one of his great works in the form. The finale is perhaps the most captivating, but the whole Symphony is beautiful and interesting music. M. de Saint-Foix finds the influence of Clementi in it, although Mozart affected to despise the Italian. Dr. Koussevitzky conducted a performance of great precision and in good taste. The work of the wood-winds was especially good. Incidentally, Dr. Koussevitzky should positively have it on his conscience that he has neglected this Symphony during his administration of the orchestra.

We observed last Sunday that Prokofieff was inimitable as a solo pianist in his own music. His playing has the virtues of the music itself and is consequently amazingly crisp and clear. He is a fascinating pianist to watch in the effortless detachment of his performance. Moreover, the Third Concerto is a brilliant work. It abounds in contrasts of emotion and musical wit, in a most ingenious dialogue between piano and orchestra. Dr. Koussevitzky conducted the orchestra in marvellous accord with the soloist.
Love for Three Oranges" are well
The March and Scherzo from "The
known both in a piano arrangement and on a record. They are deft and amusing pieces. The Scythian Suite may possibly endure as Prokofieff's greatest work. It is a work of imagination and not of literal realism. Given such a splendid performance as that of yesterday, the Scythian Suite is extraordinarily exciting. Mr. Prokofieff again came out on the platform to acknowledge the applause at the end of the concert.

The concert will be repeated tonight; and we may earnestly recommend any one who has never heard Mr. Prokofieff play to attend as well as for other reasons which the above article has attempted to analyze.

The orchestra will be out of town next week-end. The concerts of Feb. 19 and 20 will offer Beethoven's Fourth Symphony and Russian music inspired by Pushkin's poetry.

MUSIC 88

SYMPHONY HALL

Boston Symphony Orchestra

This might be called "Prokofieff Week" at the Boston Symphony concerts. From that outstanding figure among modern composers came most of the music on the program which Dr Koussevitzky conducted yesterday afternoon and will repeat tonight. Mr Prokofieff plays the solo part in his Third Piano Concerto, and is otherwise represented by the "Scythian Suite," and the March and Scherzo from his opera "The Love for Three Oranges." There is also a Mozart Symphony, the Prague" so-called, designated No. 504 in the Koechel catalogue, and last performed by this orchestra in 19[illegible]. But Mozart must have been forgotten by many after the rhythmic brilliance and the flooding sonorities of Prokofieff.

Even to this day, Serge Prokofieff may perhaps be regarded by more conservative listeners as a musical anarch, particularly when they hear the savage dissonance of the "Scythian Suite," or remember the tribal tumult of "Sept, Ils Sont Sept." Some liberal opinion places him not only as the most original Russian composer since Stravinsky, but one of the two greatest among the younger contemporary composers, the other being Paul Hindemith.

Prokofieff is representative of his time when he invokes orchestral dissonance, insistent and complex rhythms, and the esthetic restlessness which has been prevalent since the war. Where Hindemith, gifted though he is, tends to write music more intellectual than emotional, Prokofieff reveals a greater play of imagination.

The "Scythian Suite" is 23 years old, and to one listener at least, it has not suffered from the fact of age. Of very little music composed since then could this be said. Nor could one hardly mistake the implications of barbarism which Prokofieff set forth in so deft yet so unrestrained a manner, even though it would be difficult to make a sustained "program" if one were unacquainted with the composer's own synopsis. Particularly remarkable is the unified style, the cohesion of the piece, which begins at high tension and carries through without diminution of interest. The conclusion is quite as exciting as the opening measures.

A more fanciful Prokofieff conceived the witty excerpts from "The Love for Three Oranges." That is natural considering the nature of Gozzi's 18th century tale, which formed the plot of the opera. A fairy Prince does not behave like a Scythian.

According to the record, his Third Piano Concerto had not been heard at a Symphony concert since its introduction, with Prokofieff as soloist, 11 years ago. Here again was testimony to enduring qualities. The Concerto might have been composed only yesterday so far as freshness was concerned. If it is too long, and if the piano is treated entirely as a percussive instrument, there are memorable and varied pages. Mr Prokofieff played it engrossingly. He was applauded with more than usual fervor by the Friday audience. Orchestrally, the Concerto shared the prevailing brilliance of the afternoon.

Mozart's "Prague" Symphony was a product of his later years, but its three movements suggest that he wrote it when younger. Why it had lain unplayed so long is not answerable. Just escaping the stature of the three greatest of Mozart symphonies, it nevertheless is fine music and ought to be a fixture of the standard repertory.

Next week the orchestra goes to New York. The next Boston concerts will be Feb 19 and 20, when half the program will be given to music inspired by Pushkin, the Russian poet, who was killed 100 years ago Feb 10. C. W. D.

NEWS OF THE WORLD OF MUSIC

Post Feb 7/37

Is It Opera or Is It Musical Comedy?

BY WARREN STOREY SMITH

The Symphony Orchestra journeys to New York this week, but before its departure it will be heard tomorrow evening in the fourth of the current series of Monday evening Symphony Concerts. The programme lists the Symphonic Picture "From the Apocalypse" of Liadov, the Third Symphony of Brahms and, for the second half, various excerpts from the music dramas of Wagner.

* * * *

There are two concerts scheduled

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Serge Prokoieff Dominates Symphony Divides Program With Work By Mozart

Russian Thrills Audience by Brilliant Scoring of Music of Strong Racial Significance

By Redfern Mason

Probably with a whimsical smile, which he only shared with the members of the Symphony and the still young composer, Prokofieff, Serge Koussevitzky, in the program of yesterday's concert, balanced the aristocratic world of imperial Austria against the tormented Russia of the Great War and the years succeeding it.

And, as if to pay him out for his temerity, the Fates that govern concerts made the divine Mozart appear somewhat at a disadvantage. The work which the director gave us was the so-called "Prague" Symphony in D (No. 504 in Koechel's catalogue), a composition which, while genial and beautiful, especially in the slow movement, lacks something of the serene beauty of the immortal three that are the crown of the composer's symphonic utterance.

It may also be that the sheer contemporaneity of the work of Prokofieff, its modernistic exuberance, its Slav alternations between hopes Heavens high and moments of black doubt and despair so captivated his fancy, for the nonce, that he could not capture the pure Mozartean rapture with his wonted assuredness.

Whatever the reason that Allegro which follows the introductory Adagio lacked the sparkle and vivacity which Bruno Walter puts into Mozart. The Boston strings are admirable; but yesterday they had not the gossamer lightness that I have learned to look for.

But with the advent of the March and Scherzo of "The Love of the Three Oranges," a change came over the aesthetic atmosphere. Written just after the Great War, it is an attempt to realize the spirit of one of the "feeries" which Carlo Gozzi wrote for the Venetians at the time of his rivalry with Goldoni. The oranges, of course, are ladies transformed into fruit by a magician.

Prokofieff had already assimilated the orchestra of Rimsky and he had not ignored the picturesque instrumentation of Tschaikovsky's "Nutcracker" Suite. But with this musical organism he works in his own vein; he knows all the exotic allurements of tone and he has the wit to give them an expressiveness peculiar to himself. The sheer fantasy of it all captured the audience, and Mozart faded out of their mind; at least, it did out of my own.

Then we had the pleasure of hearing, not only the music of Prokofieff, but the composer himself as soloist in his C major Concerto for piano and orchestra. In a thoroughly delightful performance, he left the impression of a sort of Russian Alfred de Musset who lives in a world of fantasy and is now uplifted Heaven high on dreams of a new and happier world, then sinks deep in the dregs of disillusion. None caresses the wood wind more happily than he does; no contemporary composer extracts more poignant accents from the trumpet. The variations which constitute the second movement are now tenderly idyllic; now they ring with passionate protest; they are audacious, brilliant, challenging.

Prokofieff is content to be part of the orchestra; he does not seek any aggressive sovereignty of the score. He is a master indeed; but he is a legitimate monarch, not tyrant.

The concluding number on the program was Prokofieff's "Scythian Suite," composed in 1914, when he was a young man of twenty-three. It is a pagan tone poem, based on the barbaric mythology of those Scythians whom the Roman legions learned to fear but never could conquer. It is music of a brutal magnificence, picturing the struggle between the gods of light and darkness, with a human hero participating, like a sort of Russian Siegfried.

Here we had a young poet envisioning and idealizing the past of his race, seeing it in the light of a savage splendor, a splendor which the magic of the orchestra alone can realize. The music is vivid, vicious, violent, with periods that almost tear one's vitals. There is a gorgeous lustfulness about it; there are irridescent grandeurs, something of the spirit of Tamerlane and Genghis Khan.

All the audience may not have liked its fierce sonorities; but I think there were few who did not feel their blood stirred by its pagan vitality.

Sergei Prokofieff Soloist In Brilliant Symphony

Feb 6

By RUTH MARSTERS

Sergei Prokofieff, appearing as soloist with the Boston Symphony Orchestra at yesterday afternoon's concert in Symphony Hall, won the marked enthusiasm of a capacity audience in a brilliant performance of his Third Concerto for Piano and Orchestra, Op. 26.

As a pianist, Prokofieff's virtuosity is unsurpassed. Luminous clarity and precision are ever a part of his performance and this through the whole range of dynamics from the slightest pianissimo to the most extreme forte. The tone is metallic rather than warm—the approach is, of course impersonal rather than emotional.

It is this very intellectuality which, combined with barbarousness creates the enigma of his personality as a composer.

There could hardly have been found wider divergence in idea than that presented in the three works of the Russian composer which Dr. Koussevitzky included in the program.

That the March and Scherzo from the Opera, "The Love for Three Oranges" followed the Mozart Symphony in D major (K. No. 504) was, in addition, a stroke of program making which was obviously not unplanned.

The contrast from the positive, direct, work of Mozart, so expressive of a spirit whole and free to the music of Prokofieff was stunning. The latter, clever though it always is lacks heart at its core. Forceful as it is, its ultimate concern is with negation.

Confronted again with the Concerto in its pure classicism then with the Scythian Suite, "Ala and Lolli," Op. 20, in its frenzied barbarism Prokofieff's secret seems more than ever to evade discovery.

Does he participate in the chaos which he so forcefully describes or is he himself aloof? Is it the mockery of disillusionment, or is it impersonal comment?

This is a matter which will no doubt continue to be the subject of various conjecture.

Certain it is at any rate that there is nothing unordered in the medium through which he speaks. His idiom is peculiar to him, brilliancy of orchestration as of harmonic structure, being one with the idea expressed. It is in this that it derives its force.

The orchestra under Dr. Kousevitzy's inspired and meticulous direction gave performances to each work that were truly magnificent. The precision, and solidity, the sweeping sonority and blazing color, the sensitiveness and vitality of the virtuoso orchestra never cease to amaze.

The program will be repeated at this evening's concert in Symphony Hall.

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Symphony Miniatures

RICHARD BURGIN

Concert Master of Boston Symphony Has Had Many an Interesting Experience Here and Abroad

The library of the Boston Symphony, and facing me sits Richard Burgin, concert master, modesty personified, but quick on the trigger as a conversationalist.

Joachim was his inspiration and Leopold Auer was the master violinist who gave his art competence and authority.

"Do I think the fiddle the prima donna of the orchestra, as Berlioz says? Yes, and no. For one thing, in Berlioz' time the term prima donna did not connote quite the same idea in the popular mind, as it does today. Besides, though the violin can sing like Melba or Lucrezia Bori, it is essentially a masculine instrument."

I launch a barbed remark: "Don't you think the players in an orchestra hear less of the performance as a whole than does the audience?"

"The cellists probably have the best of it," he replies, with a whimsical smile; "they're in the middle of the harmony, you see. There is a danger, I admit, that instrumentalists in a given section may be so absorbed in the effect they are producing that they ignore the rest."

"And the concert master?"

"Well, he must have the score in his mind and listen mentally as well as physically."

"Meaning that musicians must be something more than mere players from the printed page?"

"Indeed they must. Your musician must be a citizen; he must be an active part of the social machine; he should be steeped in the literature of the masters; he must be interested in all the arts."

"Schumann says there is only one art, but many media?"

Burgin nods. "I am a Russian, though I was born in Poland. Do you think I could sense the great Slav composers if I hadn't loved Pushkine and Lhermontoff and made a sort of Bible of Dostoievsky?"

"They are doing great things for music in Russia today."

"Indeed they are, miraculous things. Every little town now has its band or orchestra, its chorus, and the old folk-songs, none grander in the world, are sung with a joy today greater than ever before."

"Perhaps it means that, when the politicians and the sociologists have failed, the artists will redeem society."

"I like to think so."

Feb 7

BOSTON SYMPHONY TO HONOR PUSHKIN

The centenary (Feb. 10) of the death of Alexander Pushkin, foremost of Russian poets, will be observed in many places this month, and at the next pair of concerts by the Boston Symphony Orchestra, the second half of the program will be devoted to music which his verses have inspired. These concerts will take place a week from next Friday afternoon and Saturday evening, since the coming week will be occupied by the third anual visit of the orchestra to New York.

In memory of Pushkin, Koussevitzky has chosen the suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan," which is based upon a narrative poem of Pushkin; also the famous Letter Scene from Tchaikovsky's opera "Eugene Oniegin," which is probably the poet's most famous work. This air will be sung by Olga Averino, "Le Coq d'Or," another opera of Rimsky-Korsakov based upon a fairy tale in verse by Pushkin, will be the concluding number. The first part of the program will consist of Beethoven's Symphony No. 4 in B-flat major, which has not been performed at the regular concerts for a considerable time.

At the concert in Sanders Theater, Cambridge, on the previous Thursday evening, Feb. 18, Prof. Sorokin will speak briefly upon the Pushkin centenary. The Overture to Glinka's opera, "Russian and Ludmilla," derived from Pushkin, will be played, as well as Rimsky-Korsakov's Introduction and March from "Le Coq d'Or," and the Leter Scene from Tchaikovsky's "Pathetic' Symphony No. 6.

BROOKLYN, N. Y.
CITIZEN

FEB 6 - 1937

Boston Symphony

The Boston Symphony Orchestra will give the third of its series of concerts in Brooklyn on Thursday evening at the Academy of Music. The orchestra will be conducted by Dr. Sergei Koussevitzky.

Prokofieff and The Symphony

Adv. Feb. 7/37

By Ruth Marsters
Music Editor

THE BOSTON SYMPHONY concerts of Friday afternoon and Saturday evening to which Sergei Prokofieff contributed as both composer and soloist were occasions singularly stimulating.

The wealth of idea presented in the program, the sheer excellence of performance, together brought about, in fact, another of those musical achievements which though undeniably rare in ordinary circumstances seem to be more frequent than not with the particular organization which is the Boston Symphony Orchestra.

Dr. Koussevitzky opened the program with the Mozart Symphony in D major (K. No. 504), that positive work which preceded the three great Symphonies which were the last.

It is not difficult to understand that this Symphony was accepted wholeheartedly by the people of Prague in which it was first performed in 1787. The completeness expressed within the exquisitely wrought structure could not fail recognition, then or now.

* * *

FOLLOWING THIS, the March and Scherzo from Prokofieff's Opera, "The Love for Three Oranges," appeared by contrast all the more devastating. Here indeed was Prokofieff the "Barbarian" to use Nicholas Slonimsky's designation. Prokofieff the "Classicist," to continue the same authority's thought, was to make his appearance in the Third Concerto for Pianoforte, Op. 26.

But the particular personality in question seems to us only half explained in such terms. Intellectuality is, of course, the keynote. As in the Scythian Suite, "Ala and Lolli," Op. 20, Prokofieff expresses all chaos, all barbarism, through a medium which is above all precise, lucid, ordered.

The force of his speech is a terrible and frightening one. Prokofieff has been called diabolically clever—with reason.

* * *

THE CONCERTO—classic in its lack of personal comment and its pure concern with the abstract musical idea—is certainly one of the most important works of contemporary times.

Prokofieff began its composition in 1918, and completed it, after some interruption, in 1921.

It was given its first performance by the Chicago Symphony Orchestra in December of that year. It was first heard in Boston with the composer as soloist in 1926.

As a pianist Prokofieff is no less brilliant than as a composer. The precision on the part of both soloist and orchestra in the performance of the concerto at the Friday concert was indescribably perfect. There is a piercing lucidity in Mr. Prokofieff's playing that is peculiar to him. (The dry quality of tone has something to do with this.)

The orchestra, under Dr. Koussevitzky's keenly perceptive direction, brought all its powers of virtuosity to bear on the performance.

The audience could not help but be tremendously enthusiastic.

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AS the orchestra will be engaged in concerts in greater New York during the coming week, the next pair of concerts in Symphony Hall will be given on February 19 and 20.

The program will be devoted to the memory of Alexander Pushkin, the centenary of whose death occurs on February 10.

Dr. Koussevitzky has chosen the suite from Rimsky-Korsakov's Opera, "The Fairy Tale of Tsar Saltan," which is based upon a narrative poem of Pushkin, also the famous "Letter Scene" from Tchaikovsky's Opera "Eugene Oniegin" which is probably the poet's most famous work. The air will be sung by Olga Averino.

The Introduction and March Coq d'Or," also based upon a fairy tale in verse by Pushkin, will be the concluding number.

Notes and Comment

The centenary (Feb 10) of the death of Alexander Pushkin, foremost of Russian poets, will be observed at the next pair of concerts by the Boston Symphony Orchestra when the second half of the program will be devoted to music which his verses have inspired. These concerts will take place a week from next Friday afternoon and Saturday evening, since the coming week will be occupied by the third visit this year of the orchestra to New York.

In memory of Pushkin, Dr Koussevitzky has chosen the suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan," which is based upon a narrative poem of Pushkin; also the famous "Letter Scene" from Tchaikovsky's opera, "Eugene Oniegin." This air will be sung by Olga Averino, soprano. The Introduction and March from "Le Coq d'Or," another opera by Rimsky-Korsakov, will be the concluding number. The first part of the program will consist of Beethoven's Fourth Symphony, unheard at these concerts for a number of seasons.

At the concert in Sanders Theatre, Cambridge, Thursday evening, Feb 18, Prof Sorokin will speak briefly upon the Pushkin centenary. The Overture to Glinka's opera, "Russlan and Ludmilla," derived from Pushkin, will be played, as well as Rimsky-Korsakov's Introduction and March from "Le Coq d'Or," and the "Letter Scene" from Tchaikovsky's "Eugene Oniegin," with Olga Averino as soloist. The program will be concluded with Tchaikovskys "Pathetic" Symphony.

◆ ◆ ◆

Gladys Swarthout, mezzo-soprano, will be heard in recital at Symphony Hall Sunday afternoon, March 14. This artist is equally well known at the Metropolitan Opera, in movies and over the air.

◆ ◆ ◆

Ludwig Juht, double-bass player of the Boston Symphony Orchestra, will give a recital Thursday evening, Feb 25, at the Boston Art Club.

◆ ◆ ◆

The recent floods caused a mixup in the schedule of Jascha Heifetz.

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THE MICROPHONE
BOSTON, MASS.

FEB 6 - 1937

This and That

By Morris Hastings

ONLY the other week in England the BBC broadcast a concert arrangement of an unique opera, "CHRISTOPHER COLUMBUS," by DARIUS MILHAUD with a text by PAUL CLAUDEL, formerly French ambassador to the United States.

Dr. KOUSSEVITZKY

Monsieur MILHAUD is that vigorous young French composer some of whose earlier music has been championed in the United States by such conductors as Dr. KOUSSEVITZKY and LEOPOLD STOKOWSKI. Last Tuesday ALFRED WALLENSTEIN broadcast MILHAUD'S Fifth Symphony in his radio concert.

M. D. CALVOCORESSI, eminent musicologist, describes "CHRISTOPHER COLUMBUS" in a recent issue of *The Radio Times*, BBC publication.

Although the work is entitled an opera, says the writer, it is better described as "an opera-oratorio."

And then, Mr. CALVOCORESSI proceeds to enlarge upon the manifold and fascinating complexities of the composition:

"Certain scenes are dramatic or descriptive in the usual more or less realistic way, others are symbolic or allegorical.

"We have not one narrator, as in oratorio, but two, the second playing the part of 'contradictor' or devil's advocate. COLUMBUS himself, in certain of the scenes, is dual, and discussions take place between COLUMBUS 1 and COLUMBUS 2.

When "CHRISTOPHER COLUMBUS" is produced on the stage, a screen is set up in the background. From time to time pictures, intended to supplement events described by participants, are flashed on the screen.

DARIUS MILHAUD himself gives the reason for this in the published score.

"This drama," he writes, "is like a book that is opened so that its contents are revealed to the audience. The audience must know all that takes place in the actors' hearts and minds, and be aware of the mysterious warnings which they receive from Fate or Providence."

ST. LOUIS, MO.
POST DISPATCH

JAN 3 1 1937

KSD'S Monday night concerts by Richard Crooks and Margaret Speaks are to go somewhat "popular." Tomorrow evening, Crooks will sing Moya's "Song of Songs" as well as "Kathleen Mavourneen," a Liszt lieder and Rimsky-Korsakoff's "Song of India," Miss Speaks will sing "Give Me an Hour" from Friml's "White Eagle." Nat Shilkret will be the conductor.

A concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, is set for 7:30 to 8:30 Thursday night on the WJZ network.

THE CHRISTIAN SCIENCE MONITOR,

Feb. 6/37

What's Going On in

Boston Symphony Orchestra

Serge Prokofieff is the distinguished guest of the Boston Symphony Orchestra this week in its fifteenth pair of concerts for the season, the first of which was given yesterday afternoon in Symphony Hall. He played the solo part of his Third Pianoforte Concerto, and Dr. Koussevitzky directed also the March and Scherzo from the opera, "The Love for Three Oranges," and the "Scythian" Suite. The program opened with Mozart's Symphony in D major (K. No. 504).

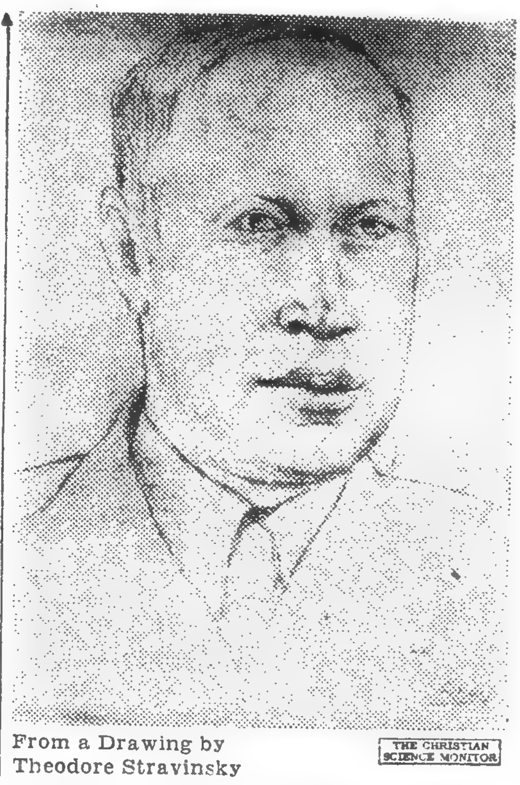
Mr. Prokofieff, one of the leading composers of the period and an excellent pianist, has been the guest of the orchestra several times before, and he has been represented on its programs every season since 1924, when Dr. Koussevitzky took over the direction. The "Scythian" Suite and the choral piece, "Sept, Ils Sont Sept," made a considerable sensation at their first presentations, and the First Violin Concerto, three of the piano concertos, the "Classical" Symphony and the Fourth Symphony (composed for the orchestra's fiftieth anniversary) all gave pleasure in their several ways. There can be no question of the composer's mastery of musical form and of the orchestra, nor of his individuality as a composer.

All the compositions by which he is represented on this week's program are familiar to us. Moreover, they are all early works. We do not wish to seem too exacting, but would it not have been more stimulating to hear something new? We should like to hear, for example, the Second Violin Concerto, produced in Madrid a little over a year ago. To be sure, the composer is making a tour and he is not a violinist. Very well; how about music he has composed since he went back to live in Soviet Russia? The program notes tell us that he has been commissioned by the Soviet Government to write music for the Pushkin centenary, including some for the plays, "Eugen Onégin" and "Boris Godounoff." The centenary date is next Monday. Surely the work must be done. Might we not have heard something of all this?

We might, but we didn't. What we did hear constitutes at all events a representative selection from the composer's early work. The March and Scherzo from "The Love for Three Oranges" are not very exciting, detached from the opera, but the Third Piano Concerto is an engrossing work and we can still enjoy the barbarity, the atmospheric nocturnal effects and the sunrise of the "Scythian" Suite. Still, it was not necessary to play these pieces again in order to establish Mr. Prokofieff's place in music.

The orchestra played brilliantly all the works of Mr. Prokofieff, who received an ovation. And the performance of the Mozart symphony (unheard here since 1921) was a model of delicacy and charm, of precision, balance and flexibility.

L. A. S.


From a Drawing by Theodore Stravinsky

THE CHRISTIAN SCIENCE MONITOR

Serge Prokofieff, Guest Pianist-Composer With the Boston Symphony Orchestra This Week

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Symphony Concert Series

By WILLIAM T. CHASE, Jr.

The great modern Russian composer-pianist, Serge Prokofieff, achieved something of a triumph at the 15th of the regular series of concerts by the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, in Symphony Hall yesterday afternoon. He was the guest soloist in his own Third Piano Concerto, Opus 26, and was the author of two of the other three works that comprised the remainder of the program. They were the March and Scherzo from his opera "The Love for Three Oranges," and the Scythian Suite, "Ala and Lolli," Opus 20. The single interloper, so to speak, was Mozart, represented by his Symphony in D major (Koechel No. 504).

In many respects Prokofieff's playing of his own piano concerto was the highlight of the afternoon. Always his writing had amazing clarity. The orchestration was excellent, with especially effective passages for the woodwinds and high pizzicato strings. Divided into the customary three movements, the concerto opened with a solo passage for clarinet, the theme was picked up by the strings and soon there began a lively dialogue between the piano and the orchestra. So it went. Sudden changes of tempo, alteration of the tonal dynamics, and clever and unusual use of rhythms marked the work right through to the brilliant coda of the finale.

Prokofiff played the piano part with the same beautiful clarity that distinguishes so much of his work. He treated the most difficult of passages with an effortlessness that was truly extraordinary. And always there was the feeling that his method was exactly right; a feeling not necessarily engendered because he happened to be the composer as well as the soloist. We remember occasions when a composer appeared in one of his own works and made a terrible botch of it. A full share of the responsibility for the seemingly remarkable unity of purpose must be placed on Dr. Koussevitzky's shoulders. For he led the orchestra through a magnificently proportioned accompaniment.

The orchestra was equally fine in the rest of the program. The March and Scherzo from "The Love for Three Oranges" were set forth with a gusto that made the most of the vigorous scoring. And the concluding Scythian Suite, "Ala and Lolli," received a reading of unimaginably beautiful dissonance. Surely the tonal picturization of a sunrise at the end will linger long in the memories of those fortunate enough to hear it from the leading orchestra in the world today. And, strangely enough, the Mozart symphony did not appear out of place beside the [illegible] The clarity and suggestions of the classical style in Prokofieff's music found an agreeable companion in the charming Mozart creation. This concert will be repeated tonight. Next week the orchestra will be out of town.

NEW YORK, N. Y.
SUN

FEB 6 - 1937

Next Wednesday evening, a special concert will be given by the Boston Symphony Orchestra in [redacted] Hall for the benefit of the Orchestra's Pension Fund. Jascha Heifetz will be the soloist appearing with the orchestra in Mendelssohn's Violin Concerto. Serge Koussevitzky will open the program with the same composer's "Italian" Symphony. The closing number will be Tschaikowsky's Symphony No. 4.

Mahler's "Das Lied von der Erde" ("The Song of the Earth"), will be presented at its third pair of regular concerts of the season in the coming week. These will be given in Carnegie Hall on Friday evening (instead of the usual Thursday evening), at 8:45, and on Saturday afternoon at 2:30. Mahler's work will be performed at each concert, and at each the first number will be a symphony of Mozart. At the Friday evening concert, this composer's Symphony in C major, No. 34 (K. 338), will be played. At the Saturday matinee, Mozart's Symphony in D major (K. 504), known as the "Prague" symphony, will precede the performance of "The Song of the Earth." The cycle is for large orchestra with tenor and contralto voices. The singers will be Maria Ranzow, the Austrian contralto, and Paul Althouse.

YOUNGSTOWN, O.
VINDICATOR

TIRINDELLI IS DEAD

New York, Feb. 6 (A. P.).—Friends in New York today received a telegram announcing the death in Rome, Italy, of Pier Adolfo Tirindelli, noted Italian violinist and composer who was associated for many years with the Boston Symphony Orchestra and the Cincinnati Conservatory of Music.

DALLAS, TEX.
NEWS

Italian Composer Dies.

NEW YORK, Feb. 6 (AP).—Friends in New York Saturday received a telegram announcing the death in Rome, Italy, of Pier Adolfo Tirindelli, noted Italian violinist and composer who was associated for many years with the Boston Symphony Orchestra and the Cincinnati Conservatory of Music. Death was due to a heart attack.

NEW YORK, N. Y.
SUN

FEB 6 - 1937

The New Records

Tschaikowsky Redivivus—Two Symphonies Newly Recorded—Bach Music.

By IRVING KOLODIN.

The Tschaikowsky famine has ended, so far as the phonograph is concerned, and enthusiasts for the work of the sometimes melancholy Slav are this month offered new versions of the Fourth and Sixth symphonies. Though the two performances reflect sharply different types of treatment, both recordings have numerous points of interest.

For Serge Koussevitzky's performance of the Fourth symphony, Victor's engineers have provided a reproduction of curiously erratic qualities. It seems based on a desire to reproduce, with maximum fidelity, the total sound of the full orchestra, and in this respect it is highly successful (save for an excess of reverberation). However, the individual choirs are disproportionately represented in their solo passages—the strings, horns and trumpets with excellent tone and balance, but the clarinets, flutes and bassons sound out of focus, distant from the ear. Certainly the shrillness of the piccolo in the scherzo argues an ill-advised alteration of the microphone placement that achieved such splendid results in the same band's recording of "Zarathustra." On the other hand the finale is exceptionally full and veritable.

The Koussevitzky reading is energetic, straightforward, undistorted, particularly good in the rousing pages of the first and last movements. The slow movement is ead with less care than that of the still excellent Mengelberg version (which was plainly a tour de force of the Hollander). There will be curosity, no doubt, about the secret of Victor's presentation of the scherzo on one record side. The answer is simple: by cutting seventy measures from the movement! The tenth side has a luxurious performance of the waltz from the "Serenade" (opus 48) by the matchless Boston strings.

Gaubert's 'Pathetique.'

The orchestra of the Paris Conservatory is scarcely a virtuoso ensemble, nor is Philippe Gaubert a "personality" conductor. But within the scope of its modest pretensions, the Columbia "Pathetique" by these artists is a well-integrated effort. Gaubert's performance is plainly designed to match Tschaikowsky's hysteria with restraint, which is a reasonable thought so far as the two end movements are concerned. However, the same understatement is discernible in the middle two, which gives the 5/4 waltz a touch of casualness, and makes the march more cheerful than macabre. The recording has ample resonance, no echo, and especially good string tone.

The Greater Bach.

Some of the finest playing Nathan Milstein has yet put on records is contained in the violinist's treatment of the Bach D minor partita, newly issued by Columbia. It is not the broadest or most passionately intense Bach playing, but for mastery of the musical detail it is altogether admirable, especially in the Allemande and Gigue. The Chaconne is disappointingly small in scale, but the refinement of thought, the superb delineation of detail is eminently creditable to the performer. He has the advantage of recording that does every justice to the performance.

Also an item of considerable interest is the second of the introductory releases from Musicraft, a harpsichord performance of Bach's "Italian Concerto," by Ralph Kirkpatrick. His technical mastery of the instrument is patent, and the style of the playing is splendidly elevated, though with a touch of pedantry in the Allegros. Mr. Kirkpatrick uses a Dolmetsch harpsichord (quite different, tonally, from Landowska's) and its unusually faithful reproduction is one of the recording's major virtues. A superb fugue (in C minor) from "Das Musikalisches Opfer" occupies the fourth side of the two disks.

Lighter Matters.

"On the Avenue," the new Irving Berlin film, has made its appearance visually and aurally, and, of course, phonographically. As usual, his tunes are not prepossessing, but this is no guaranty that you will not suddenly discover that one has taken possession of you a week after first hearing it. Of the half dozen in the score, the most promising seem to be "This Year's Kisses" and "He Ain't Got Rhythm," which are coupled by the Goodman band on Victor 25505. The latter is particularly suited to the Goodman manner, and it has an excellent vocal by James Rushing. On Brunswick 7812, the first is paired with "You're Laughing at Me." The performers are Hal Kemp and band, the method subdued and suave. Brunswick also offers the sprightly "Slumming on Park Avenue" by Red Norvo (No. 2813) with "I've Got My Love to Keep Me Warm" on the reverse. Both have excellent vocals by Mildred Bailey.

For Goodmanites.

It seems that Japan is the latest area to capitulate to phonograph records, swing, and Benny Goodman in particular. By official invitation, he will broadcast a half-hour program at 11 o'clock tonight that will be shortwaved to Japan, offering "St. Louis Blues" and "Dinah" among its numbers. For the sake of international amity, "China Boy," "Nagasaki" and "Japanese Sandman" will, however, not be included.

What They're Selling.

Centre Music Shop—
"He Ain't Got Rhythm" V
"Slumming on Park Avenue" V
Gramophone—
"Chapel in the Moonlight" ..B
"Goodnight My Love" ....B
New York Band—
"Easy to Love" V
"I've Got My Love to Keep Me Warm" ....B

Performances are appraised in this column purely on a basis of phonographic reproduction, without regard for the concert hall achievements of the artists. These records were played on an RCA-Victor combination, and Actone Transcription Needles were used. Inquiries concerning records, needles, machines, or accessories are welcomed.

SIOUX FALLS, S. D.
ARGUS LEADER

FEB 7 - 1937

FAMED VIOLINIST DIES AFTER HEART ATTACK

New York, Feb. 6.—(AP)—Friends in New York today received a telegram announcing the death in Rome, Italy, of Pier Adolfo Tirindelli, noted Italian violinist and composer who was associated for many years with the Boston symphony orchestra and the Cincinnati conservatory of music.

Death occurred today and was due to a heart attack.

NEW BEDFORD, MASS.
STANDARD-TIMES

FEB 5 1937

Boston Symphony to Be Heard from Brooklyn

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will offer a full-hour concert from the Brooklyn Academy of Music, Brooklyn, N. Y., on Thursday, Feb. 11, at 8:30 p. m. Koussevitzky has programmed Foote's Suite in E Major, Opus 63, for String Orchestra, to open the concert. The second and concluding number of the radio portion of the concert will be Symphony No. 3 in F Major, Opus 90, by Brahms.

87 191

NEW YORK, N. Y.
EVENING POST

FEB 6 - 1937

The Music Box

BRIEF BIOGRAPHY: Carlos Chavez, born June 13, 1899, just outside Mexico City, the seventh child of Agustin Chavez and Juvencia Ramirez de Chavez. His ancestry boasts an inventor, a statesman, a scientist, an author, an outstanding patriot. Began his first piano lessons with his brother, Manuel; continued with Manuel M. Ponce (composer of "Estrellita") and Pedro Luis Ogazon, most erudite of Mexican musicians. Commissioned by Jose Vasconcelos, Secretary of Education of Mexico and deus ex machina of Mexico's artistic renaissance, to write ballet, "El Fuego Nuevo." In 1928 was appointed conductor of the Symphony Orchestra of Mexico, an organization that had neither experience, tradition nor regular audience. Chavez created all three. Soon after accepted position of director of National Conservatory of Music, by which means he made his country music-conscious. Continued his fertilizing influence on his native art as chief of Department of Fine Arts of the Secretariat of Public Education, a post given him when he was thirty-four years old. Today, at thirty-eight, composer, conductor, pianist, educator, he is recognized as the Mexican Musical Messiah.

Reginald Forsythe, British composer, is in New York composing and arranging for a forthcoming series of Paul Whiteman concerts at Carnegie Hall....He's also busy on a two-piano concerto for **Vera Brodsky** and **Harold Triggs**.... **Harry Sosnick**, Chicago composer, is working on a tone-poem called "Disaster," inspired by the flood in the Middle West....And **Leonard Stocker** is taking a vacation from his job as Metropolitan Opera curtain puller, to give his second baritone recital at Steinway Hall, February 23....**Jascha Heifetz** will be making his seventh appearance in New York when he plays solo at the Boston Symphony Pension Fund Concert next Wednesday at Carnegie.... Mr. Heifetz has given fifty-five recitals in the past four months. March 1 he's bound for an English tour....And **Leopold Stokowski**, cinemactor, used to study, and still can play, the flute....Which reminds us that our own **Michel Mok** says that the easiest job he ever held was that of publicity man for Mr. Stokowski, who is a Barnum in his own right.

Brief Biography: Gregor Piatigorsky, born in the Ukraine, 1903. Started 'cello with his father at the age of six; at seven he could play the Mendelssohn Violin Concerto; at ten he helped support his family by taking jobs in movie houses; at fifteen engaged as first 'cellist of the Imperial Opera in Moscow. During the revolution endured extreme poverty and hardships, but was finally smuggled out of Russia in 1921, making his way to Germany the next year. That country being in the throes of the worst inflation known to history, Gregor played again in movie houses and coffee shops. One day Artur Schnabel heard of his playing. It proved the beginning of his career. He was asked to fill the post of solo 'cellist of the Berlin Philharmonic, which he left eventually for a recital career. Last week papers carried the story of Piatigorsky's marriage with a member of the Paris Rothschilds.

SALAAMS

To **Pianist Josef Hofmann**, on the birth of a son, Peter, his third child, for his magnificent recital at Carnegie Hall;

To **Guitarist Andres Segovia**, because he is unique in his art;

To the **Dessoff Choirs**, for having Paul Boepple as their conductor;

BROOKLYN, N. Y.
TIMES UNION

FEB 7 - 1937

Mrs. Frank Reynolds to Be Hostess At the Boston Symphony Concert

Mrs. Frank Reynolds will be the hostess in the committee box when the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, makes its third visit of the season to Brooklyn this Thursday evening, Fab. 11.

Half of the concert at the Brooklyn Academy of Music will be devoted to works of Richard Wagner: the Prelude to "Lohengrin," "Forest Murmurs" from "Siegfried," Act II; and the overture to "Tannhaeuser." Brahms' Symphony No. 3 in F major, op. 90; and Suite in E Major, op. 63, for string orchestra, a composition by Foote, the American composer, will comprise the first part of the program. The suite is in three movements, Prelude, Pizzicato and Adagietto, Fugue.

Other box holders will be Mr. and Mrs. Edward C. Blum, Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Miss Irma A. Logan, Mrs. Robert F. Ives, Mrs. Joseph A. Bennett, Rear-Admiral Harris Laning, Commandant of the Brooklyn Navy Yard, and the Adelphi Academy Alumnae.

The 51st season the Boston Symphony Orchestra in Brooklyn is sponsored by the Brooklyn Institute of Arts and Sciences, of which Mr. Blum is president of the board of trustees, the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, acting chairman.

In the interest of the Brooklyn season Mrs. Blum is chairman of boxes, Mrs. M. Preston Goodfellow, membership chairman, and Miss Virginia Marvin, chairman of the Junior League Committee.

Members of the Junior League Committee include Miss Marvin, Miss Phyllis Barnes, Mrs. Theodore FitzRandolph, Miss Louise Goetze, Miss Arietta Smith, Mrs. Hollis Thayer, Miss Catherine Van Brunt and Miss Edith Warren.

NEW YORK, N. Y.
AMERICAN

FEB 7 - 1937

Kirsten Flagstad To Sing Here

Academy Also Offers WPA Vaudeville Performance

Attractions at the Academy of Music, mecca for society folk, this week will include such varied entertainment as a concert tomorrow night by Kirsten Flagstad, Metropolitan soprano, and a vaudeville performance under WPA auspices Friday and Saturday nights and Saturday afternoon.

Acclaimed the greatest liivng Wagnerian singer, Mme. Flagstad will sing a group of songs by Richard Strauss, Grieg, Jordan and Joseph Marx, three melodies in English by Michael Head, Ernest Charles and Frank Bridge, and two Wagnerian arias—Elsa's Dream from Lohengrin and Sieglinde's Aria from Walkuere.

Dr. George E. Raiguel will lecture Tuesday at 4 o'clock on "Current History" at the Academy, and Dr. Henry J. Frey in the evening will tell of "The Conquest of Disease." Motion picture programs will be given Wednesday afternoon and evening while on Thursday the Boston Symphony Orchestra will be heard.

HEIFETZ RECITAL

Jascha Heifetz will give a recital on Sunday afternoon, February 14, at 3.30 in Symphony hall. The famous violinist [illegible] the following programme: Allegro, by Mozart; Sonata No. 3 in E-flat, by Beethoven. Sonata in C major (for violin alone), by Bach; Concerto in D minor, by Wieniawski; and a group which he has transcribed, as follows: L'Apres midi d'un Faune, by Debussy; Meditteranean, by Bax; El Puerto, by Albeniz; Sea-Murmurs, by Castelnuovo-Tedesco; Danza de la Gitana, by Halffter.

NEW YORK, N. Y.
AMERICAN

FEB 7 - 1937

honic Repertoire

The Federal Project

Theatre of Music Marks Step Forward for Government Forces

By GRENA BENNETT.

One of the most comforting results of the depression was the creation of the Federal Music Project, marking the first step in national patronage of the arts. This governmental sponsorship of music rescued thousands of cultured men and women, many of them internationally famous, from the despair that comes from idleness and with little if any hope of future relief.

That branch of the Works Progress Administration not only gave material benefit to persons in every department of the musical art, but also provided work with the various units, thus saving the morale and diverting tragic tendencies.

The recent opening of the Theatre of Music was an important step forward. The prospectus of that movement is a most ambitious and attractive one. Following that national policy, a first-class symphony orchestra of one hundred experienced instrumentalists has been formed to appear at regular Sunday evening concerts. Among the guest conductors engaged are Paul Stassevitch, long an important member of the local musical colony; Arthur Fiedler, for several years assistant conductor of the Boston Symphony; Horace Britt, Chalmers Clifton and Samuel Gardner.

The grand opera unit will offer classic and modern works in the vernacular at popular prices; and fortnightly programs of chamber music are featured in the schedule. At these events the works of Mozart and Haydn will be performed and the Federal Music Project Chamber Orchestra will function. A number of noted soloists will assist. Among these are Katherine Bacon, Martha Baird, James Friskin, Carol Robinson and Sascha Gorodnitzki, all of whom have made the grade in their piano recitals; Jacques Gordon, of the Gordon String Quartet; Helen Teschner Tas and Boris Koutzen, violinists; Leon Barzin, conductor of the National Orchestral Association, will be the solo violinist, and Julia Peters, soprano, are among those already signed on the dotted line.

Also listed is a series of five Sunday afternoon concerts by the Madrigal Singers, under the baton of Lehman Engel, who have prepared programs of old Dutch works, ancient English folksongs and madrigals, French music of various epochs and numbers by Bach and other German composers.

At the third subscription series, which will begin this afternoon, the first program of a series illustrating "The Sources of Dance Rhythms and Form"

MONDAY NIGHT AT SYMPHONY

Pieces From Regular List Brilliantly Played

Save for the Prelude to "Lohengrin," the programme of last evening's concert of the Symphony Orchestra was entirely made up of pieces heard at the recent regular concerts of Friday afternoon and Saturday evening. Beginning with Liadov's Symphonic Picture "From the Apocalypse," it continued with the Third Symphony of Brahms and concluded with three Wagnerian excerpts, the aforementioned Prelude, the "Forest Murmurs" from "Siegfried" and the Overture to "Tannhaeuser."

As such things are ordinarily reckoned, every number on this programme was a masterpiece, with the exception of the first. The Symphonic Picture is apocalyptic or bombastic, according to whether the listener has his mind upon St. John or upon the composer. At a recent pair of Symphonic Concerts, it thus prefaced the Symphony of Brahms and, in spite of its inferiority as music per se, had the curious effect of taking the wind out of Brahms' sails. Last evening, as before, the music of this minor Russian served to emphasize the more brilliant sonorities of the orchestra, while that of Brahms, by comparison, abounded in subtle mezzo-tints. With the music of Wagner, the balance was restored. Here brilliance was not purchased at the expense of musical value, and in both the Prelude to "Lohengrin" and in the first part of the "Forest Murmurs," there was opportunity, well realized, for the finest graduations of tone.

MUSIC

Globe Feb 9

SYMPHONY HALL

Boston Symphony Orchestra

If the music played at last night's Symphony concert was characterized by any amalgamating motif, it was of a sort best described by that misused adjective "colorful." By accident or design, it was just that: Liadov's Symphonic Picture "From the Apocalypse"; Brahms' Third Symphony, and three Wagner prunings—prelude to "Lohengrin"; the "Forest-Murmurs" from Siegfried (act II), and the overture to "Tannhaeuser."

The Liadov is purely descriptive. It is, in fact, a subdued, gloomy, generically Russian sort of judgment-day (one can catch fancied echoes, in the first portion, of distant strains of a Russian cathedral-choir). Wisely, Dr Koussevitzky takes care not to overplay this music—as if, for example, it were Strauss.

Each new hearing of such a work as Brahms' Third Symphony is to marvel at its superb symphonic fabric—the maze of rhythm, the variety and subtlety of orchestral color, the inexhaustable and singularly appropriate variety of the themes. Though their intention was, needless to say, to do full justice to such grandeur, it seemed as though the orchestra—its conductor, too—was a shade fatigued (no wonder, certainly), reading the score with something less than the usual blaze of inspiration.

Passing to the Wagner music after intermission, the orchestra was in truer form. Hearing the "Forest Murmurs" interlude, one was struck with the seeming fact that, to a degree, the orchestra has changed its extraordinarily brilliant tone of the earlier Koussevitzky years for an utterance more compact, more subtle. Consequently the conductor finds his effects at once nearer at hand, more telling, more deeply comprehended.

BUFFALO, N. Y.
NEWS

FEB 6 - 1937

THE Boston Symphony orchestra. Dr. Serge Koussevitzky, conductor, announces the engagement of John Priebe to sing the role of the Evangelist in the St. Matthew Passion, of Johann Sebastian Bach, to be performed at Symphony hall, in Boston, on Good Friday, March 26.

Mr. Priebe, of this city, is solo tenor at First Presbyterian church.

* * *

Southern Radio News
BIRMINGHAM, ALA.

FEB 6 - 1937

Floyd Gibbons will give three more "True Adventures" over CBS at 9 p.m.

A full hour concert will be given by the Boston Symphony over NBC at 7:30 p.m.

MUSIC

Her Feb 9

MONDAY SYMPHONY

The Boston Symphony orchestra, Serge Koussevitzky, conductor, gave the fourth concert of the Monday evening séries at Symphony hall last night. The program was as follows:

Liadov....."From the Apocalypse," Op. 56
Brahms. Symphony No. 3 in F major, Op. 90
Wagner...........Prelude to "Lohengrin"
Wagner..........."Forest Murmurs" from "Siegfred"
Wagner.........Overture to "Tannhauser"

Liadov called his orchestral piece, "From the Apocalypse" a "symphonic picture" and, according to the verses he wrote on the score, this picture portrays in music the vision of St. John the Divine. This, surely, is a subject to be tackled only by a genius of the highest order. Liadov was not that; inevitably, then, he fell short of his purpose. But the music itself, apart from the program, is by no means inferior. Its massive harmonies, as interpreted by the orchestra last night, were impressive, and there were passages of true nobility, such as the entrance of the chorale which is announced by the brass section. It would be interesting, by the way, to discover whether this chorale is of Liadov's own composition or borrowed from the liturgy of the Russian church. In any case it has an exertmely religious flavor. The piece as a whole was brilliantly played, without lapses into mere bombast; it served admirably as a preface to a Brahms-Wagner concert.

The very fact that the Brahms Second Symphony has been baptized with such heterogeneous titles as: "Eroica," "Hero and Leander" and "A Forest Idyll" (by Richter, Joachim and Clara Schumann, respectively), is enough to prove that here we have pure music which envelops so many varying moods that it cannot be conveniently pigeon-holed.

Dr. Koussevitzky's interpretation last night was such as to emphasize the variety of expression inherent in thew ork. There may be some who found too much restraint in the playing of the second movement. To us severity seems quite in its place here; necessary indeed, to the proper balance of the whole. We have had excitement in the first movement, in spite of the pastoral tranquility of the second theme. The allegretto is wholly lyric, and the tortured rhythms of the finale alternate with mysterious undercurrents of foreboding. All these qualities were brought out last night with great artistry by Dr. Koussevitzky and his men; straight-forward simplicity in the second movement seemed exactly what was needed to make everything fall into its proper place. The Wagner excerpts were performed by the orchestra with its customary virtuosity, and enjoyed by a very enthusiastic audience. **P. C. A.**

PUSHKIN TO BE HONORED IN SYMPHONY CONCERT

The centenary (February 10) of the death of Alexander Pushkin, foremost of Russian poets, will be observed this month in many places, and at the next pair of concerts by the Boston Symphony orchestra, tho second half of the programme will be devoted to music which his verses have inspired. These concerts will take place a week from next Friday afternoon and Saturday evening, since the coming week will be occupied by the third annual visit of the orchestra to greater New York.

In memory of Pushkin, Koussevitzky has chosen the suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan", which is based upon a narrative poem of Pushkin; also the famous Letter Scene from Tchaikovsky's opera "Eugene Oniegin", which is probably the poet's most famous work. This air will be sung by Olga Averino. "Le Coq d'Or", another opera of Rimsky-Korsakov based upon a fairy tale in verse by Pushkin, will be the concluding number. The first part of the programme will consist of Beethoven's Symphony No. 4 in B-flat major, which has not been performed at the regular concerts for a considerable time.

At the concert in Sanders theatre, Cambridge, on the previous Thursday evening, February 18, Professor Sorokin will speak briefly upon the Pushkin centenary. The overture to GGlinka's opera, "Russian and Ludmilla", derived from Pushkin, will be played, as well as Rimsky-Korsakov's Introduction and March from "De Coq d'Or", and the Letter Scene from Tchaikovsky's "Eugene Oniegin", with Olga Averino as soloist. The programme will be concluded with Tchaikovsky's "Pathetic" Symphony No. 6.

Feb. 9

SALT LAKE CITY, UTAH
DESERET NEWS

JAN 30 1937

Fanfare

National Government Opens Theater Devoted To Music In New York City

ANOTHER important step in the development of the musical resources of the nation through government subsidy was taken this week, when the WPA Theater of Music opened with a concert by the 100-piece Federal Symphony Orchestra, conducted by Dr. Nikolai Sokoloff.

DR. SOKOLOFF

manner conforming to the early (

* * *

SUNDAY nights will be devoted to symphony programs. One each month will be known as a "New Talent" performance, when young American musicians will have opportunities to appear as conductors and soloists. The programs also will present compositions of native composers.

Beginning Jan. 29 there will be five Friday evening concerts devoted to the music of Mozart and Haydn by the Federal Music Project Chamber Orchestra. The conductors will include Horace Britt, Chalmers Clifton, Samuel Gardner, Paul Stassevitch, and Arthur Fiedler assistant conductor of the Boston Symphony Orchestra.

The Orchestras

(Continued from preceding page)

morning, February 13, in Carnegie Hall to music from, or descriptive of, Mediterranean countries, including Spanish works by Albeniz, Granados and de Falla; Blanchet's "Soir de Ramadan," representing Turkey; the triumphal march from Verdi's "Aida," representing Egypt, and the Mediterranean Suite of the American composer, Aris Sleihan, representing Northern Africa. The audience will get representation to Italy by singing Denza's "Funiculi funicula."

Four Boston Symphony Concerts

For the first time in the fifty years of its visits to New York the Boston Symphony Orchestra will give a special concert here for the benefit of its pension fund next Wednesday night, February 10, in Carnegie Hall. Serge Koussevitsky will conduct the [illegible] symphonies of Tchaikovsky and Mendelssohn, and Jascha Heifetz will be the soloist in Mendelssohn's violin concerto.

The programs for both of the Boston Symphony's regular Carnegie Hall concerts under Dr. Koussevitzky's direction, next Friday night and Saturday afternoon, February 12 and 13, include Mahler's "Das Lied von der Erde" with Maria Ranzow, contralto, formerly of the Metropolitan Opera, and Paul Althouse, tenor of the Metropolitan, as the soloists. This was last performed here by the Philharmonic-Symphony under Bruno Walter on December 20 and 21, 1934, with Maria Olszewska and Frederick Jagel as soloists.

Dr. Koussevitzky will open both programs with Mozart works, presenting the Symphony in C (K. 338) on Friday, and the Symphony in D (K. 504) on Saturday.

Dr. Koussevitzky's program for Thursday night's concert at th Brooklyn Academy of Music incl Arthur Foote's suite in E for s Brahms's third symphony a Wagner excerpts.

Feb. 7/37

OMAHA, NEB.
Evening World-Herald

FEB 2 1937

Jews' Music, Chants Alike

Christians 'Borrowed' Tunes, Says Speaker

Christian churches have borrowed heavily from the religious music of the Jews as well as from their religious literature and doctrines, said Prof. A. W. Binder, composer and authority on Jewish music, who speaks tonight at the Jewish Community Center.

A. W. Binder.

"The early Christians were Jews," said Prof. Binder. "When they organized the first Christian churches they brought along into their new churches the tunes and melodies they had known as Jews in the synagogues.

"And when these tunes are traced and compared with the Gregorian chants, as has already been done to a very great extent, it will be found that the development of the musical art in the churches owes much to old Jewish music."

Composed 75 Hymns.

Professor of Jewish music of the Jewish Institute of Religion in New York, Binder is also director of music at the Free Synagogue, of which Stephen A. Wise is rabbi. Of the many hymns he has written the most popular, said the composer, is "Come, O Sabbath Day."

Hitherto musical historians have not given the Jews the credit due them in development of music, Binder says.

"We find many Jews among the great musical performers," he explained. "Among violinist there are Heifitz, Elman, Kreisler. Among pianists are Bauer, Gabrilovich, Horowitz, Godowsky, Rosenthal. Among conductors are Damrosch, Koussevitzky, Golschmann, Walter."

Gershwyn Named.

Jewish composers also have made their contribution to music in this country, he said. "Men like Copeland, Gruenberg and George Gershwyn, have done much toward developing American music and to place it on a high plane."

Prof. Binder will speak tonight on "The Part Which Jewish Music Has Played In Jewish Life Throughout the Ages."

ST. LOUIS, MO.
POST DISPATCH

TIRINDELLI, VIOLINIST, DIES

Succumbs in Italy, Formerly at Boston and Cincinnati.

By the Associated Press.

NEW YORK, Feb. 6.—Friends in New York received a cable announcing the death today in Rome, Italy, of Pier Adolfo Tirindelli, noted Italian violinist and composer, who was associated for many years with the Boston Symphony Orchestra and the ~~Cincinnati Conservatory~~ of Music.

Death was due to a heart disease.

Signor Tirindelli was born at Conegliano, near Venice, May 5, 1858, and came to the United States about 1895 to become concert-master for the Boston orchestra. For many years he ~~headed the~~ violin department of the Cincinnati conservatory. He returned ~~to Italy~~ about 15 years ago.

NEWS

[illegible]

FEB 4 - 193

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Brilliant Audience Hears Pushkin Centenary Program

Friends Of Russian Music Sponsor Recital At Home Of Mme. Catherine Gsovski In Great Neck Honoring Famous Poet

A literary and musical treat was offered on Saturday night a tthe home of Mme. Catherine Gsovski, 7 Cambridge Road, Great Neck, when Boris Brasol, author-lecturer, Alexis Tcherkassky, noted Russian baritone and Apolina Stoskus, soprano, presented a program dedicated to the centenary of Alexander Pushkin, famous Russian poet. The program, sponsored by the Friends of Russian Music, attracted a distinguished audience.

Mr. Brasel, chairman of the Pushkin committee in this country, spoke on the poet's life and work. Son after beginning his talk, he had imbued the audience with his enthusiasm and added to their interest in the musical number to come, all of them set to poems by Pushkin. Included in his talk were excerpts from "Boris Godunov."

Mr. Tcherkassky, soloist with the Boston Symphony and with the Philadelphia Orchestra and leading baritone with the Art of Musical Russia, Inc., sang compositions of Rimsky Korsakoff, Borodin, Glinka, Rachmaninoff and other Russian musicians, set to the poems of Pushkin. Miss Stoskus and Mr. Tcherkassky sang arias and duets from "Eugene Onyegin."

Mr. Tcherkassky again delighted his Great Neck audience, as he has on previous occasions. His voice is truly magnificent and it is the hope of the writer that we may have the opportunity of hearing it in a large auditorium allowing full scope for its tremendous power and depth of quality. His translations of the poems were given with charming dignity and it was quite evident that Mr. Tcherkassky has a sense of humor.

Miss Stoskus likewise has a glorious voice, full and with clarity of tone. Her operatic arias marked her debut in the use of Russian, causing her fellow artist to ask the Russian members of the audience to be "what you call it—indulgent."

Mr. Tcherkassky studied in France and made his debut when he was 23 years of age, with Lily Pons. After successful operatic and concert appearances in Europe, he came to America and was engaged by Leopold Stokowski to sing with the Philadelphia Orchestra. He has sung with leading symphony orchestra, under the direction of Walter Damrosch, Efrem Zimbalist, Dr. Arthur Rodzinski and others.

For the past four years he has been the leading baritone of the Art of Musical Russia, Inc., which has presented Russian operas in New York and other leading cities in the United States. On Tuesday night he gave a recital at the Hotel Plaza

Among the subscribers for Saturday night's affair were: Mr. and Mrs. David Kemp, Mr. and Mrs. William R. Witherell, Mr. and Mrs. Hunter L. Delatour, Mrs. Roswell Eldridge, Mrs. J. A. Jones, Mr. and Mrs. John H. Eden, Mr. and Mrs. Rudolph Zinsser, Miss Dolly Jarbeau, Mr. and Mrs. Reginald E. Gillmor, Mr. and Mrs. Innis O'Rourke, Mr. and Mrs. Thomas W. Fitzgerald, Mr. and Mrs. Gustav Wittig, Mr. and Mrs. Hugh W. MacNair.

Also, Mr. and Mrs. J. Frank Culver, Mr. and Mrs. Randall J. LeBouef, Mr. and Mrs. Frank Bethel, Mr. and Mrs. Tracy Lewis, Mr. Frederick Uhl, Mrs. J. Edward Meyer, Mrs. Catherine Irving, Miss Muriel Williams, Miss Miriam Sanborn, Miss Marjorie Griffen, Miss Elizabeth Farnham, Mr. and Mrs. Richard Williams, Dr. and Mrs. Theodore Sedlmayer, Mrs. Stanhope Foster, Mrs. Anita Hecht, Mrs. Alphonse Pelham, Mrs. Norman G. Chambers, Mr and Mrs. Sidney Mattison, Dr. and Mrs. Paul Kavanagh, the Rev. A. R. McKechnie and Mrs. McKechnie of Great Neck.

Also, Mrs. Francis Tweddell, Mr. and Mrs. Otto B. Blackwell, Mr. and Mrs. John I. Mange and Miss Virginia Shoemaker, Plandome; Mr. and Mrs. Raymond Bristol, Douglaston; Mr. and Mrs. Paul Savitch, Beechhurst; Princess Marie Gagarin, Westbury; Princess Sophie Gagarin, Mme. Helene Olgerd, Nicholas Dimitrieff, Alexlander Smolensky, Vecheslav Svoboda and Mme. Jurieva Svoboda of New York City.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 7 - 1937

Among This

Left to right: Jascha Heifetz
negie Hall; Emanuel List, ba
Harris, pianist,

Will be heard
with B.S.O

SCHENECTADY, N. Y.
GAZETTE

1937

"MANON" ON OPERA BILL

Radio listeners will attend the performance of "Manon" as broadcast from the Metropolitan Opera Saturday afternoon and will hear the debut of Bidu Sayoa, Brazilian lyric soprano, in the name part. This may be another afternoon as thrilling as was the debut of Gina Cigna in "Aida" Saturday.

Those who will be spending the week-end in New York may attend any of the following, (it is a good idea to write for tickets in advance):

At the Metropolitan on Saturday night, Faust.

Friday — Philharmonic-Symphony orchestra, Carnegie hall, 2:30 p. m.; Lucile Dreskell, soprano, Town Hall, 3 p. m.; Roth quartet, Town Hall, 8:30 p. m.; Federal Chamber orchestra, Theater of Music, 8:30 p. m.; Boston Symphony orchestra, Carnegie Hall, 8:45 p. m.

Saturday — Philharmonic Young People's concert, Carnegie Hall, 11 a. m.; Boston Symphony orchestra, Carnegie Hall, 2:30 p. m.; Bartlett and Robertson, duo-pianists, Town Hall, 3 p. m.; Pro Arte quartet, Washington Irving auditorium, 8:15 p. m.; Judith Sidorsky, piano, Town Hall, 8:30 p. m.; Kirsten Flagstad, soprano, McMillin theater, 8:30 p. m.

* * *

NEW YORK, N. Y.
TIMES

FEB 7 - 1937

BOSTON SYMPHONY TO PLAY THURSDAY

Third Brooklyn Concert of Season Will Be Given at the Academy of Music

FLAGSTAD PLANS RECITAL

Verdi's 'La Traviata' Will Be Fourth Metropolitan Opera—Other Music Notes

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Mrs. Frank Reynolds will be the hostess in the committee box. Other boxholders will be Mr. and Mrs. Edward C. Blum, Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Miss Irma A. Logan, Mrs. Robert F. Ives, Mrs. Joseph A. Bennett, Rear Admiral Harris Laning and the Adelphi Academy Alumnae.

The fifty-first season of the Boston Symphony Orchestra in Brooklyn is under the auspices of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn, of which E. Huntington Woodman is chairman, and the Brooklyn committee, of which Adrian Van Sinderen is chairman. Mrs. W. Preston Goodfellow is membership chairman and Miss Virginia Marvin chairman of the Junior League Committee.

Flagstad Recital Tomorrow

Kirsten Flagstad, soprano of the Metropolitan Opera Association, will give a song recital at the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, tomorrow night. The program will include selections by Strauss, Grieg, Wagner, Jordan, Joseph Marx, Michael Head, Ernest Charles and Frank Bridge.

BROOKLYN, N. Y.
EAGLE

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Mrs. Frank Reynolds will be the hostess in the committee box when the Boston Symphony Orchestra, of which Dr. Serge Koussevitzky is the conductor, makes its third visit of the season to Brooklyn Thursday evening. Dr. Koussevitzky will conduct.

Half of the program for this mid-season concert at the Brooklyn Academy of Music will be devoted to the works of Wagner as follows: Prelude to "Lohengrin," "Forest Murmurs" from "Siegfried," Act II, and Overture to "Tannhauser"; Brahms' symphony No. 3 in F major, op. 90, and Suite in E major, op. 63, for string orchestra, a composition by Foote, the American composer, will comprise the first part of the program. The suite is in three movements, consisting of prelude, pizzicato and adagietto and fugue.

Other boxholders will be Mr. and Mrs. Edward C. Blum, Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Miss Irma A. Logan, Mrs. Robert F. Ives, Mrs. Joseph A. Bennett, Rear Admiral Harris Laning, commandant of the Brooklyn Navy Yard, and the Adelphi Academy Associate Alumnae.

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In the interest of the Brooklyn season Mrs. Blum is chairman of boxes, Mrs. M. Preston Goodfellow, membership chairman, and Miss Virginia Marvin, chairman of the Junior League committee.

Members of the Junior League committee include Miss Marvin, Miss Phyllis Barnes, Mrs. Theodore Fitz Randolph, Miss Louise Goetze, Miss Arrietta Smith, Mrs. Hollis K. Thayer, Miss Catherine Van Brunt and Miss Edith Warren.

* * *

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SALT LAKE CITY, UTAH
DESERET NEWS

JAN 30 1937

Fanfare

National Government Opens Theater Devoted To Music In New York City

ANOTHER important step in the development of the musical resources of the nation through government subsidy was taken this week, when the WPA Theater of Music opened with a concert by the 100-piece Federal Symphony Orchestra, conducted by Dr. Nikolai Sokoloff.

DR. SOKOLOFF

manner conforming to the early (

* * *

SUNDAY nights will be devoted to symphony programs. One each month will be known as a "New Talent" performance, when young American musicians will have opportunities to appear as conductors and soloists. The programs also will present compositions of native composers.

Beginning Jan. 29 there will be five Friday evening concerts devoted to the music of Mozart and Haydn by the Federal Music Project Chamber Orchestra. The conductors will include Horace Britt, Chalmers Clifton, Samuel Gardner, Paul Stassevitch, and Arthur Fiedler assistant conductor of the Boston Symphony Orchestra.

The Orchestras

(Continued from preceding page)

morning, February 13, in Carnegie Hall, to music from, or descriptive of, Mediterranean countries, including Spanish works by Albeniz, Granados and de Falla; Blanchet's "Soir de Ramadan," representing Turkey; the triumphal march from Verdi's "Aida," representing Egypt, and the Mediterranean Suite of the American composer, Anis Fuleihan, representing northern Africa. The audience will give representation to Italy by singing Denza's "Funiculi, funicula."

Four Boston Symphony Concerts

For the first time in the fifty years of its visits to New York the Boston Symphony Orchestra will give a special concert here for the benefit of its pension fund next Wednesday night, February 10, in Carnegie Hall. Serge Koussevitzky will conduct the fourth symphonies of Tchaikovsky and Mendelssohn, and Jascha Heifetz will be the soloist in Mendelssohn's violin concerto.

Feb 7/37

The programs for both of the Boston Symphony's regular Carnegie Hall concerts under Dr. Koussevitzky's direction, next Friday night and Saturday afternoon, February 12 and 13, include Mahler's "Das Lied von der Erde" with Maria Ranzow, contralto, formerly of the Metropolitan Opera, and Paul Althouse, tenor of the Metropolitan, as the soloists. This was last performed here by the Philharmonic-Symphony under Bruno Walter on December 20 and 21, 1934, with Maria Olszewska and Frederick Jagel as soloists.

Dr. Koussevitzky will open both programs with Mozart works, presenting the Symphony in C (K. 338) on Friday, and the Symphony in D (K. 504) on Saturday.

Dr. Koussevitzky's program for Thursday night's concert at the Brooklyn Academy of Music inclu Arthur Foote's suite in E for s Brahms's third symphony Wagner excerpts.

OMAHA, NEB.
Evening World-Herald

FEB 2 - 1937

Jews' Music, Chants Alike

Christians 'Borrowed' Tunes, Says Speaker

Christian churches have borrowed heavily from the religious music of the Jews as well as from their religious literature and doctrines, said Prof. A. W. Binder, composer and authority on Jewish music, who speaks tonight at the Jewish Community Center.

A. W. Binder.

"The early Christians were Jews," said Prof. Binder. "When they organized the first Christian churches they brought along into their new churches the tunes and melodies they had known as Jews in the synagogues.

"And when these tunes are traced and compared with the Gregorian chants, as has already been done to a very great extent, it will be found that the development of the musical art in the churches owes much to old Jewish music."

Composed 75 Hymns.

Professor of Jewish music of the Jewish Institute of Religion in New York, Binder is also director of music at the Free Synagogue, of which Stephen A. Wise is rabbi. Of the many hymns he has written the most popular, said the composer, is "Come, O Sabbath Day."

Hitherto musical historians have not given the Jews the credit due them in development of music, Binder says.

"We find many Jews among the great musical performers," he explained. "Among violinist there are Heifitz, Elman, Kreisler. Among pianists are Bauer, Gabrilovich, Horowitz, Godowsky, Rosenthal. Among conductors are Damrosch, Koussevitzky, Golschmann, Walter."

Gershwyn Named.

Jewish composers also have made their contribution to music in this country, he said. "Men like Copeland, Gruenberg and George Gershwyn, have done much toward developing American music and to place it on a high plane."

Prof. Binder will speak tonight on "The Part Which Jewish Music Has Played In Jewish Life Throughout the Ages."

ST. LOUIS, MO.
POST DISPATCH

TIRINDELLI, VIOLINIST, DIES

cumbs in Italy, Formerly at Boston and Cincinnati.

By the Associated Press.

NEW YORK, Feb. 6.—Friends in New York received a cable announcing the death today in Rome, Italy, of Pier Adolfo Tirindelli, noted Italian violinist and composer, who was associated for many years with the Boston Symphony Orchestra and the Cincinnati Conservatory of Music.

Death was due to a heart disease.

Signor Tirindelli was born at Conegliano, near Venice, May 5, 1858, and came to the United States about 1895 to become concert-master for the Boston orchestra. For many years he headed the violin department of the Cincinnati conservatory. He returned to Italy about 15 years ago.

NEWS

Roslyn, N.J.

FEB 4 - 1937

Brilliant Audience Hears Pushkin Centenary Program

Friends Of Russian Music Sponsor Recital At Home Of Mme. Catherine Gsovski In Great Neck Honoring Famous Poet

A literary and musical treat was offered on Saturday night a tthe home of Mme. Catherine Gsovski, 7 Cambridge Road, Great Neck, when Boris Brasol, author-lecturer, Alexis Tcherkassky, noted Russian baritone and Apolina Stoskus, soprano, presented a program dedicated to the centenary of Alexander Pushkin, famous Russian poet. The program, sponsored by the Friends of Russian Music, attracted a distinguished audience.

Mr. Brasel, chairman of the Pushkin committee in this country, spoke on the poet's life and work. Son after beginning his talk, he had imbued the audience with his enthusiasm and added to their interest in the musical number to come, all of them set to poems by Pushkin. Included in his talk were excerpts from "Boris Godunov."

Mr. Tcherkassky, soloist with the Boston Symphony and with the Philadelphia Orchestra and leading baritone with the Art of Musical Russia, Inc., sang compositions of Rimsky Korsakoff, Borodin, Glinka, Rachmaninoff and other Russian musicians, set to the poems of Pushkin. Miss Stoskus and Mr. Tcherkassky sang arias and duets from "Eugene Onyegin."

Mr. Tcherkassky again delighted his Great Neck audience, as he has on previous occasions. His voice is truly magnificent and it is the hope of the writer that we may have the opportunity of hearing it in a large auditorium allowing full scope for its tremendous power and depth of quality. His translations of the poems were given with charming dignity and it was quite evident that Mr. Tcherkassky has a sense of humor.

Miss Stoskus likewise has a glorious voice, full and with clarity of tone. Her operatic arias marked her debut in the use of Russian, causing her fellow artist to ask the Russian members of the audiehce to be "what you call it—indulgent."

Mr. Tcherkassky studied in France and made his debut when he was 23 years of age, with Lily Pons. After successful operatic and concert appearances in Europe, he came to America and was engaged by Leopold Stokowski to sing with the Philadelphia Orchestra. He has sung with leading symphony orchestra, under the direction of Walter Damrosch, Efrem Zimbalist, Dr. Arthur Rodzinski and others.

For the past four years he has been the leading baritone of the Art of Musical Russia, Inc., which has presented Russian operas in New York and other leading cities in the United States. On Tuesday night he gave a recital at the Hotel Plaza

Among the subscribers for Saturday night's affair were: Mr. and Mrs. David Kemp, Mr. and Mrs. William R. Witherell, Mr. and Mrs. Hunter L. Delatour, Mrs. Roswell Eldridge, Mrs. J. A. Jones, Mr. and Mrs. John H. Eden, Mr. and Mrs. Rudolph Zinsser, Miss Dolly Jarbeau, Mr. and Mrs. Reginald E. Gillmor, Mr. and Mrs. Innis O'Rourke, Mr. and Mrs. Thomas W. Fitzgerald, Mr. and Mrs. Gustav Wittig, Mr. and Mrs. Hugh W. MacNair.

Also, Mr. and Mrs. J. Frank Culver, Mr. and Mrs. Randall J. LeBouef, Mr. and Mrs. Frank Bethel, Mr. and Mrs. Tracy Lewis, Mr. Frederick Uhl, Mrs. J. Edward Meyer, Mrs. Catherine Irving, Miss Muriel Williams, Miss Miriam Sanborn, Miss Marjorie Griffen, Miss Elizabeth Farnham. Mr. and Mrs. Richard Williams, Dr. and Mrs. Theodore Sedlmayer, Mrs. Stanhope Foster, Mrs. Anita Hecht, Mrs. Alphonse Pelham. Mrs. Norman G. Chambers, Mr and Mrs. Sidney Mattison, Dr. and Mrs. Paul Kavanagh, the Rev. A. R. McKechnie and Mrs. McKechnie of Great Neck.

Also, Mrs. Francis Tweddell, Mr. and Mrs. Otto B. Blackwell, Mr. and Mrs. John I. Mange and Miss Virginia Shoemaker, Plandome; Mr. and Mrs. Raymond Bristol, Douglaston; Mr. and Mrs. Paul Savitch, Beechhurst; Princess Marie Gagarin, Westbury; Princess Sophie Gagarin, Mme. Helene Olgerd, Nicholas Dimitrieff, Alexlander Smolensky, Vecheslav Svoboda and Mme. Jurieva Svoboda of New York City.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 7 - 1937

Among This

Left to right: Jascha Heifetz negie Hall; Emanuel List, ba Harris, pianist,

Will be heard with B.S.O.

SCHENECTADY, N. Y.
GAZETTE

FEB 8 - 1937

"MANON" ON OPERA BILL

Radio listeners will attend the performance of "Manon" as broadcast from the Metropolitan Opera Saturday afternoon and will hear the debut of Bidu Sayoa, Brazilian lyric soprano, in the name part. This may be another afternoon as thrilling as was the debut of Gina Cigna in "Aida" Saturday.

Those who will be spending the week-end in New York may attend any of the following, (it is a good idea to write for tickets in advance):

At the Metropolitan on Saturday night, Faust.

Friday — Philharmonic-Symphony orchestra, Carnegie hall, 2:30 p. m.; Lucile Dreskell, soprano, Town Hall, 3 p. m.; Roth quartet, Town Hall, 8:30 p. m.; Federal Chamber orchestra, Theater of Music, 8:30 p. m.; Boston Symphony orchestra, Carnegie Hall, 8:45 p. m.

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* * *

MUSIC

Serge Prokofieff, Noted Pianist With Boston Symphony, Says Position of Artist and Musician Has Improved in Russia Under Reds

At the grand piano on Symphony Hall stage sat an alert, bald, heavy-lipped man of 46 years, wearing a gray business suit and equipped with spectacles trimmed in gray shell. Behind him, at left and in front, were ranged the members of the Boston Symphony Orchestra, in sweaters and business jackets. Their conductor, Dr. Serge Koussevitzky, dominated the scene from the podium between piano and orchestra.

The auditorium was shut off from the stage by a faded, rose-colored curtain that hung from ceiling to floor the full width of the hall, leaving only a few rows of seats visible from the stage. Long lances of sunlight pierced the rounded windows near the high ceiling and struck through the darkened hall against the curtain. Charwomen went quietly about their prosaic tasks.

Dr. Koussevitzky raised his baton and in the silence there sounded the voice of a single clarinet. Another clarinet joined in, then other voices of the orchestra, and presently the man in the gray suit began to strike the piano keys. He played with a sort of electric energy and vitality. His powerful hands swept the keyboard with precision and confidence, now striking softly, now with a crisp accent. It was evident that he was master of the instrument and of the music.

Serge Prokofieff, he was, one of the foremost of living composers and pianists, and the music was his own third concerto, opus 26, which he was rehearsing for performance with the orchestra yesterday afternoon and tonight.

At intervals the rehearsal stopped abruptly and Prokofieff sprang from his seat, conferred with Dr. Koussevitzky, flew back to the piano and began again. Occasionally, when he had a few measures rest, he whipped out a handkerchief, dried his domelike forehead, returned the handkerchief to his trousers pocket and resumed playing, with movements so rapid and accurate that the whole interlude had the effect of a conjuring trick. Everything he did was brisk and energetic.

After his part of the rehearsal was done, he sat in the gallery and heard the orchestra play his "Scythian Suite," which, with the march and scherzo from "The Love for Three Oranges," also are on the program The other number being presented with these modern works is Mozart's symphony in G-minor, an odd contrast. Prokofieff himself has written a "Classical Symphony" in Mozartian vein.

Born in the Russian Ukraine, Prokofieff showed musical ability when very young and was given excellent instruction. Among his teachers were Rimsky-Korsakov and Liadov. He graduated from the St. Petersburg Conservatory in 1914. and had the good fortune not to be called for army service. After the Bolshevik revolution. he came to America where he had some success. In 1923 he went to Paris, and has lived there since. Occasionally he makes tours to Russia, America and elsewhere.

After his rehearsal in Boston he consented to give "five minutes, maybe 10 minutes" to discussing music, and he proceeded in characteristically energetic and earnest fashion:

"The position of the artist, the musician in Russia today is very good. There is no longer any aristocracy or any class that is dominant because of great wealth. 'So," he smiled. "the creative worker in the arts has come to the front.

"There are unions of painters and unions of composers. In each centre, as in Moscow and Leningrad, there is such a union, each of which is a distinct unit, but all the units are linked to each other, like branches of a central organization.

"Suppose a composer wants to write a symphony. He goes to the union, of which he is a member, and he says, 'I need time to write a symphony.'

"'How much time?' they ask him.

"'I need four months to work on nothing but the symphony,' he says, 'and then I will have it in such shape that I can complete it by working part of my time at it.'

"So, if they think he is a good composer, they give him enough money so he can live four months without doing anything but writing his symphony. They don't give him enough so he can live in great style, but enough to live suitably while he is working. This is not money that the government has control of. It is the union's money. Some of it may have been given to the union by the government, and some of it may have come from concerts and things of that sort.

"How do they decide who is worth supporting with the union's money? Well, if he is a composer who has written a good deal, they have something to judge by. If he is a young man just out of the conservatory, they ask his professors, and if they say he has talent, the union takes a chance on him and gives him opportunity.

"Suppose at the end of the four months, or four weeks, or whatever time he asked for, he hasn't much done. Then he'll have a harder time getting money the next time he asks for it. Or suppose he finishes his work and it is performed and everybody dislikes it. Maybe it just bores people. They don't stop giving him an opportunity to write, but they make him wait longer, maybe a year or so, before they give him another chance.

"When a concert is given, the composers whose works are played get a share of the proceeds. If works are by a composer who is dead, the money goes to the union. That helps them get money to enable new composers to work."

As to the kind of music now being written by the Russians, including himself, he had this to say:

"Where there used to be thousands of Russians going to concerts in the old days, there are now hundreds of thousands. They are not mature in music, most of them, so that presents a problem. Classical music must be played for them, so that they can become acquainted with it. But then they ask, 'What are our own composers doing?' But they would not be able to comprehend a good deal of the modern work because it is so complicated. So the modern composer must work along two lines: He must write the music that is in line with his development and he must also write music that is simpler and yet original. That is not so easy. He cannot merely copy the simplicity of the older writers. He must invent a new and original simplicity.

Prokofieff made an expressive graceful gesture with his right hand.

"New melodic curves must be developed," he said. "New but simple harmonization must be found. I am working a great deal on such music myself, along with my music of different sort."

Among Russians doing important work he mentioned Miasrovsky, now at work on a symphony; Shebalin, with a string quartet under way; Shostakovitch, finishing his Fourth Symphony and Polovinkin, who is writing remarkable music for children. He wrote their names on a piece of paper in the interest of accuracy.

Prokofieff has experienced and is experiencing the pangs that every originator has had to endure.

"When I produced my third piano concerto 15 years ago and played it for the first time, there was some very nasty criticism of it in New York and in Chicago," he said. "People didn't understand it. Now it seems comprehensible enough. But that's the way it always was and will be. It was that way with Beethoven, with Wagner, with Stravinsky. It's that way with me. It takes people time to understand."

The composer smiled, held out his hand, leaped from his chair and said he had to go. He strode into another room, whirled into his furlined coat and then paced back and forth vigorously for a minute or two more to reiterate what he had said about the new simplicity and the education and enthusiasm of Russian audiences.

On the way out the door another question overtook him. When was he returning to Europe?

"I am sailing Feb. 9 for Paris," he called back.

Then he went upstairs so rapidly that he seemed rather to vanish than merely to go away.

G. Y. L.

PROVIDENCE, R. I.
JOURNAL

FEB 6 - 1937

193

STEEL AGE INSPIRES HIM

Serge Prokofieff Wrote "Le Pas d'Acier", the "Scythian Suite" and Other Complicated Music, but for the Soviet's Musically Immature Thousands He Aims to Compose Works That Are Simple but Original.

NEW YORK, N. Y.
DAILY NEWS

FEB 7 - 1937

Boston Orchestra on Institute Program

The Brooklyn Institute of Arts and Sciences will present the following program this week at the Academy of Music:

Monday — Illustrated Lecture, "The Adriatic Gateway to Northern Italy," by Dr. J. Lane Miller, 4 P. M. Illustrated Lecture-Demonstration, "Plant-Animal Links in the Chain of Life," by Dr. Alfred Gundersen and Maud H. Purdy, 8:15 P. M. Recital, by Kirsten Flagstad, soprano, 8:15 P. M.

Tuesday—Lecture, "Current History," by Dr. George Earle Haiguel, 4 P. M. Lecture, "Landmarks in the Science of Man. Pasteur, Lister and Koch: The Conquest of Disease," by Dr. Henry J. Fry, 8:15 P. M.

Wednesday—Motion Picture Program: "Hearts in Bondage" and News Releases, 3:30 P. M. Lecture, "Round South America Tour" (color and motion pictures), by James C. Sawders, 8:15 P. M.

Thursday—Lecture, "Ben Jonson and His Friends (Shakespeare, Drayton, Donne, Herrick)," by Hugh Hardyman, 4 P. M. Illustrated Lecture, "Measuring Geologic Time," by Dr. Alfred C. Lane, 8:15 P. M. Concert, by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, 8:30 P. M.

Saturday—Junior Program: Lecture, "Backstage at the Zoo," (lantern views and motion pictures), by Dr. Claude W. Leister; Motion Picture Program, including "M'Liss," 2:15 P. M. Motion Picture Program: "San Francisco" and News Releases, 8:15 P. M.

Sunday — Lecture, "Contemporary Books Worth Reading," by William Lyon Phelps, 3 P. M.

MONTGOMERY, ALA.
ADVERTISER

Noted Italian Artist Reported Dead In Rome

NEW YORK, Feb. 6.—(AP)—Friends in New York today received a telegram announcing the death in Rome today of Pier Adolfo Tirindelli, noted Italian violinist and composer who was associated for many years with the Boston Symphony Orchestra and the Cincinnati Conservatory of Music.

Death was due to a heart attack.

Signor Tirindelli was born at Conegliano, near Venice, May 5, 1858, and came to the United States about 1895 to become concert-master for the Boston orchestra. For many years he headed the violin department of the Cincinnati Conservatory. He returned to Italy about 15 years ago.

INDIANAPOLIS, IND.
STAR

Pier Adolfo Tirindelli, Noted Violinist, Dies

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BROOKLYN, N. Y.
CITIZEN

FEB 8 - 1937

Mrs. Frank Reynolds to Entertain At Boston Symphony Concert; Others to Have Guests

Mrs. Frank Reynolds will be hostess in the committee box when the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, makes its third visit of the season to the Brooklyn Academy of Music on Thursday evening.

Other box holders will be: Mr. and Mrs. Edward C. Blum, Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Miss Irma A. Logan, Mrs. Robert Franklin Ives, Mrs. Joseph A. Bennett, Rear Admiral Harris Laning, Commandant of the Brooklyn Navy Yard and the Adelphi Academy Alumnae.

The program will include selections from the works of Richard Wagner, Brahms and Foote.

The fifty-first borough season of the orchestra is sponsored by the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society, R. Huntington Woodman, chairman and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, is acting chairman. Miss Virginia Marvin heads a Junior League Committee, working in the interest of the concerts.

Symphony Concert Series

By WILLIAM T. CHASE, Jr.

That rather trite phrase, "a familiar group of established masterpieces," might well be used to describe the program played at the fourth of the Monday series of concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, in Symphony Hall last evening. But it would probably be wiser not to do so, for the anti-Brahms and anti-Wagner clans would be up in arms in a moment. Whether anybody would protest against the inclusion of Liadov's "From the Apocalypse," in such a classification is more of a problem. Anyhow, aside from the Liadov Symphonic Picture, the evening was devoted to the Brahms Symphony No. 3 in F major, and the Wagner Prelude to "Lohengrin," "Forest Murmurs" from the second act of "Siegfried" and the Overture to "Tannhaeuser."

From an audience point of view—to judge from the volume of the applause—the tremendous climax achieved at the end of the "Tannhaeuser" overture was the highlight of the program. Certainly the ovation given Dr. Koussevitzky and the orchestra was fully deserved. And it is interesting, too, that the Friday and the Tuesday audiences have found these three Wagner selections very much to their liking. This reviewer, though, is inclined to question the wisdom of giving the "Forest Murmurs" in concert form. There are a number of dull portions in this particular excerpt and the tempo adopted by Dr. Koussevitzky does not tend to brighten them.

In any case the Wagner did not wipe out the memory of an excellent performance of the Brahms Third Symphony. Both this work and the Liadov were interpreted as recently as the Friday and Saturday concerts of Jan. 29 and 30. Yesterday, as then, Dr. Koussevitzky's way with the Brahms seemed to reveal all its best qualities. Technically the most difficult of the four symphonies, the orchestra treated such matters as tone, rhythm and phrasing with customary brilliance. The slow, rather solemn second movement, opening with dialogue between clarinets and strings ('cellos and violas), was taken at an admirable pace this time and the poco allegretto was altogether delightful. After such a reading it would be hard to find any reason for the apparent neglect of the symphony in favor of the other three. The colorful Liadov made an effective opening number. The fifth concert of the Monday series will be played on Feb. 22.

Zighera Concert Thrills Large Audience

A most enthusiastic audience assembled in Jordan Hall last evening to hear the third and last of the concerts initiated and conducted by Bernard Zighera. The applause for Gregor Piatigorsky, well-known 'cellist, was simply deafening, and Mme. Olga Averino, Boston soprano, and the chamber orchestra composed of members of the Boston Symphony orchestra, also received their share of the ovation.

Sitting well down in front were Mr. and Mrs. Carl Dreyfus. Mrs. Dreyfus wearing a sable wrap with her black velvet gown. Nearby were Mr. and Mrs. Chester B. Humphrey, and Mrs. Samuel P. Sears, in black. Mrs. Alexander Steinert, wearing a corsage of violets with her royal purple gown, was accompanied by her daughter, Mrs. Samuel J. Newman. With her garnet red frock, Mrs. Charles E. Monroe wore a sable cape, and Mrs. Graham Winslow topped her black skirt with a jade green tunic.

Among others present were Dr. and Mrs. Serge Koussevitzky, and their niece, Miss Natalie Koussevitzky, Mrs. G. Loring Briggs, Miss Mimi Little, Miss Ruth Coffin, Dr. and Mrs. Roger I. Lee, Mr. and Mrs. Jesus Maria Sanroma, Mrs. Putnam Aldrich, Mr. and Mrs. George L. Foote, Miss Gertrude Sands, Miss Susanna R. Dabney, Mr. and Mrs. Carl F. Danner, Miss Eleanor Babson, Mr. Edmund Brigham, Mrs. Hayward W. Cushing, Miss Mabel Daniels and Miss Nina Burnham.

NORFOLK. VA.
VIRGINIAN PILOT

7 - 1937

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will offer a full-hour concert from the Brooklyn Academy of Music beginning at 8:30 o'clock tonight over the NBC-Blue network. Foote's Suite in E Major, Opus 63, for String Orchestra, will open the program. The second and concluding number will be Symphony No. 3 in F Major, Opus 90, by Brahms.

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BROOKLYN, N. Y.
EAGLE
FEB 7 - 1937

Conductor and Soprano

Serge Koussevitzky, conducting the Boston Sympho

[illegible]

Koussevitzky Conducts Significant Music with Penetrating Mastery

Trans. Feb. 9/37

Brahms Symphony Thrills on Repetition; Trio of Wagner Overtures Arouse Enthusiasm

By Redfern Mason

Two numbers in last night's program of the Symphony have been heard in the general subscription series, and it is a pity that they cannot be heard by every man, woman and child in Boston. They are the "Apocalypse" of Liadov and the F major Symphony of Brahms.

On a rehearing, the Liadov seemed a little more theatrical, a trifle more melodramatic, perhaps, than when played recently. Palestrina succeeds in giving a more divine idea of the hereafter in the "Et vitam venturi saeculi" of the Mass of Pope Marcellus, and he does it with voices alone. The Sanctus of the Bach minor Mass pictures the glory of the hereafter with a grandeur that the Russian never achieves.

Still the Liadov has its superb moments, and, to a Slav brought up to the chanting of the monks of the Eastern Church, it must be tenderly impressive. There are in it, too, reminiscences of Rimsky Korsakov's Easter Music, reminiscences full of spiritual exhilaration.

Serge Koussevitzky directed the score with a dedication that inspired the orchestra and kindled a like spirit in the audience.

The Brahms is a work to know which, in its height and its breadth, its length and its breadth, calls for a long apprenticeship. To many indeed it is the master's finest symphonic expression. You feel in it the spirit of the composer as he struggles mentally with the problems of life and death and eternity. Hope and doubt are poised against each other; but to the listener who follows the pendulum swing of the emotions it seems to conclude in the mood of Robert Louis Stevenson, when he declared that he believed in "the ultimate decency of things."

It was superbly played, and with such psychic unanimity that it seems idle to try to particularize excellencies.

The second part of the program was devoted to Wagner. It comprised the overtures to "Lohengrin" and "Tannhauser" and the "Waldweben" from "Siegfried." The outstanding feature of the performance of the "Lohengrin" was the ethereal, the imponderable lightness of the strings at the beginning and end, suggesting, as the composer sought to do, the nearing of the Holy Grail to earth and its going away.

The Boston strings have a heavenly pianissimo; they produce an effect like the shimmer of light; it is holy music.

There was pianissimo, too, in the "Waldweben," perhaps a trifle too tenuous at times to be quite successful; but, taken as a whole, the orchestral picture was one to gladden the heart of the Wagnerite.

Last came the "Tannhauser" overture, maddeningly sensual in its Bacchanalian phases, devout in its hymning, subtly seductive in its suggestion of the alluring queen of the Venusberg.

Again I must regret that the great mass of the people of Boston cannot hear such a concert as we heard last night.

MUSIC

JORDAN HALL
Zighera Orchestra

Globe Feb 10/37

Bernard Zighera conducted in Jordan Hall last night the final concert in a subscription series of three by chamber orchestra. These concerts have served not only to make known to us Mr Zighera's gifts as a conductor, but they have presented some unusual programs. That of last night was no exception.

The first item was Mozart's Symphony No. 1, a dazzling venture for a boy of 8. Mozart was just that age and he and his sister "Nannerl," and their father were in England. It was the Summer of 1764, father Leopold was sick and little Wolfgang, so the books tell us, wrote this symphony and another to amuse himself. The performance last night enlisted but seven violins, three violas, two cellos, a single double-bass, two oboes and two horns, a just and sufficient number for this charming essay.

There were two soloists, the first of whom, Olga Averino, sang an aria from a Bach cantata, and the soprano portion of Ernst Toch's "chamber symphony" called "The Chinese Flute." Just five years ago next month this work had what was said to be its first American performances by student musicians from Boston University, at Sleeper Hall. Toch set his music in six movements, three instrumental, three for voice. His verses he found in Hans Bethge's collection of Chinese lyrics, the same collection from which Mahler drew his texts for "The Song of the Earth."

But where Mahler employed Chinese poetry translated into German, in a personal style, Toch has sought to gain pseudo-Oriental effects which establish no definite mood and achieve no purpose. The vocal writing, however, is full of sensuous beauty. Mme Averino, too nervous to make the most of Bach, was at ease throughout Toch's piece and sang with superb tone and musicianship.

Gregor Piatigorsky, the cellist, achieved such a performance of the solo part in a Boccherini concerto as most of us only dream about. A cellist of formidable technic who can make his instrument sing like a divinely-fired voice, Mr Piatigorsky carried all before him. He was applauded tempestuously.

The concert ended with Aaron Copland's "Music for the Theatre," long known in this city. How the years do change us! Once this seemed viable music proclaiming the spirit of its day; now it lingers as dubious art outworn and old-fashioned, notable for avoidance of beauty, no matter how brilliant its technical devices.

The audience was larger than at any previous concert of this series, but it ought to have been of greater size. One was pleased to note on the back of the program an announcement of a similar series for next season.

C. W. D.

LAST CONCERT OF NEW SERIES

Post Feb. 10/37

Zighera Chamber Orchestra at Jordan Hall

BY WARREN STOREY SMITH

Last evening at Jordan Hall the new series of chamber orchestra concerts, at which Bernard Zighera has conducted a group of players from the Boston Symphony, came to an end. According to an announcement on the printed programme, these interesting affairs will be continued next year. This particular concert was rich in variety if not always in musical satisfactions.

For beginning came the first of Mozart's symphonies, written when that precocious composer was eight years old and on visit to London. It was almost depressing to realize how little the composer's style changed in its essentials in the nearly 30 years of life that remained to him. Followed an air from a church cantata of Bach, effectively sung by Olga Averino, who immediately afterward was heard in Toch's Suite for soprano and chamber orchestra, "The Chinese Flute," more impressive for its ingenious instrumentation than for the actual musical content.

The other soloist of the evening was none other than that prince among 'cellists, Gregor Piatigorsky, who was heard in a Concerto of Boccerini. Of its three movements the Adagio pleased most. Finally came, after a lapse of 12 years, Aaron Copland's "Music for the Theatre." The sort of rowdiness exemplified in part of the Prologue and in the final Dance seemed once refreshing and stimulating; last night it was merely tiresome, although the performance was of virtuoso quality. Throughout the evening the audience was highly enthusiastic.

Music in Review

NEW YORK, N. Y.
NEW YORK JOURNAL
FEB 1 0 1937

* * *

Tonight the Boston Symphony Orchestra is asking New York for the first time to help with its pension fund. The extra concert given by the Boston visitors this week is for that purpose. It is about time that New York should come to the aid of this worthy cause since this fine orchestra has been bringing joy to music lovers for over fifty years. Dr. Koussevitzky has planned a "popular" program in the best sense with Jascha Heifetz as soloist in the Mendelssohn concerto.

The Friday and Saturday concerts of the Boston Orchestra this week will feature Mahler's "Lied von der Erde."

Boston Players In Concert for Pension Fund

Orchestra Gives Concerto, Heifetz Soloist; Group To Be in Brooklyn Tonight

Two Pianists Are Heard

Hannah Klein and Pauline Gilbert Presented as Team

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, prefaced this week's regular subscription concerts at Carnegie Hall and the Brooklyn Academy of Music with a special concert last night in the former auditorium for the benefit of the orchestra's pension fund, which profited by the presence of a large audience with many standees. Dr. Koussevitzky began his program with Mendelssohn's "Italian" symphony, and closed it with the fourth symphony of Tchaikovsky. The soloist of the evening was Jascha Heifetz, playing Mendelssohn's violin concerto.

Mr. Heifetz was in excellent form, and the orchestra gave a remarkably well proportioned accompaniment characterized by notable finesse of dynamic shading and the exceptional quality of tone which is one of the major features of the Bostonians' concerts. Both conductor and orchestra, as usual, were happy in their interpretation of Tchaikovsky's score. Like other organizations, the Boston Symphony gives an annual pension fund benefit concert in its own city, but this was the first time in the fifty years' history of its New York visits that it has given a special concert for this purpose here.

The usual dates of the regular evening Carnegie Hall and Brooklyn concerts have been transposed, Dr. Koussevitzky and his men playing at the Academy of Music tonight and in Carnegie Hall tomorrow. The afternoon subscription concert will, according to the usual practice, take place on Saturday.

Two young pianists, Hannah Klein and Pauline Gilbert, who have both studied at the Juilliard Graduate School with Mme. Olga Samaroff, gave their first New York concert as a two-piano team last night in Town Hall, beginning with Harold Bauer's transcription of a Bach prelude and fugue in C minor and Miss Klein's well-wrought transcription of Handel's fifth organ concerto. Miss Gilbert was also represented as a transcriber in Three Character Pieces by Mendelssohn; Bernard Greenhouse, Alan Shulman and Harry Shapiro were assisting artists in Schumann's andante and variations for two pianos, two cellos and horn.

Playing with instruments side by side, rather than in the more familiar back-to-back arrangement, and clad in sober and dignified black, the two musicians gave a very promising performance, keeping well together and giving the impression of the necessary unity of interpretative outlook, while each proved to be a well-equipped artist from the technical point of view.

Naturally, they had not yet reached the thorough degree of finish of performance which characterizes the long-experienced leaders in this field, such as the Robertsons, and in the Bach-Bauer work dynamic contrasts were sometimes cultivated at the expense of intermediate degrees of volume, but the net impression was one of an artistic and musicianly performance. Shorter pieces by Paul Nordoff, Arensky, Albeniz, Busoni and Stravinsky formed the final group of the set program.

Meanwhile, at the Metropolitan Opera House, "Caponsacchi" was having its second performance under the direction of its composer, Richard Hageman, with its three principals, Mario Chamlee in the title role; Helen Jepson as Pompilia and Lawrence Tibbett as Guido Franceschini, proving effective from a vocal and dramatic point of view and also doing well in regard to the intelligibility of Arthur Goodrich's text. John Gurney and Doris Doe, as Pompilia's parents, and Norman Cordon as the Pope were among the others in the populous cast. The opera was well received by a good-sized audience.

F. D. P.

Fine Concert Given to Aid Pension Fund

Boston Symphony Gives Exquisite Program in Carnegie Hall.

By PITTS SANBORN.

There was a "first time" for the Boston Symphony Orchestra in Carnegie Hall last evening, the orchestra for the first time in New York giving a concert for the benefit of its Pension Fund.

The program consisted of thrice familiar numbers — Mendelssohn's "Italian" symphony, the same composer's violin concerto and the Foutrh Symphony of Tschaikowsky. Jascha Heifetz was the soloist.

Benefit concerts are not usually the occasion for extended criticism. As far as last evening's is concerned criticism necessarily becomes what it has been called, the art of praise.

The orchestra played in the way that has brought it deserved renown. The "Italian" symphony was done with fine dynamic adjustment, with exquisite articulation and polish.

In Tschaikowsky's Fourth Serge Koussevitzky, who of course conducted, allowed the tonal possibilities of his band full scope, and the result was of a bewildering splendor.

Naturally the accompaniment furnished Mr. Heifetz was quite of the first order, and Mr. Heifetz himself played with a euphony, a mastery of style and a consummate ease and finish that beggar praise.

The audience, though not filling the hall to capacity, was very large, and its applause was thunderous.

BROOKLYN, N. Y.
CITIZEN
FEB 12 1937

BOSTON SYMPHONY PAYS THIRD VISIT TO BOROUGH

Second Half of Program Devoted Solely to Wagnerian Works

The Boston Symphony Orchestra paid the third of its five scheduled visits to Brooklyn last night. Once again the orchestra's renowned director, Dr. Serge Kousevitzky, who was represented by his concert master in the Boston's last appearance here, was on the podium at the Academy of Music. He made it clear that no one could possibly get such excellent results from the orchestra.

Last night's program was a good one both in the substance of its parts and in the arrangement of those parts, to the end that each seemed to complement the others.

The first was the not well-known Suite in E Major, Opus 63, for String Orchestra, by Foote. The large string section of the Boston, which probably has no close rival, did full justice to the piece, particularly in the second pizzicato and adagietto movement. The plucked strings greatly heightened the suite's unsubstantial effect.

The symphony of the evening was Brahms' Symphony in F. Major, Opus 90. It is one of Brahms' major accomplishments. Dr. Koussevitzky and his men abstracted great quantities of beauty and joy from it. There is little more one can say in its praise.

Following the intermission the program was exclusively and grandly Wagnerian. There were the Prelude to "Lohengrin," "Forest Murmurs" from Siegfried" (Act II) and the Overture to "Tannhauser." Juxtaposition of the three pieces added to the dramatic effect. The "Lohengrin" prelude with its conclusion in some of the highest notes ever orchestrated grew through the Siegfried selection into the "Tannhauser" overture, with its tremendous power.

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RECORD

Great Neck, N.Y.

FEB 4 - 1937

Brilliant Audience Hears Pushkin Centenary Program

Friends Of Russian Music Sponsor Recital At Home Of Mme. Catherine Gsovski In Great Neck Honoring Famous Poet

A literary and musical treat was offered on Saturday night a tthe home of Mme. Catherine Gsovski, 7 Cambridge Road, Great Neck, when Boris Brasol, author-lecturer, Alexis Tcherkassky, noted Russian baritone and Apolina Stoskus, soprano, presented a program dedicated to the centenary of Alexander Pushkin, famous Russian poet. The program, sponsored by the Friends of Russian Music, attracted a distinguished audience.

Mr. Brasel, chairman of the Pushkin committee in this country, spoke on the poet's life and work. Son after beginning his talk, he had imbued the audience with his enthusiasm and added to their interest in the musical number to come, all of them set to poems by Pushkin. Included in his talk were excerpts from "Boris Godunov."

Mr. Tcherkassky, soloist with the Boston Symphony and with the Philadelphia Orchestra and leading baritcne with the Art of Musical Russia, Inc., sang compositions of Rimsky Korsakoff, Borodin, Glinka, Rachmaninoff and other Russian musicians, set to the poems of Pushkin. Miss Stoskus and Mr. Tcherkassky sang arias and duets from "Eugene Onyegin."

Mr. Tcherkassky again delighted his Great Neck audience, as he has on previous occasions. His voice is truly magnificent and it is the hope of the writer that we may have the opportunity of hearing it in a large auditorium allowing full scope for its tremendous power and depth of quality. His translations of the poems were given with charming dignity and it was quite evident that Mr. Tcherkassky has a sense of humor.

Miss Stoskus likewise has a glorious voice, full and with clarity of tone. Her operatic arias marked her debut in the use of Russian, causing her fellow artist to ask the Russian members of the audience to be "what you call it—indulgent."

Mr. Tcherkassky studied in France and made his debut when he was 23 years of age, with Lily Pons. After successful operatic and concert appearances in Europe, he came to America and was engaged by Leopold Stokowski to sing with the Philadelphia Orchestra. He has sung with leading symphony orchestra, under the direction of Walter Damrosch, Efrem Zimbalist, Dr. Arthur Rodzinski and others.

For the past four years he has been the leading baritone of the Art of Musical Russia, Inc., which has presented Russian operas in New York and other leading cities in the United States. On Tuesday night he gave a recital at the Hotel Plaza

Among the subscribers for Saturday night's affair were: Mr. and Mrs. David Kemp, Mr. and Mrs. William R. Witherell, Mr. and Mrs. Hunter L. Delatour, Mrs. Roswell Eldridge, Mrs. J. A. Jones, Mr. and Mrs. John H. Eden, Mr. and Mrs. Rudolph Zinsser, Miss Dolly Jarbeau, Mr. and Mrs. Reginald E. Gillmor, Mr. and Mrs. Innis O'Rourke, Mr. and Mrs. Thomas W. Fitzgerald, Mr. and Mrs. Gustav Wittig, Mr. and Mrs. Hugh W. MacNair.

Also, Mr. and Mrs. J. Frank Culver, Mr. and Mrs. Randall J. LeBouef, Mr. and Mrs. Frank Bethel, Mr. and Mrs. Tracy Lewis, Mr. Frederick Uhl, Mrs. J. Edward Meyer, Mrs. Catherine Irving, Miss Muriel Williams, Miss Miriam Sanborn, Miss Marjorie Griffen, Miss Elizabeth Farnham, Mr. and Mrs. Richard Williams, Dr. and Mrs. Theodore Sedlmayer, Mrs. Stanhcpe Foster, Mrs. Anita Hecht, Mrs. Alphonse Pelham, Mrs. Norman G. Chambers, Mr. and Mrs. Sidney Mattison, Dr. and Mrs. Paul Kavanagh, the Rev. A. R. McKechnie and Mrs. McKechnie of Great Neck.

Also, Mrs. Francis Tweddell, Mr. and Mrs. Otto B. Blackwell, Mr. and Mrs. John I. Mange and Miss Virginia Shoemaker, Plandome; Mr. and Mrs. Raymond Bristol, Douglaston; Mr. and Mrs. Paul Savitch, Beechhurst; Princess Marie Gagarin, Westbury; Princess Sophie Gagarin, Mme. Helene Olgerd, Nicholas Dimitrieff, Alexlander Smolensky, Vecheslav Svoboda and Mme. Jurieva Svoboda of New York City.

OTTAWA, CAN.
EVE. JOURNAL

FEB 6 - 1937

For Pension Fund

The Boston Symphony Orchestra will give an extra concert in Carnegie Hall this season. It will be for the benefit of the ensemble's pension fund, and the date will be Feb. 10. Jascha Heifetz will be the soloist, and Serge Koussevitzky will, of course, conduct. Subscribers are receiving first crack at the tickets, and the chances are good that the event will sell out. No program announced yet.

BUFFALO, N. Y.
COURIER EXPRESS

Feb 7/37

* * *

To Sing With Boston Symphony

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, has engaged John Priebe to sing the role of the evangelist in the St. Matthew Passion of Johann Sebastian Bach, to be performed at Symphony Hall, Boston, Good Friday, March 26th. The role of Christus will be sung by Keith Falkner. Jeannette Vreeland, soprano, and Kathryn Meisle, contralto, will sing the other solo parts. The choruses will be sung by the Harvard and Radcliffe Glee clubs. The work is being given in full.

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PORTLAND, MAINE
PRESS HERALD

FEB 8 - 1937

In Yesterday's News

The best of news to radio music-lovers comes in the announcement that Toscanini the Great has signed a contract to conduct the N. B. C. Symphony Orchestra next season in a series of concerts. The two great press bureaus are in dispute as to what term of years the contract covers; one says three years, the other 10 years. Rome reports that Mr. Toscanini himself announced that he would broadcast 10 concerts each year for three years; and it is understood that his remuneration will be at the rate of nearly $5,000 a concert of not over more than hour each. This is what may be called "fancy pay," but no one in the world has demonstrated his right to receive large rewards better than Mr. Toscanini. He is admittedly the greatest conductor living. It is a source of satisfaction to learn that he will again be heard in this Country.

Aside from the fact that this great maestro is to be heard 10 times a year over the radio, lovers of real music will rejoice that a regular series of symphony concerts will be added to the present inadequate list of such events. Sunday, to be sure, is a big day in music, with the Philharmonic Symphony Society concerts in the afternoon and the two "motor" hours in the evening. Perhaps the National Broadcasting Company has in mind extending the drawing power of its own symphony orchestra through the signing of Mr. Toscanini as conductor in order to meet the competition of the Philharmonic concerts, which are broadcast over its chief competitor's system. But it could compete even better were it to broadcast every Saturday evening, say, the Boston Symphony Orchestra concerts. There should be for at least an hour of each evening a fine program of symphonic music available over a national broadcast. There must be in the aggregate millions of persons who would enjoy really good music daily and not just upon Sundays. Perhaps the engagement of Mr. Toscanini is an augury of better musical times to come.

NEW YORK, N. Y.
DAILY NEWS

FEB 11 1937

BOSTON SYMPHONY PLAYS TONIGHT

The Boston Symphony Orchestra, under direction of Dr. Serge Koussevitzky, will play its third Brooklyn concert tonight at the Academy of Music. The concert will be under auspices of the Brooklyn Institute of Arts and Sciences. Half of the program will be devoted to works of Richard Wagner and the other half to compositions by Brahms and Foote.

PITTSBURGH, PA.
SUN-TELEGRAPH

ON THE RECORDS

By MICHAEL SHAW, JR.

Vivid Tschaikowsky

THE WEDDING of hysterical melancholy and uncanny sparkle in Tschaikowsky's Fourth Symphony is captured by Serge Koussevitzky and his Bostonians (Victor Set M-327; nine sides).

Engineers have provided such vivid reproduction that a good machine is needed to keep intact the melodic line of the composer's more obstreperous moments. For us a high spot is reached in the Scherzo as woodwinds drolly spin amid eccentric halts in the brass and pizzicato strings.

Trans 2/10/37

Music Dates Ahead

On learning from her Boston manager, Aaron Richmond, that the seating capacity of Symphony Hall will be exhausted before the hour of the concert, Kirsten Flagstad, the Norwegian star, who is scheduled for an appearance in that auditorium tomorrow night, granted permission to seat a limited number of her admirers on the stage. Word comes from the Symphony Hall box office that these stage seats will go on sale this morning at ten. Madame Flagstad arrived in Boston this morning and has gone into seclusion in preparation for her concert tomorrow evening.

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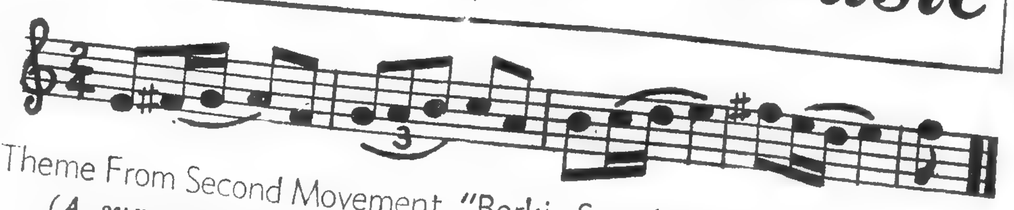
WASHINGTON, D. C.
TIMES

FEB 8 - 1937

The World of Music



Theme From Second Movement, "Berkie Symphony," by R. Deane Shur

(A suggestion for using and preserving the daily music theme: Many teachers of music appreciation advise their pupils to clip and paste them on a 3 x 5 filing card with composer's name at the top and file them in alphabetical order.)

By CARL L. BEMIES

One of the most prolific of living composers and a pianist of great ability, Serge Prokofieff will be heard tonight in a recital of his own compositions at the Soviet embassy. His program is made up of the following six works: "Andante, Opus 29"; "Dix Visions Fugitives, Opus 22"; "Trois Gavottes, Op. 12, 25, 32"; Musique d'Enfants"; "Etude, Opus 2, No. 4," and "Suggestion Diabolique, No. 4."

Prokofieff has made several concert tours in this country and has had much of his symphonic works introduced here by Serge Koussevitzky, conductor of the Boston Symphony Orchestra. His "Symphony No. 4" was composed for the fiftieth anniversary of the Boston Orchestra (1929-30), and a commissioned quartet was presented at the Library of Congress, April 25, 1931. He has been engaged recently in writing for the films.

Of his style, we quote Irving Schwerke, Paris editor of Musical Courier: "Prokofieff's aim is "to be simple with a new simplicity,' and the student of Prokofieff may expect to find that his predominating characteristic is his personal impersonality.

The theme shown above, from the second movement of R. Deane Shure's new work, "Berkie Symphony," introduces the second section of the movement, a dance of wild abandon, introduced by the piccolo. The composer's notes contain the following description of the section: "When she was 12 her enthusiasm knew no bounds, and with unrestrained fervor of youth she raced with wild abandon." This symphony will be given its premiere by the National Symphony Orchestra February 17 at Constitution Hall.

Trans 2/6/37

Wins Triumph

ufern Mason

the desire of Bernard nd the members of nber Orchestra to give thing unhackneyed, they ly succeeded, and the au e at Jordan Hall last night oyed the concert hugely.

Fancy beginning with a child od symphony of Mozart, in hich the future master is clearly foreshadowed and end ng with Aaron Copland doing his utmost to be American and, in some measure, succeeding.

And there was a Bach interlude, an aria from one of his cantatas, finely sung by Miss Olga Averino. Then came the pages of Ernst Toch's "Chinese Flute," in which the composer works miracles of harmonic suggestion with vocal and instrumental recitative of a kind that was probably old when Troilus sighed his soul "towards the Greekish tents" for his all too impressionable Cressida.

Let me dare a little musical blasphemy and state that Toch's music, with its melopeia more ancient than the plain chant, roused me from the weariness into which the interminable eloquence of Johann Sebastian had plunged me. Bach is probably the greatest composer who ever lived; but it would be a blessing if he did not insist on extracting the utmost drop of virtue out of every idea that presents itself to him.

The songs set by Toch are by Li Po, Sao Han, and no less a man than Confucius himself. Shimmerings of the celesta, clangors of brass, unisonal breathings of wood wind and strings, are interspersed with unaccompanied vocal melody that is both new and ancient at the same time, and very beautiful. Here Miss Averino did her best work and it was excellent.

I keep the best of all to the last. It was the 'cellist Piatigorsky's performance of Boccherini's 'Cello Concerto, which has slumbered unknown for many years and now comes to life to put most modern works of the same character to shame.

Piatigorsky's playing was the art of a master. You may remind me of Casals; but I think Pablo would be the first to reach out his hand in congratulation, and his admirers would rejoice to exclaim: "Par nobile fratrum."

You have seen Giorgione's canvas, "The Concert," and remember the central figure? Piatigorsky's face recalled it.

The audience went wild with enthusiasm and finally he played again, choosing, if I am not mistaken, one of the Bach compositions for 'cello, chapters of music that belong to the Holy Scriptures of the art.

Zighera conducted; he has a clean, decisive beat and does his work well. But more rehearsals were needed to bring the orchestra up to the spiritual heights realized by Piatigorsky.

PUEBLO, COLO.
STAR JOURNAL
FEB 9 - 1937

AMERICA'S SYMPHONIES BECAME GREAT AFTER OVERCOMING PERSONNEL AND MONEY PROBLEMS

By HAZEL A. SMITH

Growing pains have been as common to the great symphony orchestras of the United States as they have been to Pueblo's Civic Symphony orchestra.

Recounting of the obstacles encountered in bringing into being the symphony orchestras of Philadelphia and Boston contains passages that might be taken from the history of Pueblo's own orchestra.

Apathy on the part of the public, lack of funds with which to finance the ventures, selling the idea of a symphony orchestra to the public—these are difficulties which have faced the Boston symphony and the Philadelphia symphony, just as they face Pueblo's Civic Symphony.

Altho the Boston symphony was born with a silver spoon in its mouth, it has had to meet rare, as well as common problems.

One of its first difficulties was what to do about ticket speculators, Ronald F. Eyer has written in the Jan. 10 issue of "Musical America." Admission demands were such that scalpers did a neat business and threatened one of the prime purposes of the organizer, Henry L. Higginson—that of providing music for all the people at moderate prices. The plan of auctioning tickets was hit upon, and it worked admirably up to 1918 when the present plan of established seasonal prices, with anual renewal privileges went into effect.

So strong became the Boston symphony in 1893, when city planning doomed the Music hall for destruction, a group was created to raise funds for a home for the orchestra, and seven years later, Oct. 15, 1900, the new symphony hall was opened to the public as the permanent home of the Boston symphony. It cost $750,000.

STRIKE CAUSED TROUBLE

In 1920 a strike took place in the Boston symphony. Eight musicians demanded higher wages, and the question of unionization which had arisen once before, again came to he front. Trustees declared they ad no money to meet the demands. Then the concert master refused to rise when thed irector signaled the orchestra to acknowledge applause at an afternoon concert. The concert master was dismissed. A large number of musicians, in protest, refused to play the concert the following evening, but an appeal at the last moment to keep faith with the public, rallied 56 players and an impromptu program was given. However, the director, thru hard work, again built up the organization.

Criticism arose frequently over the music he performed—a condition that has frequently faced the Pueblo organization also. Today however the Boston symphony carries on toward the zenith of perfection. In 1931 the orchestra celebrated its 50th anniversary.

Only administrative change in recent years has been the founding of the Friends of the Boston Symphony Orchestra by Edward A. Taft, whose purpose it is to raise as much as possible of the annual deficit. Its members number more than 2,000 and are to be found in New York, Brooklyn, Providence and other cities in addition to Boston. Operating deficit last year was $85,000, which is an improvement of over $50,000 compared to the preceding year.

In the Jan. 25 issue of Musical America, Eyer points out that the Philadelphia orchestra is one of the youngest of the great symphonic organizations of the world. Public apathy where music was concerned followed positive opposition of early years, and early attempts to establish an orchestra were "abortive and highly discouraging."

PHILADELPHIA KEEPS SCHEEL

Summer concerts conducted by Fritz Scheel in Woodside park finally led to the Philadelphia orchestra. A plan was worked out by interested parties to keep Scheel in the city to administer to its musical needs.

When time came to present professional concerts, sponsors were at a loss as to how the concerts were to be financed. It was finally decided to present them as benefits for families of soldiers and sailors fallen in the Philippines. The idea interested Mrs. Alexander J. Cassatt and she organized a women's committee to carry thru the project. Eight hundred patrons and patronesses were secured. The concerts were successful. A guaranteed fund was raised thru circulars and solicitation of 2,000 women as patronesses. First concert of the Philadelphia orchestra was announced for Nov. 16, 1900.

On May 17, 1901, the Philadelphia Orchestra association came into being with a board of directors of 24 and an executive committee of seven. The public exhibited vast indifference and the deficit of 52 concerts rose from $14,000 to $72,000 in the first season.

Quoting Eyer, "The public attitude prompted many of the officers to demand lighter programs; most people in Philadelphia didn't know there was an orchrestra. Scheel would not be moved, but he did suggest the introduction of popular concerts . . . Thereafter the orchestra was used on all sorts of social occasions with some injury to its dignity perhaps, but more advantage to its purse."

MET ALL OBSTACLES

Not only were financial problems paramount with the Philadelphia association from time to time, but it faced great difficulty at various periods in securing conductors. Then the question arose as to whether it would survive the World war—whether there would be any players—any money—any audiencse. But all were answered in he affirmative.

Just at the time the old idea f a temporary guarantee was wearng out, there came forward the unknown donor," later identified s Edward Bok, who proposed to neet the anual deficit for five ears consecutively, provided a ermanent endowment fund of $500,000 was raised by the association ver the same period. Again the women's committees came into the icture and succeeded in obtaining ven more than was required.

In 1919 at Bok's suggestion $1,100,000 was raised, with 13,000 Philadelphians contributing.

The Philadelphia orchestra was a pioneer in experimenting with "orchestra opera" performances, and also started the young people's educational oncerts in 1902, still being carried on successfully.

A major project was a transcontinental tour in the spring of 1936, during which 27 key cities heard the orchestra under Stowoski. It was during this tour the orchestra visited Denver. Another such tour is scheduled for this season.

INDIANAPOLIS, IND.
STAR
FEB 1 1 1937

PIATIGORSKY HAS APPEARED WITH MAJOR U. S. SYMPHONIES

Four times soloist with the New York, Boston and Chicago symphony orchestras, twice with the Cleveland Symphony, soloist once with the Cincinnati, St. Louis, Pittsburgh, San Francisco, Los Angeles, Philadelphia and Detroit symphonies, Gregor Piatigorsky, world famous cellist, will come to this city as soloist with the Indianapolis Symphony Orchestra, Ferdinand Schaefer conducting, next Tuesday evening at the Murat.

Although Piatigorsky's musical genius was never doubted from the moment he began to study the cello, he has led a tempestuous life in obtaining the position of secured eminence which he now holds.

He was born in the Ukraine, in Ekaterinoslav, in 1903. When he was only 9 years old his father's financial reverses forced upon him the task of supporting his entire family. For six years he played in motion picture houses, went to school, and practiced every minute of his spare time to perfect his technique on the cello. Local fame, quickly accorded to him, spread to the Russian capital, and at the age of 15 he was called to be first cellist in the Imperial Opera at Moscow, and to join the string quartet of the Moscow Conservatory of Music.

Smuggled Into Poland.

The revolution forced him into a position in one of the state orchestras, playing in a small border town, and in 1921, by selling his 'cello and everything else he possessed, he managed to have himself smuggled into the Polish capital, Warsaw.

Almost discouraged by poverty and lack of opportunity even to display his talent, he tramped the streets of Warsaw for nearly a year before a lucky chance allowed him to substitute in the Warsaw Opera. Recognition of his talent was immediate and, after rejecting a contract to make an American tour, he allowed an American philanthropist to lend him enough money to go to Leipzig, where he hoped to study with Julius Klengel.

Klengel refused to accept as pupil a man who would know infinitely more than his teacher, and Piatigorsky—too proud to accept more money from his American sponsor—went to Berlin where he entered upon another period of poverty because he could not get a hearing.

Aided by Schnabel.

Finally, because of the impression he made upon the frequenters of the Berlin coffee houses and movies where he found occasional work, he came to the attention of Arthur Schnabel, famous pianist. Schnabel invited him to play in a quartet whose flutist was a member of the Berlin Philharmonic orchestra. The flutist's enthusiasm led to an audition with Furtwaengler, conductor of the Philharmonic, and an almost immediate engagement as first 'cellist with that orchestra.

His success was immediate. Offers of concert engagements in all major European cities led to severance of his connection with the orchestra—he played only at the concerts conducted by Furtwaengler himself—and in 1929, after several years of repeated triumphs on the continent, he made his first American tour.

A large portion of his symphony audience next Tuesday night will be made of people who have already learned to love his artistry; they will remember his four previous appearances in Indianapolis as guest artist with the Maennerchor.

STAMFORD, CONN.
ADVOCATE
FEB 1 1 1937

Efrem Zimbalist Studied His Art Over Long Period

One of the most famous names in the musical world today is that of Efrem Zimbalist, who will appear here in recital on Sunday afternoon, March 7, at the Palace Theatre under the auspices of the Stamford Jewish Center. Zimbalist is celebrating the twenty-fifth anniversary of his American debut.

Although Russian by birth, Zimbalist is an American citizen. He makes his Winter home in New York City and his Summer home in Connecticut. He has two children born in this country.

Zimbalist was born in Rostov-on-the-Don, April 8, 1889. His first teacher was his father, who was an orchestra leader. The boy showed such extraordinary gifts that when he was only nine years old he became first violinist in a grand opera orchestra.

In 1903 he entered the Imperial Conservatory in Petrograd, studying under Professor Leopold Auer. Graduating, he was awarded the coveted gold medal and the Rubenstein scholarship of 12,000 rubels. He made his Berlin debut at the age of 18 and appeared later in London and on the continent with great success.

His American debut was made on Oct. 27, 1911, with the Boston Symphony Orchestra.

In the 25 years that have passed since then the name of Zimbalist has become synonymous with great violin music. He has played in almost every large city in the world.

GREENWICH, CONN.
NEWS-GRAPHIC
FEB 1 1 1937

Young Stamford Pianist To Play With Symphony

Ralph Sheldon To Appear In Second Concert Of Series March 1

The Stamford Symphony Society will present Ralph M. Sheldon, youthful Stamford pianist, in his first public recital, at the second concert in the society's winter series of three, at the Stamford High School auditorium Monday evening, March 1.

Mr. Sheldon, who is a grandson of Col. and Mrs. Hugh L. Cooper of Stamford, is richly endowed with a musical heritage. His paternal grandmother was Wilhemina Heegaard, a Danish pianist, who graduated with honors, at the age of 18, from the Boston Conservatory of Music and played with the Boston Symphony. Mr. Sheldon's father, the late Ralph M. Sheldon, was an amateur pianist of notable achievement, having commenced his studies at the age of 7.

Mr. Sheldon is a graduate of Stamford High School, has been a pupil of Joseph Lhevinne, and is now studying under Sacha Gorodintcki at the Institute of Musical Art in New York. Although the artist has been heard in recitals for small groups in Stamford and Rhinebeck, N. Y., his performance on March 1 will mark his professional debut.

The Symphony's concert should be of additional interest, bringing as it does a Stamford person as guest artist and sponsoring the musical debut of a young person. However, this follows closely the policy of the Symphony in being an organization of more or less local artists and affording an opportunity to young musicians to further their careers.

NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 1 1 1937

Fine Concert Given to Aid Pension Fund

Boston Symphony Gives Exquisite Program in Carnegie Hall.

By PITTS SANBORN.

There was a "first time" for the Boston Symphony Orchestra in Carnegie Hall last evening, the orchestra for the first time in New York giving a concert for the benefit of its Pension Fund.

The program consisted of thrice familiar numbers—Mendelssohn's "Italian" symphony, the same composer's violin concerto and the Foutrh Symphony of Tschaikowsky. Jascha Heifetz was the soloist.

Benefit concerts are not usually the occasion for extended criticism. As far as last evening's is concerned criticism necessarily becomes what it has been called, the art of praise.

The orchestra played in the way that has brought it deserved renown. The "Italian" symphony was done with fine dynamic adjustment, with exquisite articulation and polish.

In Tschaikowsky's Fourth Serge Koussevitzky, who of course conducted, allowed the tonal possibilities of his band full scope, and the result was of a bewildering splendor.

Naturally the accompaniment furnished Mr. Heifetz was quite of the first order, and Mr. Heifetz himself played with a euphony, a mastery of style and a consummate ease and finish that beggar praise.

The audience, though not filling the hall to capacity, was very large, and its applause was thunderous.

NEW YORK, N. Y.
EVENING POST
FEB 1 1 1937

Koussevitzky and Heifetz In Carnegie Hall Concert

Boston Symphony Orchestra and Soloist Heard in Program of Consummate Artistry

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra came to Carnegie Hall last night for their first local Pension Fund concert and bestowed upon an excited capacity audience performances of consummate artistic accomplishment. The evening will long be remembered as one of unremitting glories, for, quite literally, there was scarcely a flaw from the first note to the last.

Mendelssohn and Tchaikovsky made up the program. The German master was represented by the A major "Italian" Symphony and the Violin Concerto, with Jascha Heifetz as interpreter; the Russian by his Fourth Symphony. Mendelssohn has rarely been served so well. The glowing, youthfully spirited romanticism of the Symphony was set forth in a fashion unique to the Boston strings and woodwinds.

Their tone sang with an airy freedom and lightness, and was as fluent and transparent as running waters. The first movement and the final presto were alive with a young-blooded exhuberance of limitless energy that never did violence to the aristocratic style and proportions of the work. The Symphony swept along with a spontaneity that belied the labor that such perfection must have exacted.

Dr. Koussevitzky set dazzling standards in the Mendelssohn Symphony. They were superbly maintained in the Concerto. For Mr. Heifetz was in exceptionally fine form. His tone never sounded richer, his phrasing more subtle and meaningful; the flawlessness of his technique needs no recounting. It was a performance that washed the memory clean of countless mediocre readings, and the work seemed bright with a pristine beauty. The first movement had greater virility and boldness than is usually associated with Mendelssohn; the andante was sheer poetry; the finale (in which for once the woodwinds were as nimble and happy as the solo violin) attained an almost Shakespearean fancy. Mr. Heifetz was accorded an ovation, which he shared with Dr. Koussevitzky and the members of the orchestra.

GAMA GILBERT.

NEW YORK, N. Y.
NEW YORK JOURNAL

FEB 11 1937

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Music in Review

By Henriette Weber

One of the most distinguished audiences that have ever gathered in Carnegie Hall last evening attended the Boston Symphony Orchestra concert for the benefit of the orchestra's pension fund. The Bostonians have been coming to New York regularly for 51 years, but this is the first time that they have asked Manhattan to assist in the worthy cause which is such an integral part of the organization of every major orchestra. The concert is estimated to have netted nearly $9.000.

What makes a company of symphony players great as an ensemble is to have as little change in the personnel as possible, so it transpires that men stay with their orchestra (as is the case with our Philharmonic, too) for 25 to 50 years of active service. Having given all of their best years to their orchestra, they should be insured some financial ease when they no longer play.

Mr. Koussevitzky, conducting, so it seemed, with even more fervor and emotion than usual, presented a program of well-loved and familiar music. He commenced with Mendelssohn's "Italian" Symphony which led naturally into the Mendelssohn Violin Concerto, played superbly by Jascha Heifetz as soloist. The accompaniment was a model of what an orchestral background should be like, and together Heifetz and Koussevitzky wove a spell of superlative performance rarely equalled.

* * *

Emotional Appeal

The second half of the concert was given to Tschaikowsky's Fourth Symphony—music which never fails in its deep emotional appeal. Its fateful message at the beginning was set forth gloriously. The supreme melancholy of the slow part was eloquent with meaning. The delicious pizzicato of the scherzo was done with the eerie softness that Mr. Koussevitzky accentuates a little more than any other conductor. And the concluding movement—"if you find no happiness, look at others," as the composer himself expressed it—was the climax.

This symphony has its human interest recently revived by the book, "Beloved Friend," in which the strange friendship of Tschaikowsky and Nadeshda von Meck is fully described. He called this "our symphony," and ascribed its "story" to the inspiration and help derived from his friend, whom he never saw, but merely corresponded with for many years. He began the work when about to marry a woman whom he did not love, but who had proposed to him. A short and stormy honeymoon interrupted the creation of the symphony, which was not completed until Tschaikowsky had left his bride "forever" after 13 days of married unhappiness.

* * *

Two young pianists, Hannah Klein and Pauline Gilbert, both graduates of Juilliard, gave their first public concert last night at Town Hall. They have been playing together for four years, chiefly on the radio, so they have achieved a certain confidence and a mutual knowledge of each other that stood them in good stead in last night's program.

They have both been diligent students of theory also, which places their piano playing on a secure basis of musical understanding. Thus their concert offered their own two-piano arrangement of six out of the nine numbers listed which was a feature of novel interest. They play exceedingly well, with a freedom and assurance that shows them to have a real flair for public performance. Their audience was not slow in showing them how well they were liked.

* * *

Tonight Carlos Chavez makes his bow as guest conductor of the Philharmonic for two weeks. The orchestra will therefore find itself in new hands, after the calculating modernism of Stravinsky, or Enesco, the dreamer, who dwells on the Olympian heights. The Mexican conductor is still in his thirties, dynamic, progressive and typical of the musical thought of today.

His opening programs will feature two of his own works consisting of his Symphony based on Sophocles' "Antigone" and his ballet, "H. P.," that stands for horsepower, which Chavez holds is a symbol of the dynamic energy that characterizes our era. "H.P." shows the correlation of the northern regions with the tropics. The tropics produce things in their primitive state. The north has the machinery with which to manufacture from these products. The two regions need each other.

BROOKLYN, N. Y.
EAGLE

FEB 11 1937

Music of the Day

By B. H. HAGGIN

Koussevitzky Leads Boston Symphony in Benefit Concert—Duo Pianists Make New York Debut

The Boston Symphony Orchestra under the direction of Serge Koussevitzky was heard in a special concert at Carnegie Hall last night for the benefit of its pension fund. The program consisted of Mendelssohn's Italian Symphony, his Violin Concerto, in which Jascha Heifetz was the soloist, and Tchaikocsky's Fourth Symphony.

Mr. Koussevitzky's performance of Mendelssohn's exquisite symphony with his orchestra is one of the miracles of present-day orchestral performance. Its swiftness, its radiance, it buoyancy and lightness even in moments of greatest sonority, its delicate orchestral colors—the feathery but marvelously sensitized and alive tone of the strings in certain quiet passages, the light-as-air playing of the woodwinds, the repeated flutter of the woodwinds near the end of the first part of the third movement, the magical sound of the horns in the beginning of the second part of this movement — all these are things which one has to keep re-hearing if one is to believe they are possible. Only part of the testimony of last night's performance reached my ears in the place where I was seated; but enough did for me to know that the rest was being heard in other parts of the hall.

The performance of Tchaikovsky's Fourth is another fine achievement, largely because of a straightforwardness unusual in performances of Tchaikovsky. Precisely because of this general straightforwardness the few instances of over-emphasis or wilfullness stand out. One notices, for example that Tchaikovsky directs that a passage in the first movement bgein in the same tempo as the preceding passage and then gradually accelerate, but that Mr. Koussevitzky takes the passage faster from the beginning, depriving it of the effect which Tchaikovsky intended. And one wonders why Mr. Koussevitzky is wilful just at that point, when he is not at so many others.

Mr. Koussevitzky took the introductory measures of the first movement of the concerto at a pace which Mr. Heifetz quickened at his entrance; and this lack of complete unanimity could be felt throughout the movement. There was an improvement in this respect in the remaining movements; and the finale in particular was a brilliant joint display of the virtuosity of soloist and orchestra.

The audience was large and appreciative.

contrast, and a sense of the larger musical contours. Still lacking, but no doubt an imminent acquisition for the young artists, are the ability to present more finely shaded degrees of emotional intensity as well as of dynamics, and the equally important ability to give tones mellowness in addition to loudness. The Schumann Variations, an especially interesting item on the program, fell short of its possibilities because of apparently inadequate preparation on the part of the assistants. A competent performance of the Nordoff composition failed to life this music, either, out of the category "interesting."

The audience was large and appreciative. A noval arrangement of the two pianos — both faced the same direction and were parallell with sounding boards up—and the appropriate similarity in the black dresses of the pianists, imparted visual as aural musical grace to the occasion.

RALPH WINETT.

BOSTON ORCHESTRA AIDS PENSION FUND

N. Y. Times

Koussevitzky Leads Ensemble in Stirring Program at Carnegie Hall

Feb 11/37

HEIFETZ IS GUEST SOLOIST

He Plays Mendelssohn Violin Concerto — Fourth Symphony by Tchaikovsky Is Given

By OLIN DOWNES

An extremely brilliant concert in aid of its pension fund was given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, with Jascha Heifetz as assisting artist, last night in Carnegie Hall. This concert was not only for the benefit of the pension fund of the orchestra; it was also for the benefit of one Felix Mendelssohn and a great audience, numbers of which may have forgotten the aristocratic distinction and freshness of his art.

Tchaikovsky of the Fourth symphony also figured on this program, and the writer yields to none in his enthusiam for this exceptional composer. Mr. Koussevitzky is famous in interpretation of Tchaikovsky's works. But it may be an even more remarkable feat to play the Italian symphony as this orchestra has played it more than once under his guidance in this city, and it may be added that seldom in late decades has the old and familiar violin concerto had such a thrilling presentation as it was given by Mr. Heifetz. The net result of all this was to make us newly aware of Mendelssohn's genius, which, indeed, has been far underrated by this and by recent generations.

Truer Estimates of Mendelssohn

Nietzsche longed for an art that moved swiftly and on light feet. The joy of Mendelssohn's music, a characteristic which in an age prone to melodrama was deemed a reproach, is perhaps perceived now at a truer value by a strife-weary world. Or perhaps we simply have reached a degree of balance in our musical estimates that we did not have before. The wonderful simplicity and lyricism, the perfection and the felicity of this youthful music transport the listener, suddenly aware that he is in the presence of inspired and consummate art. When such perfection is attained, with Mendelssohn's sweet naturalness and gayety, it is breathtaking, and it is not necessary to support the composer against the Wagners, Mussorgskys, Verdis and Tchaikovskys to be aware of that fact, which last night's performances drove home.

A requisite, in attaining these results, is an orchestra of the very first rank, as well as a conductor who has the true comprehension of great music. The transparency of tone, precision of intonation and finish, which enabled the horns, for example, to play so precisely the sixteenths of the figure that introduces the adorable trio of the third movement enabled Mendelssohn himself to make his very best bow and give his most enchanting smile.

Then there was the exhilaration of the pace, and the complete and fortunate absence of the sentimentality which may be given the phrases of the two middle movements if the tempo is permitted to flag. Nothing of the sort was done; there was the acme of good taste in every measure. No wonder that there was crashing applause at the end.

The first two movements of the concerto were performed as Mendelssohn intended, without a break, and Mr. Heifetz played these two movements with a noble fire and warmth that equalled his mastery. For years there was talk of the cool perfection of his playing. Then a period when some of Mr. Heifetz's warmest admirers feared that he was inclined to make concessions to the gallery—to overplay and exaggerate now and again, in response to these comments, and at the expense of the fine proportions of his art.

Tone Has Every Color

If there was anything in such an apprehension, it certainly has been dispersed by two of Mr. Heifetz's performances of the present season. One was his playing of the Sibelius concerto with the Boston Symphony and another his performance of last night. He then gripped his audience with the first note and he held it in a spell until the closing measure of the andante. It was as if the last reservation which had interfered with complete freedom and spontaneity in his playing had vanished.

And yet, with this complete freedom and spontaneity, there was never slackness, affectation or anything not characterized by structural logic and manly power. The tone had every color and the little violin at climaxes matched the orchestra. The tempo of the first movement was the properly animated Mendelssohn allegro, but it was elastic and the singing of the second theme had a breadth and sensuousness that threw into greater contrast the prevailing mood of the movement—"molto passionato."

Only in the finale did Mr. Heifetz go the way of virtuoso flesh in the rapidity of his tempo. To whirl off this movement so rapidly that a generous stroke of the bow is nowhere possible, any more than an orchestral accompaniment that clicks exactly with the flying figures that emanate from the solo violin, is a temptation that very few who can achieve the swift tempo seem able to resist.

Mr. Koussevitzky's introductory chords promised something a little more substantial, but as soon as the soloist had begun the movement proper it was apparent that things were going to fly. And fly they did, with the audience going wild. For this the multitude had reason. They had heard, for two movements, at least, violin playing of the first order, the highest musicianship, the most communicative emotion. When the tone did not blaze, it richly glowed. Details concerning which there can readily be differences of sound opinion properly faded into the background in the face of the achievement. At first the audience contented itself with thunderous applause, then, when Mr. Heifetz brought Mr. Koussevitzky (whose accompaniment was not the least masterly feature of the interpretation) it broke into cheers.

Mendelssohn, also, had triumphed.

BROOKLYN, N. Y.
TIMES UNION

FEB 12 1937

Boston Band At Academy

Dr. Serge Koussevitizky, who was absent when the Boston Symphony Orchestra last was heard here, returned to the Academy of Music podium last night when the third in the series of five Brooklyn concerts was presented again under the auspices of the Brooklyn Institute.

Dr. Koussevitzky started his program with a work by an American composer, presenting the Suite in E Major for strings, by Arthur Foote, a contemporary of MacDowell.. It is a pleasing bit of froth and was played with the usual Koussevitzky charm.

The symphony was the No. 3 of Brahams and, after the intermission three Wagnerian excerpts were offered. the prelude to "Lohengrin," the "Waldweben" from "Siegfried" and the overture to "Tannhauser."

Treating Brahams somewhat more traditionally than Wagner, Dr. Kousssevitzky brought the program to a brilliant close with a Russianized reading of the passionate Tannhauser music. The "Lohengrin" episode lacked its accustomed facility and religious air but the "Siegfried" excerpt was read with keen understanding,

H. E. S.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 11 1937

Boston Players In Concert for Pension Fund

Orchestra Gives Concerto, Heifetz Soloist; Group To Be in Brooklyn Tonight

Two Pianists Are Heard

Hannah Klein and Pauline Gilbert Presented as Team

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, prefaced this week's regular subscription concerts at Carnegie Hall and the Brooklyn Academy of Music with a special concert last night in the former auditorium for the benefit of the orchestra's pension fund, which profited by the presence of a large audience with many standees. Dr. Koussevitzky began his program with Mendelssohn's "Italian" symphony, and closed it with the fourth symphony of Tchaikovsky. The soloist of the evening was Jascha Heifetz, playing Mendelssohn's violin concerto.

Mr. Heifetz was in excellent form, and the orchestra gave a remarkably well proportioned accompaniment characterized by notable finesse of dynamic shading and the exceptional quality of tone which is one of the major features of the Bostonians' concerts. Both conductor and orchestra, as usual, were happy in their interpretation of Tchaikovsky's score. Like other organizations, the Boston Symphony gives an annual pension fund benefit concert in its own city, but this was the first time in the fifty years' history of its New York visits that it has given a special concert for this purpose here.

The usual dates of the regular evening Carnegie Hall and Brooklyn concerts have been transposed, Dr. Koussevitzky and his men playing at the Academy of Music tonight and in Carnegie Hall tomorrow. The afternoon subscription concert will, according to the usual practice, take place on Saturday.

Two young pianists, Hannah Klein and Pauline Gilbert, who have both studied at the Juilliard Graduate School with Mme. Olga Samaroff, gave their first New York concert as a two-piano team last night in Town Hall, beginning with Harold Bauer's transcription of a Bach prelude and fugue in C minor and Miss Klein's well-wrought transcription of Handel's fifth organ concerto. Miss Gilbert was also represented as a transcriber in Three Character Pieces by Mendelssohn; Bernard Greenhouse, Alan Shulman and Harry Shapiro were assisting artists in Schumann's andante and variations for two pianos, two cellos and horn.

Playing with instruments side by side, rather than in the more familiar back-to-back arrangement, and clad in sober and dignified black, the two musicians gave a very promising performance, keeping well together and giving the impression of the necessary unity of interpretative outlook, while each proved to be a well-equipped artist from the technical point of view.

Naturally, they had not yet reached the thorough degree of finish of performance which characterizes the long-experienced leaders in this field, such as the Robertsons, and in the Bach-Bauer work dynamic contrasts were sometimes cultivated at the expense of intermediate degrees of volume, but the net impression was one of an artistic and musicianly performance. Shorter pieces by Paul Nordoff, Arensky, Albeniz, Busoni and Stravinsky formed the final group of the set program.

Meanwhile, at the Metropolitan Opera House, "Caponsacchi" was having its second performance under the direction of its composer, Richard Hageman, with its three principals, Mario Chamlee in the title role; Helen Jepson as Pompilia and Lawrence Tibbett as Guido Franceschini, proving effective from a vocal and dramatic point of view and also doing well in regard to the intelligibility of Arthur Goodrich's text. John Gurney and Doris Doe, as Pompilia's parents, and Norman Cordon as the Pope were among the others in the populous cast. The opera was well received by a good-sized audience.

F. D. P.

Metropolitan Host
N. Y., N. Y.

FEB 13 1937

Music

February 13th, afternoon, Boston Symphony at Carnegie Hall, 57th and 7th Ave., Bartlett and Robertson, pianists at Town Hall, 123 W. 43rd St., "Manon" at the Metropolitan Opera House, 39th and Broadway; evening, Judith Sidorsky, pianist at Town Hall, "Faust" at the Metropolitan.

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NEW YORK, N. Y.
NEW YORK JOURNAL

FEB 1 1 1937

Music in Review

By Henriette Weber

One of the most distinguished audiences that have ever gathered in Carnegie Hall last evening attended the Boston Symphony Orchestra concert for the benefit of the orchestra's pension fund. The Bostonians have been coming to New York regularly for 51 years, but this is the first time that they have asked Manhattan to assist in the worthy cause which is such an integral part of the organization of every major orchestra. The concert is estimated to have netted nearly $9,000.

What makes a company of symphony players great as an ensemble is to have as little change in the personnel as possible, so it transpires that men stay with their orchestra (as is the case with our Philharmonic, too) for 25 to 50 years of active service. Having given all of their best years to their orchestra, they should be insured some financial ease when they no longer play.

Mr. Koussevitzky, conducting, so it seemed, with even more fervor and emotion than usual, presented a program of well-loved and familiar music. He commenced with Mendelssohn's "Italian" Symphony which led naturally into the Mendelssohn Violin Concerto, played superbly by Jascha Heifetz as soloist. The accompaniment was a model of what an orchestral background should be like, and together Heifetz and Koussevitzky wove a spell of superlative performance rarely equalled.

* * *

Emotional Appeal

The second half of the concert was given to Tschaikowsky's Fourth Symphony—music which never fails in its deep emotional appeal. Its fateful message at the beginning was set forth gloriously. The supreme melancholy of the slow part was eloquent with meaning. The delicious pizzicato of the scherzo was done with the eerie softness that Mr. Koussevitzky accentuates a little more than any other conductor. And the concluding movement—"if you find no happiness, look at others," as the composer himself expressed it—was the climax.

This symphony has its human interest recently revived by the book, "Beloved Friend," in which the strange friendship of Tschaikowsky and Nadeshda von Meck is fully described. He called this "our symphony," and ascribed its "story" to the inspiration and help derived from his friend, whom he never saw, but merely corresponded with for many years. He began the work when about to marry a woman whom he did not love, but who had proposed to him. A short and stormy honeymoon interrupted the creation of the symphony, which was not completed until Tschaikowsky had left his bride "forever" after 13 days of married unhappiness.

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Two young pianists, Hannah Klein and Pauline Gilbert, both graduates of Juilliard, gave their first public concert last night at Town Hall. They have been playing together for four years, chiefly on the radio, so they have achieved a certain confidence and a mutual knowledge of each other that stood them in good stead in last night's program.

They have both been diligent students of theory also, which places their piano playing on a secure basis of musical understanding. Thus their concert offered their own two-piano arrangement of six out of the nine numbers listed which was a feature of novel interest. They play exceedingly well, with a freedom and assurance that shows them to have a real flair for public performance. Their audience was not slow in showing them how well they were liked.

* * *

Tonight Carlos Chavez makes his bow as guest conductor of the Philharmonic for two weeks. The orchestra will therefore find itself in new hands, after the calculating modernism of Stravinsky, or Enesco, the dreamer, who dwells on the Olympian heights. The Mexican conductor is still in his thirties, dynamic, progressive and typical of the musical thought of today.

His opening programs will feature two of his own works consisting of his Symphony based on Sophocles' "Antigone" and his ballet, "H. P.," that stands for horsepower, which Chavez holds is a symbol of the dynamic energy that characterizes our era. "H.P." shows the correlation of the northern regions with the tropics. The tropics produce things in their primitive state. The north has the machinery with which to manufacture from these products. The two regions need each other.

BOSTON ORCHESTRA AIDS PENSION FUND

N. Y. Times

Koussevitzky Leads Ensemble in Stirring Program at Carnegie Hall

Feb. 11/37

HEIFETZ IS GUEST SOLOIST

He Plays Mendelssohn Violin Concerto — Fourth Symphony by Tchaikovsky Is Given

By OLIN DOWNES

An extremely brilliant concert in aid of its pension fund was given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, with Jascha Heifetz as assisting artist, last night in Carnegie Hall. This concert was not only for the benefit of the pension fund of the orchestra; it was also for the benefit of one Felix Mendelssohn and a great audience, numbers of which may have forgotten the aristocratic distinction and freshness of his art.

Tchaikovsky of the Fourth symphony also figured on this program, and the writer yields to none in his enthusiam for this exceptional composer. Mr. Koussevitzky is famous in interpretation of Tchaikovsky's works. But it may be an even more remarkable feat to play the Italian symphony as this orchestra has played it more than once under his guidance in this city, and it may be added that seldom in late decades has the old and familiar violin concerto had such a thrilling presentation as it was given by Mr. Heifetz. The net result of all this was to make us newly aware of Mendelssohn's genius, which, indeed, has been far underrated by this and by recent generations.

Truer Estimates of Mendelssohn

Nietzsche longed for an art that moved swiftly and on light feet. The joy of Mendelssohn's music, a characteristic which in an age prone to melodrama was deemed a reproach, is perhaps perceived now at a truer value by a strife-weary world. Or perhaps we simply have reached a degree of balance in our musical estimates that we did not have before. The wonderful simplicity and lyricism, the perfection and the felicity of this youthful music transport the listener, suddenly aware that he is in the presence of inspired and consummate art. When such perfection is attained, with Mendelssohn's sweet naturalness and gayety, it is breathtaking, and it is not necessary to support the composer against the Wagners, Mussorgskys, Verdis and Tchaikovskys to be aware of that fact, which last night's performances drove home.

A requisite, in attaining these results, is an orchestra of the very first rank, as well as a conductor who has the true comprehension of great music. The transparency of tone, precision of intonation and finish, which enabled the horns, for example, to play so precisely the sixteenths of the figure that introduces the adorable trio of the third movement enabled Mendelssohn himself to make his very best bow and give his most enchanting smile.

Then there was the exhilaration of the pace, and the complete and fortunate absence of the sentimentality which may be given the phrases of the two middle movements if the tempo is permitted to flag. Nothing of the sort was done; there was the acme of good taste in every measure. No wonder that there was crashing applause at the end.

The first two movements of the concerto were performed as Mendelssohn intended, without a break, and Mr. Heifetz played these two movements with a noble fire and warmth that equalled his mastery. For years there was talk of the cool perfection of his playing. Then a period when some of Mr. Heifetz's warmest admirers feared that he was inclined to make concessions to the gallery—to overplay and exaggerate now and again, in response to these comments, and at the expense of the fine proportions of his art.

Tone Has Every Color

If there was anything in such an apprehension, it certainly has been dispersed by two of Mr. Heifetz's performances of the present season. One was his playing of the Sibelius concerto with the Boston Symphony and another his performance of last night. He then gripped his audience with the first note and he held it in a spell until the closing measure of the andante. It was as if the last reservation which had interfered with complete freedom and spontaneity in his playing had vanished.

And yet, with this complete freedom and spontaneity, there was never slackness, affectation or anything not characterized by structural logic and manly power. The tone had every color and the little violin at climaxes matched the orchestra. The tempo of the first movement was the properly animated Mendelssohn allegro, but it was elastic and the singing of the second theme had a breadth and sensuousness that threw into greater contrast the prevailing mood of the movement—"molto passionato."

Only in the finale did Mr. Heifetz go the way of virtuoso flesh in the rapidity of his tempo. To whirl off this movement so rapidly that a generous stroke of the bow is nowhere possible, any more than an orchestral accompaniment that clicks exactly with the flying figures that emanate from the solo violin, is a temptation that very few who can achieve the swift tempo seem able to resist.

Mr. Koussevitzky's introductory chords promised something a little more substantial, but as soon as the soloist had begun the movement proper it was apparent that things were going to fly. And fly they did, with the audience going wild. For this the multitude had reason. They had heard, for two movements, at least, violin playing of the first order, the highest musicianship, the most communicative emotion. When the tone did not blaze, it richly glowed. Details concerning which there can readily be differences of sound opinion properly faded into the background in the face of the achievement. At first the audience contented itself with thunderous applause, then, when Mr. Heifetz brought Mr. Koussevitzky (whose accompaniment was not the least masterly feature of the interpretation) it broke into cheers.

Mendelssohn, also, had triumphed.

BROOKLYN, N. Y.
EAGLE

FEB 1 1 1937

Music of the Day

By B. H. HAGGIN

Koussevitzky Leads Boston Symphony in Benefit Concert—Duo Pianists Make New York Debut

The Boston Symphony Orchestra under the direction of Serge Koussevitzky was heard in a special concert at Carnegie Hall last night for the benefit of its pension fund. The program consisted of Mendelssohn's Italian Symphony, his Violin Concerto, in which Jascha Heifetz was the soloist, and Tchaikocsky's Fourth Symphony.

Mr. Koussevitzky's performance of Mendelssohn's exquisite symphony with his orchestra is one of the miracles of present-day orchestral performance. Its swiftness, its radiance, it buoyancy, and lightness even in moments of greatest sonority, its delicate orchestral colors—the feathery but marvelously sensitized and alive tone of the strings in certain quiet passages, the light-as-air playing of the woodwinds, the repeated flutter of the woodwinds near the end of the first part of the third movement, the magical sound of the horns in the beginning of the second part of this movement — all these are things which one has to keep re-hearing if one is to believe they are possible. Only part of the testimony of last night's performance reached my ears in the place where I was seated; but enough did for me to know that the rest was being heard in other parts of the hall.

The performance of Tchaikovsky's Fourth is another fine achievement, largely because of a straightforwardness unusual in performances of Tchaikovsky. Precisely because of this general straightforwardness the few instances of over-emphasis or wilfullness stand out. One notices, for example that Tchaikovsky directs that a passage in the first movement bgein in the same tempo as the preceding passage and then gradually accelerate, but that Mr. Koussevitzky takes the passage faster from the beginning, depriving it of the effect which Tchaikovsky intended. And one wonders why Mr. Koussevitzky is wilful just at that point, when he is not at so many others.

Mr. Koussevitzky took the introductory measures of the first movement of the concerto at a pace which Mr. Heifetz quickened at his entrance; and this lack of complete unanimity could be felt throughout the movement. There was an improvement in this respect in the remaining movements; and the finale in particular was a brilliant joint display of the virtuosity of soloist and orchestra.

The audience was large and appreciative.

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contrast, and a sense of the larger musical contours. Still lacking, but no doubt an imminent acquisition for the young artists, are the ability to present more finely shaded degrees of emotional intensity as well as of dynamics, and the equally important ability to give tones mellowness in addition to loudness. The Schumann Variations, an especially interesting item on the program, fell short of its possibilities because of apparently inadequate preparation on the part of the assistants. A competent performance of the Nordoff composition failed to life this music, either, out of the category "interesting."

The audience was large and appreciative. A noval arrangement of the two pianos — both faced the same direction and were parallell with sounding boards up—and the appropriate similarity in the black dresses of the pianists, imparted visual as aural musical grace to the occasion. RALPH WINETT.

BROOKLYN, N. Y.
TIMES UNION

FEB 12 1937

Boston Band At Academy

Dr. Serge Koussevitizky, who was absent when the Boston Symphony Orchestra last was heard here, returned to the Academy of Music podium last night when the third in the series of five Brooklyn concerts was presented again under the auspices of the Brooklyn Institute.

Dr. Koussevitzky started his program with a work by an American composer, presenting the Suite in E Major for strings, by Arthur Foote, a contemporary of MacDowell.. It is a pleasing bit of froth and was played with the usual Koussevitzky charm.

The symphony was the No. 3 of Brahams and, after the intermission three Wagnerian excerpts were offered, the prelude to "Lohengrin," the "Waldweben" from "Siegfried" and the overture to "Tannhauser."

Treating Brahams somewhat more traditionally than Wagner, Dr. Kousssevitzky brought the program to a brilliant close with a Russianized reading of the passionate Tannhauser music. The "Lohengrin" episode lacked its accustomed facility and religious air but the "Siegfried" excerpt was read with keen understanding, H. E. S.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 1 1 1937

Boston Players In Concert for Pension Fund

Orchestra Gives Concerto, Heifetz Soloist; Group To Be in Brooklyn Tonight

Two Pianists Are Heard

Hannah Klein and Pauline Gilbert Presented as Team

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, prefaced this week's regular subscription concerts at Carnegie Hall and the Brooklyn Academy of Music with a special concert last night in the former auditorium for the benefit of the orchestra's pension fund, which profited by the presence of a large audience with many standees. Dr. Koussevitzky began his program with Mendelssohn's "Italian" symphony, and closed it with the fourth symphony of Tchaikovsky. The soloist of the evening was Jascha Heifetz, playing Mendelssohn's violin concerto.

Mr. Heifetz was in excellent form, and the orchestra gave a remarkably well proportioned accompaniment characterized by notable finesse of dynamic shading and the exceptional quality of tone which is one of the major features of the Bostonians' concerts. Both conductor and orchestra, as usual, were happy in their interpretation of Tchaikovsky's score. Like other organizations, the Boston Symphony gives an annual pension fund benefit concert in its own city, but this was the first time in the fifty years' history of its New York visits that it has given a special concert for this purpose here.

The usual dates of the regular evening Carnegie Hall and Brooklyn concerts have been transposed, Dr. Koussevitzky and his men playing at the Academy of Music tonight and in Carnegie Hall tomorrow. The afternoon subscription concert will, according to the usual practice, take place on Saturday.

Two young pianists, Hannah Klein and Pauline Gilbert, who have both studied at the Juilliard Graduate School with Mme. Olga Samaroff, gave their first New York concert as a two-piano team last night in Town Hall, beginning with Harold Bauer's transcription of a Bach prelude and fugue in C minor and Miss Klein's well-wrought transcription of Handel's fifth organ concerto. Miss Gilbert was also represented as a transcriber in Three Character Pieces by Mendelssohn; Bernard Greenhouse, Alan Shulman and Harry Shapiro were assisting artists in Schumann's andante and variations for two pianos, two cellos and horn.

Playing with instruments side by side, rather than in the more familiar back-to-back arrangement, and clad in sober and dignified black, the two musicians gave a very promising performance, keeping well together and giving the impression of the necessary unity of interpretative outlook, while each proved to be a well-equipped artist from the technical point of view.

Naturally, they had not yet reached the thorough degree of finish of performance which characterizes the long-experienced leaders in this field, such as the Robertsons, and in the Bach-Bauer work dynamic contrasts were sometimes cultivated at the expense of intermediate degrees of volume, but the net impression was one of an artistic and musicianly performance. Shorter pieces by Paul Nordoff. Arensky, Albeniz, Busoni and Stravinsky formed the final group of the set program.

Meanwhile, at the Metropolitan Opera House, "Caponsacchi" was having its second performance under the direction of its composer, Richard Hageman, with its three principals, Mario Chamlee in the title role; Helen Jepson as Pompilia and Lawrence Tibbett as Guido Franceschini, proving effective from a vocal and dramatic point of view and also doing well in regard to the intelligibility of Arthur Goodrich's text. John Gurney and Doris Doe, as Pompilia's parents, and Norman Cordon as the Pope were among the others in the populous cast. The opera was well received by a good-sized audience.

F. D. P.

Metropolitan Host
N. Y., N. Y.

FEB 1 3 1937

Music

February 13th, afternoon, Boston Symphony at Carnegie Hall, 57th and 7th Ave., Bartlett and Robertson, pianists at Town Hall, 123 W. 43rd St., "Manon" at the Metropolitan Opera House, 39th and Broadway; evening, Judith Sidorsky, pianist at Town Hall, "Faust" at the Metropolitan.

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NEW YORK, N. Y.
SUN

FEB 1 1 1937

Heifetz Aids Boston Symphony

Violinist Plays Mendelssohn Concerto at Concert in Carnegie Hall.

By W. J. HENDERSON.

The Boston Symphony Orchestra came to town yesterday and in Carnegie Hall last evening, with the important assistance of Jascha Heifetz, gave a concert in aid of its pension fund. That part of the concert preceding the intermission was devoted to a composer who, once overrated, has of late been singularly underrated, to wit, Felix Mendelssohn. The compositions by which he was represented were the Italian symphony and, of course, with Mr. Heifetz as the soloist, the violin concerto.

New York has in recent years been so Brahms-minded that composers whose art is characterized by aristocratic elegance, idiom and meticulous finish of detail have suffered. But perhaps the divergent views of Mendelssohn, which have existed so long, contained exaggerations greater than those of our own immediate time. "Mendelssohn in his maturity," said the incomparable Philip Hale, "wrote his music as he looks in his picture, smiling and with a stickpin in his ruffled shirt." Donald Francie Tovey, sturdy Scotchman, declared, "In the violin concerto Mendelssohn's inspiration is high and vigorous." There you have both sides of the matter.

Mr. Heifetz leans toward the view of Prof. Tovey. His performance last evening had inspiration high and vigorous. It stirred audience and orchestra. There was a turmoil of applause on and off the stage and the violinist was recalled again and again. Finally he dragged a reluctant Koussevitsky with him to acknowledge the plaudits and then asked the orchestra to rise and accept its proper share of the praise. Which was entirely in accord with the temper of the assembly, for the concerto had been presented to it not as a solo with accompaniment but as an organized work for violin and orchestra.

There is room for belief that Mr. Heifetz has restudied the composition. He had not played it frequently in seasons just past, but this winter he has brought it actively into his repertory again and with its interpretation so enlivened by virility of style and by a remarkably fine adjustment of proportions that he has renewed the vitality of a work which fifty years ago was regarded as a first and almost final test of the capabilities of a violinist. Those who heard Mr. Heifetz play the concerto last night are not likely soon to forget the experience. It was a magnificent performance, and the word "magnificent" is used with explicit purpose.

The "cold" Mr. Heifetz gave to the first movement one of the most fiery performances ever heard in this town. The high and vigorous inspiration of Mendelssohn perceived by Prof. Tovey was proclaimed with the authority of a master, the tone of a lyric singer and the technical certainty of a supreme virtuoso. It was a moving exposition of the flashing lines of this often emasculated movement. The second movement Mr. Heifetz presented with unaffected simplicity, with all the wealth of his marvelous singing cantilena and with all the spotless purity of his unsullied style. The finale was exciting in the rush and glitter of its phrases and in the bold and gallant sweep of its outline. And nowhere in the performance was there an instant of departure from the dignity, the chastity of style which have always marked the art of Mr. Heifetz as a perfect exemplification of flawless taste. Today this violinist is greater than ever, and that is saying about all that can be said.

The Italian symphony, it has often been said with truth, is not especially Italian. Even the last movement, which bases itself on an Italian dance, remains reserved. But it is an admirably written work in the later classic model, to whose development Mendelssohn contributed a delicate but firmly cut formal architecture and an uncommon charm in elegant treatment of the orchestration. Mr. Koussevitzky and his musicians placed the symphony before the audience in a most engaging manner, with tempi brisk but not overdriven, and clarity patent to every hearer. The concert concluded with the fourth symphony of Tschaikowsky, which, after Mendelssohn, seemed to contain considerable musical hurly-burly.

NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 12 1937

Boston Players at the Academy

Third in a series of "five philharmonic concerts" at the Brooklyn Academy of Music, the concert last night by the Boston Symphony Orchestra, directed by Serge Koussevitzky, was another triumph of euphony. Seldom have this organization's strings had so much to do, or done it so well.

To begin with, there was Arthur Foote's E major suite for string orchestra, which the Bostonians played once before this season in Carnegie Hall. The writer liked this well-confected music even more on this occasion, and the strings sang out its soothing lyricism with what seemed even more perfectly molded phrasing.

Mr. Koussevitzky then led an exposition of Brahms's Third Symphony that missed no instrumental detail and gave clarity and precision to every phrase. The performance sounded well from the first note to the last, and in the end there was a massing of luscious tone colors such as this orchestra is noted for.

The strings were once more to the fore in the prelude to Wagner's "Lohengrin," in which Mr. Koussevitzky adopted a subtly graduated dynamic scale that caught every nuance, every fluctuation of mood. It was smooth and polished, almost to the point of cloying.

But what brought on a tempest of applause was the orchestra's infinite delicacy in treating the wealth of fascinating detail in the "Waldweben" from Wagner's "Siegfried," and, of course, the "Tannhaeuser" overture, concluding the concert, came in for a demonstration. L. B.

BROOKLYN, N. Y.
TIMES UNION

FEB 12 1937

Boston Symphony at Academy For Its 51st Season Concert

The midseason concert of the 51st season of the Boston Symphony Orchestra in Brooklyn was given at the Brooklyn Academy of Music last night with Dr. Serge Koussevitzky conducting. The series of five philharmonic concerts by the only major symphony orchestra appearing in Brooklyn, is presented under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward G. Blum is president of the Board of Trustees; the Philharmonic Society of Brooklyn of which R. Huntington Woodman is chairman, and the Brooklyn Committee. Adrian Van Sinderen is chairman of this committee and Mrs. Henry J. Davenport, acting chairman.

Hostesses at Dinner

Mrs. Frank Reynolds was the hostess in the committee box last night and her guests at a dinner party at her home, 44 Remsen St. and at the concert included: Mr. and Mrs. Clarence E. Corner, Mrs. and Mrs. John T. Sackett, Mr. and Mrs. George G. Reynolds, and Miss Mary Storrs Packard.

MONTCLAIR, N. J.
TIMES

EB 1 2 1937

Unity Director Granted Leave

Mrs. E. S. Wiers, Institute Head, Will Visit in California.

Mrs. Edgar Swan Wiers, who, as director of Unity Institute, has carried on the work of that organization with success through the depression years, has asked for a leave of absence and will leave Montclair next week for a two months' stay in California. While away she will be the guest of her brother, Samuel G. McClure, publisher and owner of the Santa Monica Evening Outlook. Mrs. Wiers will remain in California until April.

During the six years of Mrs. Wiers's directorship, Unity Institute has continued to bring to Montclair in the Unity Concert Course the best talent in the field of music, and in the Unity Travel Course, the best speakers in the field of exploration and travel. For the coming season 1937-38 the plans are completed for these courses.

In the Unity Concert Course the outstanding event will be the coming to Montclair of the Boston Symphony Orchestra. For seven successive seasons (1922-1929) the appearance of this great musical organization was a social event in Montclair and the patrons of the Unity Concert Course are now expressing their appreciation of the return of this great orchestra on Feb. 9, 1938.

COLUMBUS, O.
STATE JOURNAL

FEB 1 2 1937

Yale Savant Is Due Here

The American pianist, Bruce Simonds, is to present a recital at 8:30 p. m. Friday, Feb. 19, in Erskine Hall at St. Mary's of the Springs College. Tickets are available to the public.

Born in Connecticut, he showed marked ability at the age of 7, received highest honors in music from Yale University and studied with Harold Bauer before going abroad for further study. He worked with Vincent d'Indy in Paris and with great success in both cities before his return to America.

For some years he has been connected with the Yale school of music. He was the first president of the American Matthay Association. He has appeared with the Boston Symphony Orchestra, the Philadelphia Orchestra, the National Orchestral Society of New York, the Cleveland, Minneapolis and New Haven Orchestras and has given recitals in most of the large eastern cities and many schools and colleges.

In 1934 he played the entire series of Beethoven piano sonatas at Yale University, eliciting highest praise from the public and the press.

The complete Simonds program follows:

Scarlatti............Three small sonatas
  G minor.
  C minor.
  F major.
Beethoven...Sonata in F minor, Op. 57
  (Appassionata.)
  Allegro assai.
  Andante con moto.
  Allegro ma non troppo.
d'Indy...........Aaron (Helvetia Valse)
Faure..................First Nocturne
Debussy.....................Minstrels
  Jardins sous la pluie.
Chopin.....Polonaise in F sharp major
  Impromptu in A flat major.
Scriabin.........................Poeme
Liapounov...................Lesghinka

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BROOKLYN, N. Y.
EAGLE

FEB 1 2 1937

Music of the Day

Chavez Begins Guest Engagement With the Philharmonic-Symphony — Boston Symphony at Academy

Boston Symphony

The Boston Symphony under the direction of Serge Koussevitzky gave its third concert of the Brooklyn season at the Academy of Music last night. The varied program comprised Foote's Suite for Strings in E, Op. 36; Brahms' Third Symphony, and by Wagner the "Lohengrin" Prelude, the "Waldweben" from "Siegfried" and the "Tannhaeuser" Overture.

The ability of Dr. Koussevitzky and his orchestra to accomplish miracles of fine delineation in phrasing and dynamics was again demonstrated last night, and there were also demonstrated two characteristics of this ability, one of which may be only temporary, and the other of which has appeared in all Dr. Koussevitzky's work. The characteristic which, it is hoped, is temporary, is the disappearance of fine delineation in climaxes, and the at other times apparent sacrifice of the climax to the fine delineation which the orchestra seems to find incompatible with the former. It happened many times in the Brahms Symphony; for example, that exquisite phrasing laid the ground for an overwhelming climax, which never materialized, even though both the composer's instructions and the ear of the listener demanded it. One aspect of this failure, the simple lack of force in forte passages, may be explained by the damping effect of the slip covers with which each chair in the orchestra was equipped. But this does not explain why, in its infrequent full-blooded bursts of sound, the orchestra should have lost the acuteness of its quieter moments. Perhaps the reason lies in Dr. Koussevitzky's conducting itself, which, during tranquil passages is the embodiment of sensitivity, but during climaxes becomes inexplicit through the extremity of his own emotion.

The second feature of Dr. Koussevitzky's delineation, which operated, as has been mentioned, only in the more tranquil passages, was a highly skillful and carefully rehearsed division of attention between whatever instruments happened to be playing at the same time. This may be iluustrated by the orchestra's method in one of its outstanding accomplishments, the Italian Symphony of Mendelssohn, not played last night, but furnishing a simple example of the technique under discussion. At the beginning of the second movement there is an exquisite passage scored for strings and divided flutes. For Dr. Koussevitzky the fact that both flutes and strings are playing at the same time is not enough; he carefully lifts the flutes above the strings whenever the latter's task warrants, and vice versa, thus producing a sort of antiphony between the choirs involved. The same careful treatment is accorded the most complex scoring and, applied to the intricate orchestration of the Brahms Symphony, yielded a sonority and clarity that few other orchestras have ever equaled.

The playing of the "Lohengrin" prelude again exploded the myth of the "ethereal" quality of Wagner's divided violins, which even under Dr. Koussevitzky sounded breathy and weak, as they could not help doing in the high register of the opening bars. And Mr. Burgin's scratchy open strings and inaccurate pitch did not help the situation. RALPH WINETT.

BROOKLYN, N. Y.
CITIZEN

FEB 12 1937

Society Notes

By LUCILE MINTZ

Third Boston Symphony Concert Preceded by Many Dinners; Mrs. Reynolds Is Hostess

A large and responsive audience attended the season's third concert of the Boston Symphony Orchestra, with Dr. Serge Koussevitsky conducting, last evening at the Brooklyn Academy of Music.

Among the many dinners which preceded the concert was that given by Mrs. Frank Reynolds at her home, No. 44 Remsen street. Later the party occupied the box of the sponsoring committee at the concert, in which Mrs. Reynolds was hostess. The group included: Mr. and Mrs. Clarence E. Corner, Mr. and Mrs. John T. Sackett, Mr. and Mrs. George G. Reynolds and Miss Mary Storrs

Mr. and Mrs. Edward C. Blum entertained their box guests at dinner at their home, No. 45 Plaza street, before the concert. Their guests were: Mr. and Mrs. William P. Earle, Jr., Mr. and Mrs. Charles Rogers and Mrs. William H. Good.

Rear Admiral Harris Laning, Commandant of the Brooklyn Navy Yard, and Mrs Laning, had as their dinner and box guests: Mr. and Mrs. Henry Marion Hall, Captain and Mrs. George Gelm, U. S. N., retired and Commander and Mrs. Earl P. Huff, M. C., U. S. N.

Mr. and Mrs. Hollis K. Thayer were hosts in the box of Mrs Maxwell Lester and Mrs. Frank .E. Simmons, who have gone to Florida. Their guests were: Mr. and Mrs. W. Watson Northrop, Mr. and Mrs. George Levess and Mrs. John H. Livingston, Mr. and Mrs. Thayer entertained the group at dinner at their home, No 3 Grace Court ally.

Mrs. Roy M. Hart, president of the Associate Alumnae of Adelphi Academy was the hostess in the Alumnae box. Her guests included Mr. and Mrs. Edward P. Holden, Jr., Miss Emma Jessie Odd, Mrs. Luther R. Dyott and Mr. Hart

Mrs. Dermod Ives of Garden City entertained in the box of Miss Anna A. Logan. Mrs. Joseph A. Bennett's box was occupied by the Misses Mary and Catherine Bennett. Another box was occupied by Mrs. Robert F. Ives and her guests.

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BROOKLYN, N. Y.
TIMES UNION
FEB 14 1937

Outside Listening In

BACH for breakfast. Beethoven for lunch and Stravinsky for dinner is the menu from which America will choose its musical victuals in another 20 years, believes Erno Rapee, diminutive, dynamic director of the Sunday night Carnegie Hall broadcasts.

Instead of heading for the symphonic bowwows, Americans are building a tradition for both musical appreciation and accomplishment which today is causing the best of the Europeans to look to their laurels, declares Rapee.

"The quality of musicianship in the United States has already reached such a degree that no other country can hope to equal us for quite a few years," argues Rapee, basing his judgments upon the recent development of symphonic orchestras in America and the influence of radio in the dissemination of musical literature.

"And while American orchestras have been improving, European standards have been steadily declining. This is not surmise but fact. In the 25 years I have been in this country I have had ample opportunity of watching the growth of this young musical prodigy—America. We are past the gurgling and toddling stage, by all tests, and are now on the eve of a great golden age of musical accomplishment, the like of which the world has never seen," said Rapee after a radio rehearsal yesterday.

Rapee considers modern music, in its multitudinous forms, "a necessary phase in the evolutionary process."

"Jazz," he says, "is the pleasant prattle of our musical childhood. It was a babble of strange and wonderful noise in the beginning, undecipherable and unpromising. There was really no rhyme or reason or melody to the early cooings of this precocious infant. Then, one day there came idea and finally melody. Today, we are witnessing the steady development of an orderly education and the child has actually acquired considerable personal charm and some poise." Much of our modern music is definitely charming, he says.

But more significantly, says Rapee, young America has now turned to the classics and not to jazz for creative inspiration.

"Two million youngsters are playing musical instruments. There are approximately 75,000 bands and orchestras in our schools and colleges. What is the musical fare that these young musicians finally will master and pass along to their younger brothers and sisters for serious thought? Not Berlin, but Beethoven and Bach. In the orchestras of our public schols are the musicians who are already filling the rosters of our symphonies.

"There are 41 fine symphony orchestras in the United States and a score of first-rate singing organizations. Half of these at least are native Americans, trained in the classical traditions nevertheless."

In Europe there are few school orchestras and bands, says Rapee, and meager financial rewards for those who take up music as a livelihood.

"Here in America it is possible for ambitious young musicians to earn a good living, in normal times, through music. All our symphonies pay living wages. In Europe there are really few opportunities for the most talented players and the wages are woefully inadequate.

"Born and educated in Hungary, a land of romantic musical traditions, I am, nevertheless, aware of this depressing fact. Music in Europe is sadly ailing, chiefly because Europeans must turn to other occupations to make their living. It is well enough to say that art will survive, even on an empty stomach—but not for long.

"There is nothing that equals the musicianship of our publicly supported symphonies. In the past few months it has been my privilege to stand as guest conductor before a dozen of our leading orchestras in various sections of the country. Take them in any order—Boston, Philadelphia, Cleveland, Chicago, Minneapolis, Detroit, New York, San Francisco, Los Angeles—all are superior musical units, soundly financed and capably directed."

Rapee credits radio with developing musical consciousness in America.

"With the exception of Paderewski, Rachmaninoff and Kreisler, every internationally famous instrumentalist and singer has appeared on the air. It is significant that Toscanini is coming back to us. Stravinsky's guest appearance tonight from Carnegie Hall is another milestone of achievement. It is evident that America is getting ready for a full course musical dinner."

THE MICROPHONE
BOSTON, MASS.
FEB 13 1937

A Listener Writes In Defense Of Mr. Taylor

THIS is the Letter Box of The MICROPHONE, in which readers are invited to express, briefly, their constructive criticism of raido. The name and address of the writer are required for publication. Address Letter Box, The MICROPHONE, No. 34 Court Square, Boston, Massachusetts.

ADELAIDE S. BLACKMER of R.F.D. 25, Plymouth, Massachusetts, writes:

"I have read in my last copy of The MICROPHONE, and also in a previous copy, very sharp criticism of Mr. DEEMS TAYLOR, and I write to ask you to allow me, a subscriber, space to present my more favorable views, if you will.

"For many years I attended the Boston Symphony concerts and there the intermission is frankly for relaxation—people chat with each other, visit friends in other parts of the hall, walk about the outer corridor—and the management sounds a warning gong that they may return to their seats in time for the second portion of the concert.

"I have never had the happiness of attending a New York Symphony in person but I feel safe in assuming that the same condition obtains there — and I wonder what use your correspondent made of this period when she attended the concerts in person.

"It is assumed that the radio audience cannot be left to its own devices (I understand in England they are) during this period and entertainment is provided—this is certainly generous.

"To this end Mr. TAYLOR has been selected and to my mind he is very satisfactory. He tells us what we need to know about the program, since we have no notes, and he fills in the time with matter suggested by the matter in hand.

"This seems to give great offense to your correspondent, Mrs. L. H. SMITH, and she refers to the talk as 'gossip, and worse.'

"Now gossip is defined in my new dictionary as 'malicious tattle.' She of course couldn't mean that, because it isn't true. Does she perhaps mean 'personalities?' Some people dislike them, more enjoy them — witness the famous books, MONTAIGNE, ROUSSEAU, PEPYS, BOSWELL and the splendid biographies we have had of late years, so eagerly received by the public — absorbing because of their intensely personal matter.

"A most charming book of this intimate character was the Little Chronicle of MADALENA BACH, which Mr. GILMAN recommended to his audience, telling the intimate details of their home life.

"I am perfectly certain that most people enjoy hearing all about the life and character of musicians and I am also certain that a 15 to 20 minute intermission is NOT the place for serious study of a composition.

"I would like to suggest what seems to me a happy method of study for one who takes music seriously—i. e., as a student. Procure from the bookseller, or library, a good book, like Mr. O'CONNELL'S work on the symphonies, read up on your favorite work about construction and instrumentation and then put the record on your phonograph. Do this until you get to know it."

BOSTON ORCHESTRA HEARD IN MOZART

Symphony in C Is Brilliantly Presented Under Baton of Serge Koussevitzky

MAHLER WORK IS OFFERED

Maria Ranzow and Paul Althouse Are Guest Singers Taking Part in Performance

By OLIN DOWNES

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, signalized the concert it gave last night in Carnegie Hall by a delectable performance of a delectable symphony of Mozart and by a very painstaking performance of essentially worthless and fatiguing music—that is to say, Mahler's "Lied von der Erde." It was in Mozart's work that there was occasion again to delight in the qualities of the band and in the masterly conducting of Dr. Koussevitzky.

Incidentally, the letter of Mozart quoted by Mr. Burke in the program book, a letter written in 1780, the year of the composition of the C major symphony played last night, is evidence that not all performances of works of the classic Viennese school were given with miniature orchestras. Mozart's letter speaks of "forty violins played—the wind instruments all doubled—ten violas, ten double-basses, eight violoncellos and six bassoons." A generously proportioned orchestra, with, one would say, far too heavy a wood-wind choir for the music heard last night! The charm of that music is its ineffable grace, gayety, perfection of workmanship, and a master's sense of beauty. Other composers of Mozart's time used most of formulas found in his early symphony. Genius translates these formulas into wonder.

Mahler's Music Ably Given

Then came the performance of Mahler's music, in which the orchestra was assisted by Paul Althouse, tenor, and Maria Ranzow, contralto. The instrumental performance, per se, was a very brilliant one. Dr. Koussevitzky conducted the music not only as if he believed in it but as if a major issue depended upon its expert presentation. Mr. Althouse contended successfully with Mahler's climaxes and took a difficult tenor part with much credit to his prowess. Miss Ranzow did not achieve so much. As regards technic and tone, she was a disappointment.

But it would be hard to conceive of any performance of this music, however finished or eloquent, which would make convincing its sterility, its essential conventionality and sodden pessimistic mood. There are pages in Mahler's works when the intensity of his feeling or the flare of his dramatic imagination carries him over his incapacity to create original music. The tragic circumstances associated with his "Lied von der Erde" are known. It is also tragic that the loss of a child could not have been fittingly expressed after the dictates of his heart by this great musician.

Entire Score Void of Ideas

But it was not to be. The best page of "Lied von der Erde" has a commonplace tuneful, a sentimental sadness and melancholy. There are dramatic outcries and there is a feverish brilliancy in the parts devoted to thoughts of youth, wine, revelry, the carelessness of nature. The expressive intention is clear; Mahler cannot realize it in terms of significant art. Through the entire score one listens in vain for one single idea which is original and distinguished. This is not said after one hearing of the score or anything but repeated effort to find in it something deserving reputation. "Das Lied von der Erde" has been played repeatedly in New York in the last thirteen years, but it has never won a place in the repertory and it never will.

For it is simply bad, dreary music. Conductors from Artur Bodanzky to Bruno Walter and now to Dr. Koussevitzky have tried to breathe life into the score, but there isn't a device yet created by science or art either that could do it. It is regrettable that the efforts of the superb Boston Symphony should be so largely devoted to this work on the occasion of the present visit of the band, since we can ill afford to devote the capacities of such an orchestra to superfluous undertakings.

Gustav Mahler Work Given by Boston Players

'Das Lied von der Erde' Is Presented by Koussevitzky and His Orchestra

Maria Ranzow Is Soloist

Also Paul Althouse; Mozart Symphony on Program

By Jerome D. Bohm

For the first time in something over three years, Gustav Mahler's "Lied von der Erde" was heard here in Carnegie Hall last night in a performance by the Boston Symphony Orchestra under the direction of Serge Koussevitzky with Maria Ranzow, contralto, and Paul Althouse, tenor, as soloists. It was preceded by Mozart's symphony in C major, No. 34 (K.338).

As one listened to Mr. Koussevitzky and his great orchestra traverse the pages of Mahler's poignantly moving score, the conviction grew that this was perhaps the most enduring music in its genre created by any composer since Wagner. This is especially true of the concluding movement, "Abschied," which, with its ineffably tender breathing of the word "Ewig" at the close, is unforgettably touching.

Again the impression was renewed that the school of polytonal composers stems directly from Mahler. Here, in "Das Lied von der Erde," one finds the origin of the procedure of juxtaposing horizontally conflicting melodies, regardless of the harmonic acerbities resulting. And here, too, the hearer will discover the sources of the newest type of instrumentation.

The interpretation by Mr. Koussevitzky and his players was often affecting and always satisfying tonally. One has heard certain portions of the work set forth with greater inwardness, but the silence of the audience before bursting into applause at the conclusion bespoke the integrity of the conception.

Mme. Ranzow, well remembered here for her delineation of some of the Wagnerian contralto parts at the Metropolitan Opera House several years ago, has not grown more expert in the projection of her voice, but she sang with sincerity and, in certain measures which did not lie too high for her, with convincing expressiveness. Mr. Althouse, too, when he was able to encompass his lines without effort, sang earnestly and understandingly.

NEW YORK, N. Y.
EVENING POST
FEB 13 1937

BOSTON ORCHESTRA GIVES "SONG OF THE EARTH"

Gustav Mahler's profoundly touching "symphony" entitled "The Song of the Earth," for tenor, contralto and orchestra, was presented with reverence and passion last night at Carnegie Hall by the Boston Symphony Orchestra under Serge Koussevitzky. The soloists were Paul Althouse and Maria Ranzow, whose voice has a quality peculiarly effective for her poetic role in this work.

Mozart's Symphony in C major, No. 34, also was performed. Perhaps on Monday there will be space to say more about this great concert. Just another Boston Orchestra concert, diligently prepared and superbly performed by the orchestra, with Mr. Koussevitzky's authoritative intelligence never relaxing for a moment, but still the fineness of the strings and the exactitude and coherence of the playing of Mozart remain sensational enough for comment. Also for substance and detail, Mahler's autumnal music deserves much more attention.

H. B.

Trans
Feb 13/37

Boston Quartet

In Jordan Hall, on the evening of Feb. 24, the Boston String Quartet will call upon Jesus Maria Sanroma as assisting pianist.

To be heard at their Feb. 24 concert are quartets by Haydn (C major) and Brahms (C minor) as well as the pianoforte quintet of Ernest Bloch.

This season the quartet's personnel remains as before. The first violinist and director is Harrison Keller, disciple of Leopold Auer. Paul Federovsky, second violinist, studied with Ottakar Sevcik. In pre-revolution days he was director of the Imperial Conservatory in Vladivostock. Georges Fourel, viola, was a member both of the Conservatoire and Lamoureux Orchestras, and of the Krettly Quartet. Alfred Zighera, 'cellist, was a member of the Paris orchestra conducted by Serge Koussevitzky before his conductorship of the Boston Symphony.

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NEW YORK, N. Y.
NEW YORK JOURNAL

FEB 1 3 1937

Mahler's 'A Song of Earth' Given by Boston Orchestra

By Henriette Weber

The Boston Orchestra, under Serge Koussevitzky, presented Mahler's "Lied von der Erde" (A Song of Earth) for the first time in this city yesterday evening and will repeat it at this afternoon's concert in Carnegie Hall. This stupendous work, written for orchestra and two solo voices, contralto and tenor, has not been done here since December, 1934, when Bruno Walter gave it with the Philharmonic. At both concerts Mozart's Symphony in C Major precedes it.

This Mahler composition is one of symphonic proportions, so balanced that at times the voice parts predominate, and again the singers must resort to what is practically declamatory narrative while the orchestra emphasizes the more lyrical aspects. The six poems which Mahler has selected for this musical setting are taken from a collection of Chinese poems of the 8th century, freely translated into German by Hans Bethge.

The poems emphasize one dominent theme—that of the mystery and futility of life. Thus Mahler expresses here in grand and poignant fashion his own philosophy of living. His peculiar nature prevented him from viewing this world "as a friendly dwelling place," and withdrawal from this uncongenial existence, ending on a note of tragic peace, is the essential thought behind the entire work.

It was given with wonderful insight by the brilliant conductor of the Boston Orchestra who knew how to reach inward and draw forth Mahler's very soul for our inspection by means of this revealing music. This interpretation was exactly that—a revelation. It told more of "the thing behind the thing" than any previous reading of Mahler's music has made clear. It was grand in the biggest sense, and infinitely sad.

Needless to say the orchestra played with superb understanding. The soloists were Paul Althouse, tenor of the Metropolitan, and Marie Ranzow, Australian contralto. Mr. Althouse, who has become one of our best interpreters of German music and who has grown immeasurably in artistic stature, as his recent "Tannhauser" at the opera showed, sang with impressive feeling the difficult assignment for the tenor voice. Quite in the spirit of it all was also the excellent singing of Miss Ranzow, although her voice lost its good quality in the upper range.

* * *

It was fine to hear the Roth Quartet once again, and a large audience at Town Hall thought so too. The novelty of their concert was a new Piano Quintet by Roy Harris, with Johanna Harris taking the piano part. The Quintet had its "first time" on this occasion.

Unfortunately this work could not be heard, but it was a joy to be present at the Roth Mastery of a Beethoven string quartet which opened their concert. They fairly dashed into the first movement, not with restlessness but with a persistent urge that became cumulative in its effect because it was so subtly controlled. Particularly notable, too, was the exquisite smoothness of the slow movement which made the finale doubly brilliant.

* * *

Since the Metropolitan is not putting on any Puccini operas, Mr. Salmaggi is making this a season to revive several of these favorite operas without waiting for his promised season in April. He therefore announces a matinee and night performance for Washington's birthday at the Hippodrome of "Butterfly" in the afternoon and "Cavalleria" and "Pagliacci" that evening. "La Boheme" will be put on Tuesday night, Feb. 23.

KOUSSEVITZY LEADS BOSTON SYMPHONY IN MAHLER SCORE

By WINTHROP SARGEANT.

Last night in Carnegie Hall, Serge Koussevitzky and the Boston Symphony Orchestra provided New York with its first hearing this season of a work by Gustav Mahler. The work was one of the most ingratiating of the great romantic master's compositions, "Das Lied von der Erde."

There may still exist in some quarters the feeling that Mahler was a composer of extremely abstruse and difficult scores. But the feeling has seldom extended to that "symphony for tenor and alto soli and orchestra," which he composed after Hans Bethge's translations of old Chinese poetry by Li-Tai-Po and others.

"Das Lied von der Erde," or "The Song of the Earth," represents the intimate rather than the heroic Mahler. It is a work of pastel shades and delicate moods. And yet its message is one of poignant emotion expressed in fantastic and imaginative terms. For those who have learned to appreciate its subtle mysticism, it remains a product unique in the whole repertoire of symphonic music. Without question it should be accorded its place among the most profound and beautiful musical works that have graced our country.

The performance accorded it by the Bostonians last night left several things to be desired. Neither Maria Ranzow, the contralto soloist, nor Paul Althouse, who sang the tenor part, were quite adequate to their tasks. Both sang out of tune on several occasions, and Mme. Ranzow, in particular, was afflicted with unevenness of production. Nor is "Das Lied von der Erde" the sort of music in which Mr. Koussevitzky shines to best advantage.

There was, nevertheless, a clear and polished account of the orchestral part of the score. And, if something of the sober abandon and romantic fantasy native to the work was lacking, there was at least a careful projection of the composer's delicate and subtly colored instrumental writing. The "Drinking Song of Earthly Woe" had an interpretation that was nervous and intense rather than leisurely in its flights of emotional feeling, and the "Lonely One in Autumn" was somewhat hurried and rigid. The most successful readings fell perhaps to the lighter movements, "Von der Jugend" and "Von der Schoenheit." The large audience showed its approval of the work in unmistakable terms.

As a prelude to the Mahler work, Mr. Koussevitzky had chosen a Mozart symphony, that in C Major, which bears the Koechel catalogue number 338. In this work the Boston orchestra played with its usual unbelievable transparency and Mr. Koussevitzky conducted with immaculate taste and discernment.

NEW YORK, N. Y.
EVENING POST

FEB 1 3 1937

The Music Box

SCRIBNER'S have sent us their catalogue of musical first editions and original manuscripts. The prize plum in the package is the original holograph manuscript of **Mozart's** "Haffner" Symphony (K.385), on sale for **$20,000.** Other tidbits are the first edition of **Bach's** "Musicalisches Opfer," published in Leipzig in the composer's own time, price $550; first edition (Breitkopf & Haertel, 1826) of the first six **Beethoven** symphonies (except No. 3, second edition), six volumes, $325; first edition of the **Beethoven** Ninth (Schott, 1826), $235; first edition (Bessel, 1875) of **Moussorgsky's** "Boris Godounoff," $325; a page of original **Mozart** manuscript, containing twenty-seven bars of the opening of an aria from "Serraglio," in piano and vocal score, $465. And just in time for the Met.'s "Ring" cycles, the first edition of the orchestral score of the complete **"Ring"** (Schott, 1873-76), formerly the property of Camille Saint-Saens, $950.

Added bargain: the electric organ offers more than 250,000,000 tonal combinations.... **Alexander Brailowsky** will give a series of six recitals next season at Town Hall, in which the entire 169 works of Chopin will be played. He has done it seven times since 1924, four in Paris alone. . . . Recently Mr. Brailowsky was forbidden to play Chopin in Italy, because of the composer's Polish birth.... Many in the audience that attended yesterday's "Meistersinger," given for the benefit of Smith College, remembered **Charles Kullman** (Walther) as a former professor of music at Smith.

Next Monday **Town Hall** opens its books for the season 1937-38, and judging from the requests already on file, the management foresees one of the busiest years in the Hall's history.... **Ezio Pinza** will figure in his third revival of the current season with the performance of "Norma" at the Met. next Saturday afternoon.... **Jeanne Behrend** having lately put behind her a Carnegie Hall piano recital, Husband Alexander Kelberine, not to be outdone, will give one of his own March 15.... And the University of Pennsylvania is making a Doctor of **Eugene Ormandy.**

Seen at the Opera: Helen Jepson, an eye-filling Giulietta in "Tales of Hoffmann," reaching the climax of a grand exit, only to be rudely halted while her numerous retinue worked frantically to release her gown from a chink in the steps.... In last week's **"Walkuere,"** across the flame-lit skies of the last act, the monstrous shadow of the backstage fan used in the scene.... And the "Walkuere" rocks, rendered intermittently transparent by the lighting. ... **Lauritz Melchior,** as the first-act Siegfried, throwing himself recklessly upon the couch and bouncing back in a hurry to remove the hunting horn that dug into his stomach.

* * *

SALAAMS

To **Serge Koussevitzky** and **Jascha Heifetz,** for their unforgettable playing of Mendelssohn;

To **Gregor Piatigorsky** and **Felix Salmond,** first-rate cellists both;

To the **Pasquier String Trio,** one of the best ensembles of the day.

NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 1 3 1937

Boston Symphony Attracts Good Audience.

Two numbers only made up the program of the Boston Symphony Orchestra last evening in Carnegie Hall, namely, the C major symphony (K. 338) of Mozart and Gustav Mahler's "Das Lied vonder Erde." Serge Koussevitzky, naturally, conducted, and Maria Ranzow, contralto, and Paul Althouse, tenor, sang the solo parts in the Mahler composition.

"Das Lied von der Erde," which, if memory serves, has not been given in Carnegie Hall since Bruno Walter's performance of it with the Philharmonic - Symphony Society some four years ago, is a work that suffers an undue neglect here. Its six sections contain many pages of poetic loveliness; music that is delicately scented and music that rises up in glorious tumult, following as it does the mercurial lines of Hans Bethge, upon which it is based.

As the piece presented last evening, it could not be said that all of its brimming beauty was captured completely. Some parts emerged with a soulfully penetrating communion among the elements involved. Others less so. The orchestra's share in the proceedings went usually well, only occasionally descending from a high plane of performance.

Mr. Althouse, in better voice than he has been of late, acquitted himself in the excellent manner of which he is capable. Mme. Ranzow had the strength of voice and sympathetic approach to project her lines with intelligence. But she often had difficulty with high tones.

With regard to the symphony, it need only be said that Mr. Koussevitzky again showed himself to be a master of nuance, of style and of tonal proportion. The musicians responded to his direction to the letter.

An audience of good size and great enthusiasm attended. R. C. B.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 1 3 1937

Gustav Mahler Work Given by Boston Players

'Das Lied von der Erde' Is Presented by Koussevitzky and His Orchestra

Maria Ranzow Is Soloist

Also Paul Althouse; Mozart Symphony on Program

By Jerome D. Bohm

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As one listened to Mr. Koussevitzky and his great orchestra traverse the pages of Mahler's poignantly moving score, the conviction grew that this was perhaps the most enduring music in its genre created by any composer since Wagner. This is especially true of the concluding movement, "Abschied," which, with its ineffably tender breathing of the word "Ewig" at the close, is unforgettably touching.

Again the impression was renewed that the school of polytonal composers stems directly from Mahler. Here, in "Das Lied von der Erde," one finds the origin of the procedure of juxtaposing horizontally conflicting melodies, regardless of the harmonic acerbities resulting. And here, too, the hearer will discover the sources of the newest type of instrumentation.

The interpretation by Mr. Koussevitzky and his players was often affecting and always satisfying tonally. One has heard certain portions of the work set forth with greater inwardness, but the silence of the audience before bursting into applause at the conclusion bespoke the integrity of the conception.

Mme. Ranzow, well remembered here for her delineation of some of the Wagnerian contralto parts at the Metropolitan Opera House several years ago, has not grown more expert in the projection of her voice, but she sang with sincerity and, in certain measures which did not lie too high for her, with convincing expressiveness. Mr. Althouse, too, when he was able to encompass his lines without effort, sang earnestly and understandingly.

NEW YORK, N. Y.
SUN

FEB 1 3 1937

Boston Symphony Plays Mahler Work

Owing to the prior claim of the Philharmonic on Carnegie Hall for Thursday evening the Boston Symphony Orchestra gave its February concert last night. The program consisted of Mozart's C major symphony (Koechel 338) and Gustave Mahler's symphony, with vocal solos entitled "Das Lied von der Erde." The singers were Paul Althouse, tenor, and Maria Ranzow, contralto. There was a large audience, which diminished slightly during the performance of the Mahler work.

This ambitious creation is brought forward from time to time to the satisfaction of that considerable number of music lovers who rank Mahler with the important composers of the nineteenth century. The work had its last previous presentation at a concert of the Philharmonic-Symphony Society on December 20, 1934, Bruno Walter conducting. The singers were Maria Olzschewska and Frederick Jaegel.

There was a devotional attitude last evening in the revelation of this, Mahler's last large utterance. Koussevitzky and the orchestra imparted to the music all that intelligent and sympathetic conducting and excellent playing could bring to it, and its best pages were published with complete disclosure of their beauty. But the prolixity of the composition and its extended periods of aridity could not be disguised. Miss Ranzow and Mr. Althouse gave themselves unreservedly, but the audience showed more pleasure after the lovely and admirably played Mozart symphony than at any interval in the solemn proclamations of Mahler.

The customary afternoon concert of the Bostonians today repeats the "Song of the Earth" and precedes it with a different symphony of Mozart.

NEW YORK TO BOSTON

For the first time in the fifty years it has visited New York, the Boston Symphony orchestra gave a special concert in Carnegie hall Wednesday night for its pension fund. In this "extremely brilliant concert" —the adjectives are those of Olin Downes of the Times—Jascha Heifetz joined with the orchestra in playing Mendelssohn's violin concerto. Their performance was received with cheers by the large audience, which included many standees. The concluding work was Tchaikovsky's fourth symphony, a fittingly emotional climax to what must have been a festive occasion.

The New York critics' opinion of Dr. Koussevitzky's band was never higher and its popularity with the public never larger than it is today. As a consequence, the management felt justified in inviting attendance at this benefit concert. The response was most friendly and generous. We in Boston have come to depend on New York for our annual brief season of opera. It is gratifying to believe that New York now regards the visits of our orchestra in the same spirit.

CONCERTS THIS WEEK

Symphony Hall

JASCHA HEIFETZ, the great violinist, at 3:30 today, accompanied by Emanuel Bay. The program:

Mozart: Allegro from Divertimento in D (transcribed by Heifetz); Beethoven: Sonata, Op 12, No. 3: Bach: Sonata in C major for violin alone; Wieniawski: Concerto in D minor; Transcriptions by Heifetz—Debussy: "L'Apres midi d'un Faune"; Bax: "Mediterranean"; Albeniz: "El Puerto"; Castelnuovo-Tedesco: "Sea Murmurs"; Halffter: "Danza de la Gitana."

BOSTON SYMPHONY ORCHESTRA, Dr Serge Koussevitzky conductor, at 2:30 Friday and 8:15 Saturday. Sixteenth program. The 100th anniversary of the death of the Russian poet, Alexander Pushkin, will be observed at these concerts by inclusion in the second half of the program of Russian music whose literary and imaginative basis came from the work of Pushkin. These pieces will be the instrumental suite from Rimsky-Korsakov's opera "The Fairy Tale of Tsar Saltan," the introduction and march from the same composer's last opera, "Le Coq d'Or"; Tatiana's "Letter Scene" from the opera "Eugen Oniegin" of Tchaikovsky, to be sung by Olga Averino, soprano. The program will begin with Beethoven's Fourth Symphony.

2/14/37

CHICAGO, ILL.
NEWS

FEB 13 1937

Recorded Music

Koussevitzky's Tschaikowsky

MUSICIANS are in the habit of according Serge Koussevitzky and the Boston Symphony a leading place as authoritative exponents of classical works, and the new recording of their performance of Tschaikowsky's fourth symphony, included in the Victor release for February, will explain at once why this is so. The line is pliant but immensely firm and direct; the delivery is admirably shaded but of intense voltage. The essence of what people recurrently long for in turning to the dramatic Russian drenches these nine surfaces, supplemented by a tenth, with a delightful performance of the waltz from Tchaikowsky's serenade for strings.

Jascha Heifetz finds his equal in his accompanist, Emanuel Bay, in a distinguished recording of the exquisite Faure sonata for violin and piano. Leopold Stokowski and the Philadelphia orchestra give a suitably virile performance of a Handel overture which Mr. Stokowski has "freely transcribed." George Copeland plays with delicate insight a sarabande and a minuet of Debussy, for piano.

Kirsten Flagstad's cool perfection in heroic song is further immortalized this month in two master songs of Grieg, "A Dream" and a version of "I Love You," which suggests that the honeymoon was years ago. The real vocal dynamite lies in Marian Anderson's singing of "Go Down Moses" and "My Soul's Been Anchored in the Lord."

Eugene Ormandy and the Minneapolis Symphony give a pell-mell performance of Zador's interestingly orchestrated Hungarian Caprice. The Villa Lobos "Choros No. 7" is skillfully performed by the striking Victor Brazilian orchestra, led by the composer; is this work an offshoot of jazz or an obscure descendant of "Sacre de du Printemps?" It is fascinating as either and lovers of either will snatch it from the counters.

Ten standard operatic arias, from Verdi to Wagner, have been assembled in an album as sung by Lehmann, Bori, Pons, Jepson, Melchior, Martinelli, Crooks, Tibbett and Thomas; a popular assortment.

Why has Victor issued an album of eleven Bach transcriptions? The arrangements are the work of Jeanne Behrend and Alexander Kelberine, who play them well. And the transcriptions themselves, while marked by an absence of ingenuity, are straightforward and faithful, and are useful for students. But the virtue of a transcription is that it brings close something otherwise inaccessible, and yet that is precisely the virtue of the phonograph itself, and unless the transcriptions are remarkable for expanding the resources of the instrument to which it is translated, the phonograph record ought surely bring the original.

Helen Jepson sings the aria and lullaby from Hageman's new "Caponsacchi," produced for the first time in America last Thursday at the Metropolitan. Arthur Fielder conducts the Boston Pops orchestra in Suppe's "Poet and Peasant" overture.

Herald Feb 14/37

THURSDAY—The 6th Cambridge concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, will be given in Sanders Theater at 8 P. M. The program has been arranged in commemoration of the centenary of the death of the Russian poet, Pushkin. Professor Sorokin will speak briefly at this concert. The program is as follows: Glinka's Overture to "Russlan and Ludmilla"; Tchaikovsky's Letter Scene from "Eugene Onegin"; Rimsky-Korsakov's Introduction and March from "Le Coq d'Or"; Tschaikovsky's Symphony No. 6 in B minor, "Pathetic." Olga Averino, soprano, will be the soloist.

FRIDAY—The 16th regular concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, will be given in Symphony hall at 2:30 P. M. Olga Averino will be the soloist, and the program will be somewhat similar to that on Thursday in Cambridge. Beethoven's Symphony No. 4 in B flat major will be played instead of the Pathetic Symphony, and Rimsky-Korsakov's suite from "The Fairy Tale of Tsar Saltan" will be substituted for Glinka's overture.

SATURDAY—Wallace Goodrich, head of the New England Conservatory, will lecture on Wagner's "Das Rheingold" and "Die Walkuere" in Jordan hall at 3 P. M. He will have the assistance of the conservatory orchestra . . . Repetition of Friday's symphony concert in Symphony hall at 8:15 P. M.

MONDAY, Feb. 22—The fifth concert in the Monday series by the Boston Symphony orchestra, Dr. Koussevitzky conducting, will be given in Symphony hall at 8:15 P. M. Harold Bauer, celebrated pianist, will be the soloist on this occasion. No program has been received.

TUESDAY, Feb. 23—

Trav Feb. 13/37

Pushkin Honored at Symphony

The hundredth anniversary of the death of Alexander Pushkin will be observed at the next pair of concerts by the Boston Symphony next Friday afternoon and Saturday evening. The Symphony concert in Sanders Theater, Cambridge, next Thursday evening will likewise be dedicated in part to Pushkin's memory, and the performance will be prefaced by remarks by Professor Sorokin of the University.

Serge Koussevitzky will include three numbers on the program for Friday and Saturday from operas inspired by Pushkin's poems. They will be the Suite from Rimsky-Korsakov's "Fairy Tale of Tsar Sultan," including the little intermezzo, "The Flight of the Bumble-Bee." There will also be excerpts from Rimsky-Korsakov's last opera, "The Golden Cock," based upon one of Pushkin's fairy tales in rhyme. The introduction to the opera, and the march from the final act will be played. Olga Averino, soprano, will appear with the orchestra in Tatiana's "Letter Scene" from Tchaikovsky's opera "Eugen Onegin," based upon Pushkin's romantic novel in verse. The program will be opened with a performance of Beethoven's Fourth Symphony.

At the Cambridge concert, the excerpts from the "Golden Cock," and the "Letter Scene" from "Eugen Onegin" with Mme. Averino as soloist, will also be included on the program, together with the Overture to Glinka's "Russlan and Ludmilla" (after Pushkin). Tchaikovsky's "Pathetic" Symphony will complete an all Russian program.

The fifth concert of the Monday evening series will be given in Symphony Hall on Feb. 22. Harold Bauer will be the soloist.

PUSHKIN HONORED AT SYMPHONY CONCERT

The 100th anniversary of the death of Alexander Pushkin has called general attention to the genius of the Russian poet and will be especially observed at the next pair of concerts by the Boston Symphony orchestra to be given in Symphony Hall next Friday afternoon and Saturday evening. The Symphony concert in Sanders Theater, Cambridge, next Thursday evening will likewise be dedicated in part to Pushkin's memory, and the performance will be prefaced by remarks by Prof. Sorokin of the University.

Serge Koussevitzky will include three numbers on the program for Friday and Saturday from operas which have been inspired by Pushkin's poems. They will be the Suite from Rimsky-Korsakov's "The Fairy Tale of Tsar Saltan," including the little intermezzo, "The Flight of the Bumble-Bee," in which the folk tale reaches its climax. There will also be excerpts from Rimsky-Korsakov's last opera, "The Golden Cock," which was likewise based upon one of Pushkin's fairy tales in rhyme. The introduction to the opera and the March from the final act will be played. Olga Averino, the noted soprano, will appear with the orchestra in Tatiana's "Letter Scene" from Tchaikovsky's opera, "Eugene Oniegin," based upon Pushkin's romantic novel in verse. The program will be opened with a performance of Beethoven's Fourth Symphony.

COLUMBUS, O.
CITIZEN

FEB 13 1937

Ormandy's Offeirngs

THE program which Eugene Ormandy has devised for the Philadelphia Orchestra in its Memorial Hall concert of Feb. 23 has been received. Its details follow:

Organ Prelude and Fugue, F minor:
Chorale—"Jesu, Joy of Man's Desiring" .... J. S. Bach
(Transcribed for orchestra by Lucien Cailliet.)
Symphony No. 3, E-flat ("Eroica") .... Beethoven
Pictures at an Exhibition .... Moussorgsky
(Transcribed for orchestra by Lucien Cailliet.)

* * *

THE Symphony itself, one of the most compelling of the indispensable Nine, needs no introduction. Its epic utterances, once heard, are rooted in the memory, where they bear fresh fruit at every fresh hearing.

The transcriptions which make up the rest of the program can do with prefatory paragraphs. Mr. Cailliet, the transcriber, is a clarinetist in the ranks of the Philadelphia Orchestra. Some of the arrangements from the works of Sebastian Bach which have become familiar in the performances of this orchestra, and in its records and broadcasts, are from his pen. Those promised on this program are comparatively new.

The organ prelude and fugue in F-minor dates from the late Wiemar period, when the composer was court organist and had few duties but to write and play music for that instrument. The prelude is simply and soundly built, the fugue a solemn one which has its cumulative excitements. The chorale, "Jesu, meiner Freuden Freude," is the final movement of the cantata "Herz und Mund und That." It is familiar to many in the piano version made by Myra Hess, but its original form for chorus, oboe and string orchestra is rarely to be heard.

Moussorgsky's suite of little pieces were originally for piano. A one-man show by the composer's painter-friend, Victor Hartmann, is in progress. An unmistakably Russian tune takes us into the gallery. We pause before one picture after another—children at play, hens and chickens, two querulous Jews in a Ghetto, an ox-cart groaning along a country road, the gates of Kiev—and the music describes them for us. A touch of the introductory promenade tune carries us from one painting to the next. The work was orchestrated by Maurice Ravel at the instance of Serge Koussevitzky; Mr. Cailliet says he has gone only to Moussorgsky's score for his new version.

The Philadelphians' concert is the second of the two concerts of the season sponsored by the Symphony Club of Central Ohio. Reservations may be made with Helen Alcorn, 34 Linwood-av, FAirfax 1535.

* * *

Three Spares

FOUR pianos go along when Sergei Rachmaninoff starts on one of his lengthy American tours. This does not mean that all four are sent to every city. They are kept in different sections of the country so that when the pianist has to make a long jump between cities, there will be no danger of his being without the right kind of a piano.

William Hupfer, a tuner, always travels with him. His duties are to check up on the piano before every concert. "It's mostly the weather that affects the pitch, but one of those heavy programs can do a lot of damage, too," he explains.

Between times, the piano tuner reads detective stories, goes to movies and sleeps. At every concert he sits in the wings. Mr. Hupfer tells an amusing story of how once while they were riding to the concert hall in Toronto, Rachmaninoff suddenly turned to him and xclaimd:

"God Save the King."

Not knowing just what to make of this solicitous exclamation, he kept still, but Rachmaninoff continued:

"Tell me how the tune goes. I had forgotten it must always be played here at the beginning of a concert, and I cannot remember how it goes."

Then Mr. Hupfer understood. The boss needed prompting on the tune "God Save the King." So while they were riding along, he whistled it. Mr. Rachmaninoff whistled it. They whistled it together. And by the time they reached the concert hall the pianist was prepared to play it.

Rachmaninoff plays at Memorial Hall Feb. 26 for the Civic Concerts. Tickets are at Heaton's.

* * *

Globe Feb 14/37

MUSIC AND MUSICIANS

Pushkin, Faure, and B. Zighera

Three quite different topics are here gathered under one headline for Sabbath morning rumination—the Russian poet, Pushkin; Gabriel Faure, one of France's most gracious and, locally, least known composers, and Mr Bernard Zighera, whose enterprise has given Boston concert-goers an unusual and a gratifying series of concerts by chamber orchestra this year.

Appropriate observation of musical anniversaries has been a praiseworthy aspect of Dr Serge Koussevitzky's regime as conductor of the Boston Symphony Orchestra. This present week he and the gentlemen of the orchestra will do honor to the memory not of a musician but of a poet whose work inspired many a tonal artist—Alexander Pushkin.

It is therefore to the point to set forth a brief outline of Pushkin's crowded if short life. He was born in Moscow June 6, 1799, of

we are indeed blessed; most of the great concert artists come our way periodically, and there is no dearth of lesser ones. But we are not treated from season to season with so many novel events as, for example, New York may boast. Concerts of music for chamber orchestra are rare in Boston.

For this reason the three subscription programs conducted by Bernard Zighera have been welcome, particularly so because they drew from old and new music, omitting neither Mozart nor Hindemith. Not all that was heard was rewarding, but the important fact remains that it was heard. And that is something to gladden the heart.

Mr Zighera is announced to be planning another series for next season. In this project he deserves the full support of concert-goers. This writer hopes devoutly to find all seats taken when Mr Zighera, a young man with decided latent gifts for conducting, again mounts the stand.

NEW YORK, N. Y.
TIMES

FEB 15 1937

BOSTON SYMPHONY TO RECEIVE ESTATE

Tanglewood Is Offered by Mrs. Gorham Brooks and Mrs. Mary Tappan for Berkshire Fete

ONCE HAWTHORNE'S HOME

Trustees of Festival to Confer Today With Directors of Orchestra on Gift

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Feb. 14.—Historic Tanglewood on the north shore of Mahkeenac Lake has been offered as a gift by its owners, Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Boston, to the Boston Symphony Orchestra for Summer headquarters and for development by the Berkshire Music Festival Corporation.

Trustees of the festival, including Miss Gertrude Robinson Smith, president, and Mrs. Carlos M. De Heredia, vice president, will have a conference with Boston Symphony directors in the Boston office of the president, Bentley Wirt Warren, tomorrow to consider the offer of Mrs. Brooks and also one made by the owners of the Daniel R. Hanna estate, who will give the orchestra several acres on the west shore of the lake. Mrs. Elizabeth C. T. Miller of Cleveland is a leading figure in the Hanna property ownership.

Under a five-year financing plan the festival trustees propose to raise $25,000 this season for construction of a permanent music shed, where concerts will be given in August. For two years the festival was held on the Hanna farm and last year at Holmwood, the Lenox estate of Mrs. Margaret Emerson.

Miss Tappan is the daughter of William Aspinwall Tappan, Boston banker and merchant, who in 1849 created the estates which now comprise 210 acres. The house, completed in 1865, and its ornate garden surrounded by a California privet and hemlock hedge, overlook the lake.

From 1851 to 1853 Nathaniel Hawthorne, author of "Tanglewood Tales," from which the place was named, lived in a little red cottage that was burned June 22, 1890.

The festival management has had an architect inspect the property, where thirty years ago gymkhana was introduced to Lenox by Sir Mortimer Durand, British Ambassador at Washington. On the estate are giant hemlocks, equaled in size only by the primeval forest at Highwood, the adjoining Bullard estate.

TULSA, OKLA.
WORLD

FEB 7 - 1937

NOTED VIOLINIST DIES

NEW YORK, Feb. 6 (AP)—Friends in New York today received a telegram announcing the death in Rome, Italy, of Pier Adolfo Tirindelli, noted Italian violinist and composer who was associated for many years with the Boston Symphony orchestra and the ~~Cincinnati~~ Conservatory of Music. Death occurred today and was due to a heart attack.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 15 1937

Boston Symphony Gets Offer of Brooks Estate

For Summer Headquarters and Berkshire Concerts

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Feb. 14.—Mrs. Gorham Brooks, of Brookline, Mass., has offered her 210-acre estate, Tanglewood, on the north shore of Mahkeenac Lake at Stockbridge, as a gift to the Boston Symphony Orchestra, to be used as its summer headquarters and for the Berkshire festival concerts. The festival corporation also has received an offer of a gift of several acres of the Daniel R. Hanna farm, on the west shore of the lake, of which Mrs. Elizabeth C. T. Miller, of Cleveland, is one of the owners.

The festival trustees, including Miss Gertrude Robinson Smith, president, and Mrs. Carlos M. de Heredia, vice-president, will meet with the orchestra directors tomorrow at the Boston office of the president, Mr. Bentley Wirt Warren, to decide which offer to accept and to make plans for the summer.

It is planned to have six concerts extending over ten days or two weeks in August. The festival organization will be asked to build a permanent music structure under a five-year plan of financing, with $25,000 to be raised this year. The festival was held for two years at the Hanna farm and last August at Mrs. Margaret Emerson's estate, Holmwood.

Mrs. Brooks is the former Miss Rosamond Sturgis Dixey. Her mother, now deceased, was Ellen Sturgis Tappan, and her aunt, Miss Mary Aspinwall Tappan, is now living at Brookline. Her father, William Aspinwall Tappan, Boston banker and merchant, acquired the Tanglewood land in 1849.

NEW YORK, N. Y.
SUN

FEB 15 1937

Boston Symphony Repeats Mahler Work

A repetition of Gustav Mahler's "Das Lied von der Erde" occupied the major portion of the concert given in Carnegie Hall Saturday afternoon by Serge Koussevitzky and the Boston Symphony Orchestra. The soloists were again Maria Ranzow, contralto, and Paul Althouse, tenor.

As preface to Mahler's ambitious score Mr. Koussevitzky presented the D major symphony of Mozart (Koechel No. 504), known as the "Prague," and also distinguished from others of this composer by its lack of a minuet. It is a work in which extraordinary high spirits and magnificent artistry are blended to a symphonic total exceeded by Mozart only in his last three creations in this form, which followed two years later. Particularly in the development section of the first movement and the manipulation of the musical materials of the finale, it carries the symphonic form forward in a great stride toward his ultimate achievements. Mr. Koussevitzky's performance was remarkably poised and forthright, the symmetry of the music beautifully presented The tonal resources of this superb band gave the listener a new conception of Mozart's skill as a colorist. There have been larger audiences at other concerts of this series.

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RETURN OF TOSCANINI

N.Y. Times Feb. 14/37

His Engagement for Series of Radio Concerts—Its National Importance

By OLIN DOWNES

THE sudden and dramatic announcement, recently made, of the engagement of Arturo Toscanini to conduct concerts by the orchestra of the National Broadcasting Company next season is significant of many things, but of none more than the potency of the radio as a factor in modern musical life.

It is not a long-established symphony orchestra which secures the services of one of the greatest conductors the world has known, but, after all other agencies had failed, a broadcasting company. This company places its immense financial and artistic resources at the conductor's disposition. It gives him carte blanche to take any measures necessary to achieve the best symphonic performances in his power. His interpretations, moreover, will be heard free of any advertising consideration, for the benefit of the great public of the air. This has been done in spite of the fact that the contract arranged by emissary and radiophone with Mr. Toscanini was one which permitted the sponsoring of the performances by advertising interests of the RCA or its subsidiary, the Victor Company. But the concerts directed by the Italian master will be given on a purely artistic basis.

* * *

Some music lovers have expressed apprehension of the effect that Toscanini's presence would have on the fortunes next season of the New York Philharmonic-Symphony, committed for the next three years to the leadership of the gifted Mr. Barbirolli. These apprehensions are hardly justified, nor should the motives behind Mr. Toscanini's engagement be misunderstood.

It will be remembered that the first offer made him was in the form of an invitation to tour America, after the end of the Philharmonic-Symphony Winter season, with that orchestra, and, also with that orchestra, to make Toscanini-Philharmonic-Symphony records. This was the same kind of an invitation as that which had been extended previously to Stokowski and the Philadelphia Orchestra, and accepted by them. The proposal did not strike Mr. Toscanini favorably. There may also have been contractual conditions which made its acceptance impossible by the Philharmonic-Symphony. But it was only after this invitation had been declined that another offer was made to Mr. Toscanini, which he promptly accepted.

There is no disposition on the part of Mr. Sarnoff, whose personal initiative was responsible for the Toscanini engagement, to institute competition or rivalry in the concert field with the performances of the Philharmonic-Symphony Orchestra. The Toscanini performances will not be given in a concert hall, but in the studios of the NBC. Care will be taken to arrange hours with special consideration for the Philharmonic-Symphony schedules. Competition "on the air" there will be—healthy and productive competition, which should redound to the benefit not only of radio audiences but of the great American orchestral institutions, through the interest in symphonic music which good radio performances tend to stimulate. Competition on the ground, so to speak, would be a different matter.

The nearest competitors to the Philharmonic-Symphony are not the broadcast concerts but those given in New York by the Boston and Philadelphia Orchestras. This competition has been going on for many years. Up to the present time the Philharmonic-Symphony has not lost ground because of it. What the future will bring depends partly upon John Barbirolli and the manner in which his interpretations compare, through the seasons, with those of the great visiting orchestras and certain distinguished leaders. But no one conductor, however distinguished, makes the fortunes of the Philharmonic-Symphony.

* * *

The Philharmonic-Symphony is the oldest organization of its kind in America. It has as one of its assets a long history of brilliant achievements and as another, which is perhaps of greater immediate importance, the artistic standards and traditions which long periods of training in symphonic performance have created. Results such as these are not gained in a day by any orchestra whatsoever. Individual talents have been welded together in common service. These men have acquired a knowledge and understanding of symphonic masterpieces which is of the highest value in performance.

The orchestra is not a single organization that has become secure and complacent in its position with the usages of years. It is the sum of two great orchestras, the New York Symphony and the Philharmonic, which were rivals for long before they decided to merge their resources and, with the backing of the very generous and idealistic citizens who had no other purpose than public service in their minds, to give New York the best symphonic music. That objective, often with substantial personal sacrifices, has been attained. The public would not be turned from offerings such as these by radio performances, however admirable, while in its own field the Philharmonic-Symphony has long since proved that it can hold its ground. It does not face rivalry, nor was rivalry intended in the Toscanini concerts.

A further element in the situation, as between radio concerts and performances given in a concert hall, is the fact that a transmitted performance never equals the effect of the one at which the hearer is personally present. The blessings of radio transmission, the pleasure and benefit resulting therefrom to people distant from the place where the music is actually sounded, are incalculable. But in bad weather "static" interferes with reception, and in the best of weather the best transmission does not equal the effect in the concert hall. The radio performance makes people eager to hear and see the real thing, and, if they have not the real thing, as for example a symphony orchestra or operatic organization, to create one. Thus radio is a "feeder" for performances such as those of the Philharmonic-Symphony or the Metropolitan Opera Association. Some concert managers say differently, but surely the increased public interest in good music and the public support of opera and symphony noted today are due in part to the constructive effects of broadcasting.

The more the quality of this broadcasting can be improved and the more the impeccable finish and the profound musicianship of such performances as Toscanini's can be established as a model of artistic rectitude, the better for music and the better for the national appreciation of the art. Thanks as well as congratulations are due those who have secured the services of Mr. Toscanini for the nation. He will institute, in the radio field, the ideals of musical performances to which he contributed so greatly in other places. The orchestra of a leading broadcasting company will be developed by a great master, which will be for the good of all concerned. The competition between broadcasting systems thus stimulated should have a beneficial and lasting effect upon ideals and standards of performance.

If, as a sort of by-product, these arrangements serve to remind the directorate of the Philharmonic-Symphony that it may not be the wisest course to engage for three seasons a young and relatively untried conductor and entrust the fortunes of the orchestra wholly to his guidance for that period, nothing will be lost by that. One thing is certain: the brilliant tactics which secured Mr. Toscanini exclusively for a series of radio concerts and for recordings of his performances put broadcast music on a different level from what it has known before, and compels the recognition, whether it is willing or not, of the potency of radio as a force in the nation's musical development.

NORTHAMPTON, MASS.
GAZETTE

FEB 11 1937

The Boston Symphony orchestra, under the direction of Serge Koussevitzky, will offer a full-hour concert from the Brooklyn Academy of Music, Brooklyn, N. Y., at 8.30 p. m. over WBZA. Koussevitzky has programmed Foote's Suite in E Major, Opus 63, for String Orchestra, to open the concert.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 14 1937

RECENT RECORDS

By JEROME D. BOHM

VICTOR has issued the fourth symphony of Tchaikovsky played by the Boston Symphony Orchestra under Serge Koussevitzky's direction. The intrinsic value of Tchaikovsky's music is still the subject of much discussion pro and con, although apart from such staunch admirers as his countryman Igor Stravinsky, he has fewer partisans among musicians than among laymen. Those who find pleasure in listening to the fourth symphony will therefore not be disturbed by the fact that Taneieff contemptuously dismissed it as "ballet music." Mr. Koussevitzky's interpretation is exemplary. It is free from those exaggerations of pacing and dynamics which mar the conceptions of so many conductors and yet is sufficiently elastic to give a veracious account of the music's content. From the mechanical aspect the records are excellent and the orchestra's tonal qualities remain unsurpassed.

The first sonata, for violin and piano, of Gabriel Faure in A major, Op. 13, has been recorded by Jascha Heifetz and Emanuel Bay. Considering the date of its composition, 1876, this sonata is a work of remarkable originality and those who find in its final movement moments which recall the Franck sonata may be surprised to learn that Faure penned his creation ten years before the Belgian master conceived his masterpiece. While not a composition of profound import, this sonata of Faure's is refreshingly melodious music, and this recorded version is in every way worth while.

The album of transcriptions for two pianos of various compositions of Bach by Alexander Kelberine and performed by the latter and Jeanne Behrend is not one of Victor's most compelling releases. Aside from the questionable musical value of these arrangements, which, excepting the prelude in E major from the third suite for unaccompanied violin, sound ineffectual on the discs, the performances leave much to be desired. Especially unsatisfactory are the interpretations of the choral preludes, "Herzlich thut mich verlangen," "Wer nur den lieben Gott lässt walten," "Ich ruf zu Dir, Herr," "Aus der Tiefe rufe ich," "Nun komm, der Heiden Heiland," the duet from Cantata No. 10, "Er denkt der Barmherzigkeit," the choral from Cantata No. 22, "Ertödt uns durch dein Güte." In all of these too great emphasis is laid on the melodic contours and the middle voices and basses are subjugated to such an extent that Bach's harmonies emerge divested of their poignancy.

Ten arias from "Carmen," "Barbiere di Siviglia," "Rigoletto," "Manon," "Louise," "Traviata," "Boheme" and "Aida" and two excerpts from "Walküre," sung by Lawrence Tibbett, Lily Pons, Richard Crooks, Helen Jepson, John Charles Thomas, Lucrezia Bori, Giovanni Martinelli, Lotte Lehmann and Lauritz Melchior, all of which had been previously available in recorded form either singly or, in the case of the Wagner disks, have been taken from the complete recording of the first act of "Walküre," may now be procured in an album labeled "Stars of the Metropolitan." Further comment is superfluous.

Kirsten Flagstad sings Grieg's "Ich liebe dich" and "Ein Traum" in inimitable fashion to accompaniments by Edwin McArthur. Leopold Stokowski makes an unnecessary attempt to bring Handel up to date by rescoring it for a modern orchestra. Ideas such as Handel's do not require tonal inflation but are sufficiently impressive to hold their own in the form originally given them. The Philadelphia Orchestra, of course, is always good to hear, and the record is, technically viewed, a fine one.

Helen Jepson sings the aria "This Very Vivid Morn" and the Lullaby from Hageman's "Caponsachhi" in capable fashion.

George Copeland plays two of Debussy's early piano pieces, the minuet from the "Suite Bergamasque," wrongly labeled as being from the "Petite Suite," and the Sarabande from "Pour le Piano" with his customary understanding of the French master's idiom, and there is an effective recording of Villa Lobos's attractive Chores No. 7 by the Victor Brazilian Orchestra under the composer's direction.

Monitor Feb. 15/37

Yesterday afternoon in Symphony Hall, Jascha Heifetz gave a concert of music for the violin in original versions and in transcriptions made by the artist. Emanuel Bay was the efficient pianoforte accompanist, and the program was as follows: Mozart, Allegro from a Divertimento in D major (transcription); Beethoven, Sonata No. 3 in E flat; Bach, Sonata in C major for violin alone; Wieniawski, Concerto in D minor, and the following in transcription: Debussy, "L'Après-midi d'un Faune"; Bax, "Mediterranean"; Albeniz, "El Puerto"; Castelnuovo-Tedesco, "Sea-murmurs," and Halffter, "Danza de la Gitana."

It was a wretched day for strings, which may have accounted in part for occasional lapse from the suavity of tone which we have come to associate with Mr. Heifetz. One may commend the artist for his attempt to present an unhackneyed list of items without entirely subscribing to his choice of works. The Mozart transcription was an attempt in the right direction and proved agreeable listening. The more modern composers were ably presented, but the effort involved was scarcely in proper ratio to the worth of the material as concert pieces. The concerto was played with the usual disarming ease which Mr. Heifetz displays in his presentation of this melodious war-horse, and in the Beethoven both Mr. Heifetz and his accompanst shared equally the honors of an excellent performance.

It was the Bach, however, which won our unrestrained admiration, for it was here that the violinist completely revealed his mastery of his instrument, technically. Mr. Heifetz gave warmth to its measures without becoming either self-conscious or sentimental, and the Fuga was the high point of his achievement for the afternoon. Seldom is it given any artist to play this grilling movement with the perfection of detail which emerged under the fingers of Mr. Heifetz. Fugal subjects and answers were introduced with amazing clarity, and the entire structural outline of the movement was discernible throughout the performance, yet in presenting it the violinist was careful to avoid the pedantic, with a resultant flexibility, which roused the audience to a point of literally stopping his performance of the sonata at the conclusion of the fugue. There was the usual supplementary concert which Heifetz enthusiasts always demand.

G. M. S.

NEW YORK MIRROR

FEB 14 1937

Music

By JULIAN SEAMAN

BOSTON SYMPHONY ORCHESTRA, Dr. Serge Koussevitzky conducting; Mme. Maria Ranzow, contralto; Mr. Paul Althouse, tenor, soloists; Carnegie Hall Friday evening, yesterday afternoon.

JOINT PROGRAM

Symphony No. 34 in C (Koechel 338); Symphony in D (Koechel No. 504), Mozart; "The Song of the Earth," for tenor, contralto and orchestra, Gustav Mahler.

Music of transcendant beauty, haunting and poignant, yet holding within its fragile strands all of that perfumed ritual of poetry which upheld the civilization of the ancient Chinese has come to us once more by way of the Boston orchestra.

This work was revived two years ago by Mr. Bruno Walter and the Philharmonic, with Mme. Maria Olszewska and Mr. Frederick Jagel, both of the Metropolitan then, as soloists.

One had every reason to praise the devoted and luminous reading of Dr. Koussevitzky and his orchestra. But alas! Mme. Ranzow, despite an authoritative style and undoubted sincerity, had not learned the art of agreeable tone since her brief advent here with the Metropolitan during the Rosenstock regime.

Both the Mozart symphonies enjoyed the utmost care and felicity in performance; also, the surpassing richness and sonority of the Boston strings.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 14 1937

Philharmonic in 4th Concert

Plays in Young People's Series at Carnegie Hall

The Philharmonic-Symphony Orchestra gave its fourth concert in its Young People's Series in Carnegie Hall yesterday morning under the direction of Ernest Schelling. The program consisted exclusively of Mediterranean music and subsumed the "Navarra" of Albeniz, an intermezzo by Granados, the Ritual Fire Dance from De Falla's "Amor Brujo," Fuleihan's Mediterranean suite, Blanchet's "Soir de Ramadan" and the march from Verdi's "Aida."

In the afternoon, on the same platform, the Boston Symphony Orchestra repeated the program of the preceding evening, comprising Mozart's symphony in C major (K. 338) and Mahler's "Lied von der Erde," with Maria Ranzow, contralto, and Paul Althouse, tenor, as soloists.

PHILADELPHIA, PA.
INQUIRER

FEB 14 1937

GIESE BASS VIOL RECITAL

Waldemar Giese will give a bass violin recital on Thursday evening in the New Century auditorium, 124 S. 12th st. Maurice B. Katz will be at the piano. Sascha Jacobinoff will be the assisting artist in Giovanni Bottesini's "Grand Duo Concerto" for Violin and Bass.

Mr. Giese will be heard in his own arrangements of Goedecke's Improvisation; an Air by Johann Mattheson, Serge Koussevitzky's "Chanson Triste," a Legende by an unknown composer, Guiseppe Marangoni's "Elegie" and Reinhold Gliere's Tarantella.

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ZIMBLER STRING GROUP YOU HEAR OVER WNAC

Globe — Feb. 14/37

Inaugurated Air Series in 1935; All Are Members of Boston Symphony

Left to Right—Manuel Zung, Alfred Krips and Hans Werner. Seated—Josef Zimbler.

Lovers of the sweet, soft rhythm of the waltz and the minuet are indeed fortunate to be able to enjoy the chamber music programs of the Zimbler String Quartet, an organization made up entirely of members of the Boston Symphony Orchestra, which are broadcast over WNAC and associated stations every Monday, Wednesday and Friday, from 1:45 to 2 p m.

The quartet is under the direction of Josef Zimbler, 'cellist of the group and son of that famed Bohemian conductor and composer, Sigmund Zimbler, who is sometimes called the "Sousa" of Czechoslovakia. Other members of the group, well known throughout New England music circles are Alfred Krips, 1st violinist and former member of the Berlin State Opera; Manuel Zung, 2d violinist, a graduate of the New England Conservatory of Music, and Hans Werner, viola, a student of the Vienna Conservatory.

Alfred Krips, a native of Germany, was born in Berlin and studied under the well-known Prof Willy Hess of the Royal Academy of Music in Berlin and then became first violinist of the famous Royal Opera Orchestra and continued in that position for 12 years. He has been a member of the Boston Symphony since 1934.

Manuel Zung was born in Russia and came to the United States when only 5 years old, where he studied with Prof Gruenberg at the New England Conservatory. Hans Werner, a Czech by birth, he received his musical education in Vienna, where he studied under Prof Grun, and was later engaged by Dr Muck to join the Boston Symphony. For two years he was absent from the orchestra, during which time he played chamber music programs with Jacobsen, Jacques Gordon and others.

Josef Zimbler, himself, was born in Pilsen, Czechoslovakia, and studied the violin at first under his father. Young Zimbler, however, soon showed preference for the 'cello and, after two years of study with a local teacher, was sent to the Conservatory at Prague, where he came under the tutelage of Prof Talich. He appeared in public at the age of 16 with various orchestral organizations, as well as in recital, and at one time appeared before the Austrian royalty.

After the Great War Mr Zimbler continued his studies in Berlin and in 1923 appeared in joint recital with the famous Italian violinist, Cesare Barison, at Trieste, Italy. After three years of concert work in Italy his desire to see America brought him to the United States in 1927, where he appeared in New York, Boston, and throughout New England with the greatest success. For three years he was solo violinist with the People's Symphony Orchestra and a few years later joined the 'cello section of the Boston Symphony Orchestra, during which time he organized the present string quartet. In December of 1935 the "Zimbler String Quartet" inaugurated the present series of programs over the Yankee Network.

Globe

MUSIC

[illegible]

SYMPHONY HALL

Jascha Heifetz

The audience gathered in Symphony Hall yesterday afternoon enjoyed one of those rewarding experiences of listening to an artist-virtuoso discourse music at his greatest. Just to write or speak the name of Jascha Heifetz immediately conjures a vision or a memory of the violinist whose technical accomplishments are absolute and whose gifts of interpretation tempt effusive description.

The Weather Man, so contrary these months past, evidently did his best to forestall large attendance, and in part he must have succeeded. Symphony Hall certainly ought to have been better filled than it was.

Although the flowing melody and the brilliant technical feats of the Wieniawski D minor Concerto aroused most applause, the high point of the recital was Mr Heifetz' magnificent performance of a Bach sonata for unaccompanied violin.

Perhaps there is no music quite so difficult as that of Bach for the solo instrument. No doubt the first consideration is the staggering virtuosity requisite in mere playing of all the notes. Yet the qualities of intellectual perception demanded are of even more importance, so far as an audience is concerned. Mr Heifetz brought out both in positively dazzling manner. It really seems ungrateful to suggest that his bowing of the chords in the fugue was a little too robust, and that his initial entrance in the last movement of the Concerto was not exactly on pitch. Here, however, the weather may again have intruded, for warm, humid air is proverbially bad for stringed instruments.

The program began with Mr Heifetz' transcription of a fast movement from a Mozart divertimento, and continued with the E-flat Sonata, Op 12, No. 3, by Beethoven. They both were superbly done. The Sonata further benefited by the admirable piano playing of Emanuel Bay, Mr Heifetz' accompanist.

The last group consisted entirely of reductions by Mr Heifetz of miscellaneous pieces: The "L'Apres-midi d'un Faune," by Debussy; the "Mediterranean" of Arnold Bax; Albeniz' "El Puerto"; "Sea-Murmurs," by the Italian Castelnuovo-Tedesco, and Halffter's "Danza de la Gitana."

C. W. D.

ST. LOUIS, MO.
POST DISPATCH
FEB 7 - 1937

Thursday, KWK will broadcast a concert at 7 p. m. by the symphony orchestra of WOR, Newark, N. J., and the Boston Symphony Orchestra will play Brahms Third Symphony at 7:30 p. m. on the WJZ network.

NEW YORK, N. Y.
TIMES
FEB 14 1937

BOSTONIANS OFFER MOZART SYMPHONY

D Major Performed at Carnegie Hall Under Direction of Serge Koussevitzky

MAHLER LIED REPEATED

As at Previous Hearing, Soloists Are Maria Ranzow and Paul Althouse

As at its concert of the previous night in the same surroundings, the Boston Symphony Orchestra's program performed at Carnegie Hall yesterday afternoon, under Serge Koussevitzky, comprised Mahler's "Lied von der Erde" prefaced by a Mozart symphony. This time, instead of the opus in C major of 1780, the Mozart offering was the far weightier and more important symphony in D major, known as the "Prague," which ranks with the three last symphonies of the master as the greatest of the genre composed during the eighteenth century.

The D major symphony was composed six years after the C major, and in the interim Mozart's art had grown vastly in expressive power and subjectivity. The genial, carefree nature of the earlier works largely disappeared, to be superseded by a new emotional tenseness and introspective quality, as the composer's pessimistic outlook on life increased. Besides this new element, the "Prague" symphony has many other characteristics of special interest. It is the most symmetrical in construction of any of Mozart's works of the kind, boasts no minuet and looks back to the "Marriage of Figaro" and forward to the later operatic masterpieces of the composer in much of its thematic material.

As the program notes explained, commenators have seen a resemblance between the first theme of the opening allegro and that of the overture to "Don Giovanni." What inexplicably seems to have escaped attention, however, is the fact that the third motive of the symphony's elaborate chief theme stems practically note for note from the famous melody Mozart borrowed from Clementi's sonata in B-flat and incorporated in the overture to "The Magic Flute." Nor does it seem to have been noticed that an oft repeated phrase in the second melody of the andante was a reminiscence of the "Non lo so far" phrase of Zerlina's "Vedrai carino" aria in "Don Giovanni," or that Beethoven undoubtedly had the second subject of the first allegro in mind when penning the finale of his piano sonata in D minor.

Mr. Koussevitzky's performance of this masterpiece was straightforward, filled with tonal glory and of the utmost technical finish. It was an interpretation which was anything but a "reading," in which the notes of the score spoke for themselves in a purely objective manner. It was amazing how much beauty the symphony was possible of summoning forth under this treatment. Naturally, the emphasis on the more tender and poignant implications of the music was lessened in this conception of the work, but the whole took on a Beethoven-like breadth, nobility and brilliance, instead, that gave it a new sort of significance.

After the symphony, Mahler's "Das Lied von der Erde" was repeated, with Maria Ranzow and Paul Althouse again as soloists. Since the performance of this was reviewed after its previous presentation the day before, further comment may be dispensed with here.

N. S.

NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 16 1937

ORCHESTRA GETS ESTATE.

By the United Press.

BOSTON, Feb. 16.—Tanglewood, beautiful 210-acre estate at Lenox and Stockbridge, where Nathaniel Hawthorne penned some of his classics, has been presented outright to the Boston Symphony Orchestra as a permanent site for the Berkshire symphonic festivals, it was announced today.

BROOKLYN, N. Y.
EAGLE
FEB 14 1937

Music on Records: Some Additional Comment on a Recent Recording of Tschaikowsky's Fourth

THE music reviewer seldom feels it necessary to correct opinions which he has expressed of a concert or operatic performance. These opinions may have been influenced by any one of a number of things, ranging from the reviewer's state of mind during the performance to the location of his seats in the auditorium and the behavior of his neighbors. But since he cannot hear a given performance twice he can never know (though he may sometimes suspect) how wrong he was in his judgment of it. The reviewer of records, on the other hand, can always hear again any recording of which he has reason to believe that his firstt impression was misleading.

I have today to confess that in the light of such a rehearing of the Koussevitzky recording of Tschaikowsky's F minor symphony my comments upon it last Sunday appear to me extreme and consequently unfair. Having played these discs not only for the second but for the third and fourth times, I am still of the opinion that this recording does not come up to the Koussevitzky recordings of Strauss' "Zarathustra," the Second Symphony of Sibelius and Schubert's "Unfinished." The defects which I noted in it are there: the too strong contrasts between loud passages, or passages heavily instrumentated, and soft passages, or passages lightly instrumentated; the effect of remoteness created by the distance of certain instruments (woodwinds and percussion) from the microphone; the persistent echo, which gives the performance the effect of one in a large and empty auditorium. But of these defects my comments on the recording gave an exaggerated account; the recording might have been better than it is, but it might also have been a great deal worse. I have compared it again with other recordings of the same work, and, if I still prefer the Stokowski version for its superior balance and transparency of tone, I am now quite willing to admit that the Koussevitzky higher-fidelity recording has greater brilliance and greater fidelity of tone. The choice, in other words, is between a recording (Stokowski) made before the new high fidelity recording process was in use, and representative of the best results obtainable at the time, and a recording employing the newer technique, but not representative of the best results obtainable with its aid, though still brilliant and impressive.

* * *

Incidentally, the Victor releases for March will include a suite of excerpts from Berlioz's "Damnation of Faust" played by Koussevitzky and the Bostonians. There is no reason why the Victor Company should not employ Koussevitzky to record such music, but there are other and better reasons for it to employ him in recording certain works of which, as yet, no recordings are available, which are in his repertory and that of his orchestra and of which his performances are extraordinarily fine—for example, Mahler's Ninth Symphony and the same composer's "Lied von der Erde." Mr. Charles O'Connell was not afraid, a year and more back, to sponsor a recording of Mahler's Second Symphony by Ormandy and the Minneapolis Orchestra; "Das Lied von der Erde" is incomparably the finer work of the two, and in addition the one major work of Mahler which seems to be exempted from popular disfavor. It should be recorded.

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N.Y. Times

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N. S.

ROANOKE, VA.
TIMES
FEB [illegible]

NOTED VIOLINIST DIES

NEW YORK, Feb. 6 (AP).—Friends in New York today received a telegram announcing the death in Rome of Pier Adolfo Tirindelli, noted Italian violinist and composer who was associated for many years with the Boston symphony orchestra and the Cincinnati Conservatory of Music. Death was due to a heart attack.

NEWS OF THE WORLD OF MUSIC

Post Feb. 14/37

Symphony Orchestra to Honor Pushkin

BY WARREN STOREY SMITH

HARDLY less than its obligation to Shakspere and Gothe is music's debt to the Russian Pushkin, the 100th anniversary of whose death is being observed this month. Practically the whole modern Russian school was inspired at one time or another, in one way or another, by Pushkin. The list of songs, tone-poems and operas based upon his poetry is almost incredibly long.

At the Symphony Concerts of this week Pushkin's memory will be triply honored: by a Suite from Rimsky-Korsakov's "The Fairy Tale of Tsar Saltan," which includes the popular "Flight of the Bumble-Bee," excerpts from that composer's "The Golden Cockerel," soon to be heard at the Opera House, and the Letter Scene from Tchaikovsky's "Eugene Oniegin," in which the singer will be Olga Averino. At Cambridge on Thursday the orchestra will also play the Overture to Glinka's "Russlan and Ludmillah." At the Boston concerts the non-Pushkin music will be Beethoven's Fourth Symphony; in Cambridge, Tchaikovsky's "Pathetic" Symphony.

* * * *

"After the great victory of romanticism there began that age of transition to which we ourselves belong—the period of what is called 'modern' music. This age of ours has two conspicuous features: it presents simultaneously the widest and most incompatible contrasts, and it is also hampered by too great an inheritance from the past. There never was an age when art was more isolated, more completely divorced from life, and yet never had music a wider sphere of influence, or apparently greater practical possibilities of reaching the innermost hearts of the people."

Thus Alfred Einstein in "A Short History of Music," published by Alfred A. Knopf, New York. Like Paul Bekker, whose "The Story of the Orchestra" was lately discussed in these columns, Mr. Einstein is both a German exile and an eminent musical scholar, and like Mr. Bekker he writes readably and informatively upon the development of music, avoiding both a dry text-book technicality and the words of one-syllable popular approach with which some authors would bring the cosmos into your front parlor.

This latest approach to the story of music links the progress of that art with the wider play of social, economic and intellectual forces. Thus viewed, music is found to have its roots in the life of the time—that is, until we arrive at the immediate present. Mr. Einstein's words quoted above are here depressingly true. Furthermore wisdom such as this characterizes his book as a whole. Again a volume which should be required reading for all who have a genuine interest in music.

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ESTATE OFFERED TO SYMPHONY

Summer Headquarters Would Be Provided on Lake In Stockbridge

[Special Dispatch to The Herald]

STOCKBRIDGE, Feb. 14—Historic Tanglewood on the north shore of Mahkeenac Lake has been offered by its owners, Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Boston to the Boston Symphony orchestra for summer headquarters and for development by the Berkshire Music Festival Corporation.

Trustees of the festival, including Miss Gertrude Robinson Smith, president, and Mrs. Carlos M. De-Heredia, vice-president, are to confer tomorrow with directors of the Symphony in the Boston office of the president, Bentley Wirt Warren, to consider the offer of Mrs. Brooks.

An offer by the owners of the Daniel R. Hanna estate who will give the orchestra several acres on the west shore of the lake, will also be considered.

Under a five-year financing plan the festival trustees propose to raise $25,000 this season for construction of a permanent music shed.

Herald Feb 15

HEIFETZ HEARD IN RECITAL

Violinist Arouses Enthusiasm in Symphony Hall

Post Feb. 15/37

BY WARREN STOREY SMITH

The recital by Jascha Heifetz at Symphony Hall yesterday afternoon was the fourth by an eminent violinist which Boston has heard this season. Already Messrs. Kreisler, Elman and Szigeti had preceded him, and soon Mr. Huberman is to come in a sonata recital with Artur Schnabel.

The audience which received Mr. Heifetz yesterday was not as large as either the performer or the performance deserved but to drag out a well-worn tag, it supplied in enthusiasm what it lacked in numbers. At the end of Mr. Heifetz' dazzling and impassioned version of Wieniawski's shopworn Concerto in D minor, a glorification of the obvious such as Mr. Elman lately made of a Concerto of Vieuxtemps, the audience stamped as well as clapped its approbation. There was even a suggestion of cheers.

It is not always the worthiest music that makes the most impression, or the most deserving performance. From a musical point of view the high spot of the afternoon was the playing, by both Mr. Heifetz and his accompanist, Emanuel Bay, of Beethoven's early Sonata in E-flat major, a delightful piece as unjustly neglected as are many of its companions. Why the Beethoven violin sonatas other than the "Kreutzer" are not oftener heard in public is one of the mysteries of the concert hall.

To be fair to the audience, if it did not receive this remarkable setting-forth of Beethoven with quite the warmth deserved, it accorded tumultuous applause to the stiffest number of the afternoon, Bach's C major Sonata for violin alone. Whether this applause, both at the end of the Fugue and at the end of the Finale, was intended as a tribute to the music or to the valor of the violinist may not be said. To make any of these unaccompanied sonatas sound as this one was made to sound yesterday is a tour dé force. Nor was the performance wanting on the side of musicianship.

Like Mr. Kreisler, Mr. Heifetz has now decided to augment the somewhat limited violin literature with transcriptions of his own. Those of yesterday were of an Allegro from a Divertimento of Mozart, with which the concert began, and five from Debussy, Bax, Albeniz, Castelnuovo-Tedesco and Halffter, with which it concluded. That from Debussy was of the Prelude to "The Afternoon of a Faun," and it must be admitted that even Mr. Heifetz and Mr. Bay could but faintly suggest the kaleidoscopic coloring of Debussy's orchestra. Somehow the piece seemed to be reduced, for the moment, to the dimensions of salon music.

[From Late Editions of Yesterday's Times.

A NEW SYMPHONY BY RUSSIAN HEARD

Work by Khrennikoff, Soviet Composer, Given by Ormandy and Philadelphians

Feb 18/37

A new symphony by Tikhon Khrennikoff, a Soviet composer not yet 24 years old, was revealed to New York by the Philadelphia Orchestra under Eugene Ormandy at Carnegie Hall last night. It shared the program with two other Russian works—Stravinsky's "Fire Bird" suite and Mussorgsky's "Pictures at an Exhibition," which had the benefit of a new orchestration by Lucien Cailliet, a member of the Philadelphia Orchestra.

Khrennikoff was 22 when he wrote this symphony. While he has a number of compositions in various forms to his credit, none has been published. The performance last night was from manuscript. Leopold Stokowski directed the work in Philadelphia last November, and billed it for presentation here several days later, but made a sudden change in his program.

The symphony is the creation of a composer of indubitable talent. Khrennikoff writes for orchestra with breath-taking assurance. He has a technical security that would be the envy of older and more experienced men. His effects are shrewdly planned and consummated. He makes sparing use of the full tonal panoply of the modern orchestra and as a result his climaxes have impact. There is little waste motion.

The ideas cannot, of course, be separated from their form of expression. Nevertheless, it seemed that the music was not always deeply felt nor that it stemmed from a profound personal urgency. Khrennikoff succeeds in establishing cogent moods and he does not draw them out. At a first hearing the logic of the second of the three movements appeared most satisfactorily sustained. There were pages in the third movement that had thrust and spirit and a sense of joyousness.

Under Mr. Ormandy's mettlesome direction, the symphony was made to sound. The flowing cantilena passages from strings had breadth and color, and the contrasting rhythms were realized with incisive clarity. Khrennikoff does not hesitate to employ bright or luscious tunes when it suits his purpose, and the orchestra made the most of them.

The audience was generous in its applause at the end of this first New York performance. Equally well received was the "first" of Mr. Cailliet's orchestration of Mussorgsky. Mr. Cailliet writes that "I have made my transcription directly from Mussorgsky's original piano pieces." It may be presumed that he means that Ravel's well-known orchestration of the same work was not quite as faithful to the original. Otherwise, why a new orchestral setting? Ravel's is a masterpiece of its kind. Mr. Cailliet's is forthright and sturdy. In one or two places it catches the rich, earthy savor of Mussorgsky better, perhaps, than Ravel. But it has not the finish and the sparkle of its forerunner.

H. T.

Lenox Land Given To Orchestra For Summer Concerts

Monitor Feb 16

The Boston Symphony Orchestra will begin next August a permanent series of summer concerts at Tanglewood, beautiful 210-acre estate in Lenox and Stockbridge, Mass., a former residence of Nathaniel Hawthorne.

The trustees of the orchestra announced today that they had accepted the estate as a gift from Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan of Brookline, and would make it the permanent location of the Berkshire musical festivals.

The first concerts on the estate where Hawthorne wrote "Tanglewood Tales" and laid the plot of the "House of the Seven Gables" will be early in August, with the entire orchestra under the direction of its conductor, Serge Koussevitsky.

Two week ends of three concerts each will be given, the trustees announced, thus doubling the length of last year's festival. Dates will be Aug. 5, 7, 8 and 12, 14, 15 (Thursdays, Saturdays and Sundays).

Bowl Planned

The estate, given to the orchestra by Mrs. Brooks and her aunt, is off West street in Lenox, looking across Stockbridge Bowl to Mt. Everett, second highest peak in Massachusetts. It contains a notable group of gardens, each surrounded by old, closely trimmed hemlock hedges.

An open air bowl to seat 5000 persons—attendance last summer—will be constructed this spring, it was announced. Work of raising funds already has been started by the Berkshire committee, headed by Miss Gertrude Robinson Smith of New York and Stockbridge.

The bowl will be a thing of natural beauty, it was said, and the gardens of the estate will provide an unusual open air foyer for use during intermissions.

Hawthorne Cottage Site

The site of Hawthorne's little red cottage, which was burned, June 22, 1900, is marked on the estate by a bronze tablet. Other estates near Tanglewood are owned by Mrs. William Norton Ballard, Mrs. Carlos M. deHeredia, a member of the Berkshire concerts executive committee; George Lee Higginson and Grenville L. Winthrop.

Mrs. Brooks, the donor, is the granddaughter of William Aspinwall Tappan, Boston merchant and banker, who in 1849 set up the estate where the concerts will be given.

The meeting at which the gift was accepted was held at the offices of Bentley W. Warren, president of the orchestra trustees, 30 State street, Boston. Members of the Berkshire Festival committee and trustees of the orchestra attended.

Advance reservations from 25 states, Canada and Europe already have been received for the 1937 festival, the trustees announced.

CANTON, O.
REPOSITORY
FEB 7 - 1937

FORMER SYMPHONY CONCERT HEAD DIES

By The Associated Press.

NEW YORK, Feb. 6.—Friends in New York today received a telegram announcing the death in Rome, Italy, of Pier Adolfo Trindelli, noted Italian violinist and composer who was associated for many years with the Boston symphony orchestra and the Cincinnati conservatory of music.

Signor Torindelli was born at Conegliano near Venice, May 5, 1858, and came to the United States about 1895 to become concert master for the Boston orchestra, for many years he headed the violin department of the Cincinnati conservatory. He returned to Italy about 15 years ago.

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World of Music

Trans. Feb. 17/37

If Love Ruled the World; A Fairy Story About a Boy and a Violin

By Redfern Mason

Of course, what is here told never happened; but what might have happened is sometimes more interesting than what has actually taken place.

Yehudi Menuhin slept in his little bed. He had not yet won fame; the world had not yet come to regard him as a wonder-child. But the wonder was in his soul, and over his bed was a picture of the child Samuel, the lad who heard the voice of God, calling to him in the night, and rose to do His bidding. And, just where his eyes would rest when he woke in the morning, was an etching of that greatest of all makers of the violin, old Antonio Stradivarius.

On a chair, near enough for him to reach out and seize it, lay his fiddle, not the wonderful Strad that was given him by a millionaire when the world was at his feet, but a good enough fiddle of commerce and one which, under his fingers, would tell him stories as wonderful as those of Grimm or Hans Christian Andersen.

Whether Yehudi had awakened or not I do not know; but I do know that the fiddle spoke to him.

"Yehudi," it whispered, "there is wonderful music inside me, and it wants to be heard. Won't you please set it free?"

The boy was not astonished. The instrument had often talked to him when reminded by his fingers and the bow. But this was the first time it had ever volunteered a remark for itself.

"What do you want to tell me?" asked the boy.

A whisper came from the strings. "I want you to play something for your own people, and for the Gentiles as well. They are all one, though most of them do not know it. Play that old tune in which the Ashkenazi chant the story of Ruth and Naomi. They inherit it from the days of Babylon, when they sat by the waters of the Euphrates and wept their long captivity. For centuries nobody could write it down; but they didn't need to; it lingered in the memory of the people. For it is so beautiful that they could not forget it."

"But how in the world do you come to know it?" demanded Yehudi. "You are quite a young fiddle, you know."

The violin emitted a low murmur that sounded like the murmur of forest trees.

"Yehudi, my friend," it replied; "I am as old as the world. So are you, for that matter, and sleeping within us are memories that go back to the dawn of creation. In moments when all is still and anxious thoughts are far away, these memories come back to us, if we only have the wit to pay attention to them. Listen to your soul, and it will tell you the song with which Adam wooed Eve, or the strains with which the Sirens tempted Odysseus."

"Is nothing lost then?" gasped the boy.

"Nothing. The mind is a tablet from which not even the lightest impression is ever erased. A palimpsest the Greeks would call it, for under one record is concealed another and, on the Day of Judgment, all of them will be deciphered, till the whole truth is manifest."

"And will Cortelli tell us just what he meant by 'La Folia?' "

"Corelli will tell you that the greatest thing a musician can do is to make beautiful song. Tartini will explain his 'Devil's Trill.' Shakespeare will tell you just how far Hamlet was mad, and Bacon will jeer at the pedants who say that Bacon wrote the plays."

"But your own past? Do you remember it?"

"Most of it. Sometimes there is a little mistiness, as if the curse of original sin had affected my fibers. At other times the past comes surging back, vision upon vision, and I see the past as if it were today."

"I'd like to be able to do that," mused the boy.

"You can do it through me," said the violin; "but you must listen with all the force of your being and your heart must be pure. Remember the words of Cesar Franck: 'Only the pure of heart can write good counterpoint.' That is why the Mass of Pope Marcellus seems a revelation of Paradise."

The boy demurred: "Wagner was hardly what you would call pure of heart; yet he wrote splendid counterpoint."

"He spent his time in sinning and repenting," answered the fiddle. "See how he plays sacred and profane love against one another in 'Tannhauser.' Set the sensual rapture of the Venusberg against Elizabeth's Prayer."

"And the second act of 'Tristan'?"

"We shall learn about that one of these days from the lips of Richard and the Wesendonck. Some of the most beautiful sacred pictures of the Renaissance were painted by unbelievers, you know."

"And how do you explain that?"

"Because they painted in the spirit of their childhood faith."

"But wouldn't their work have been more religious if they had never sinned?"

"Saint Augustine was a sinner in his youth, Yehudi; yet he is one of the doctors of the Catholic Church."

"I wonder if that is what made Luther cry 'Pecca fortiter." Siegfried did not know what fear was till he found love in Brunnhilde, and Brunnhilde had to learn love from a human being."

"Well, Yehudi," said the fiddle, "we have to evolve wisdom out of our own experience. Maybe you too, like Beethoven, will meet a 'deathless beloved one.' When you do, put her into your music."

"What will she be like I wonder," mused the boy.

"When you see her your heart will sing; and you needn't try to explain her. When there is no longer any mystery love is at an end."

"But love isn't everything, though it may be the greatest thing of all. What about this troubled world? Can't we musicians do something about it?"

"I was waiting for you to ask that. Music is the language of the heart; it is portrayal of moods and emotions. Don't you think it would be better if men were to put a little more of the heart into the business of government?"

"Governments seem only to be guided by the brain," cries Yehudi; "they are always motivated by selfish interest. Take little Ireland, for instance, wouldn't her people be happier today if England had ruled her from the heart, not the intellect? Look at our America today, employers and workers hating one another; yet they are brothers. Friend Fiddle, I am inclined to think that if artists ran the government, instead of politicians, it would be a better world."

"Amen," said the fiddle, "if artists had done their part in the social scheme the world might not be in such a sorry mess as it is today."

PHILADELPHIA, PA.
Evening Public Ledger

FEB 13 1937

Arthur Fiedler, well-known Boston conductor, leader of the Boston Symphony "Pops" Orchestra and Esplanade concerts, will appear as guest conductor of the Civic Symphony Orchestra in Irvine Auditorium, Thirty-fourth and Spruce Streets, tomorrow afternoon at 3:30, the concert being one in a series of regular Sunday afternoon events. Mr. Fiedler's program features the second symphony of Johannes Brahms.

Guy Marriner, associate director of the Franklin Institute in charge of music, will discuss Bach and Chopin tomorrow at his lecture-recital in the Institute, starting at 4 P. M.

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SYMPHONY ORCHESTRA ACCEPTS TANGLEWOOD ESTATE IN LENOX

B. Globe - Feb. 16/37

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NEW YORK TIMES

FEB 17 1937

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Picture like above - in B. Globe - Feb. 16/37 - [illegible]

BIRMINGHAM, ALA.
NEWS

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Herald - Editorial column Sat - Feb 13

NEW HAVEN, CONN.
JOURNAL-COURIER

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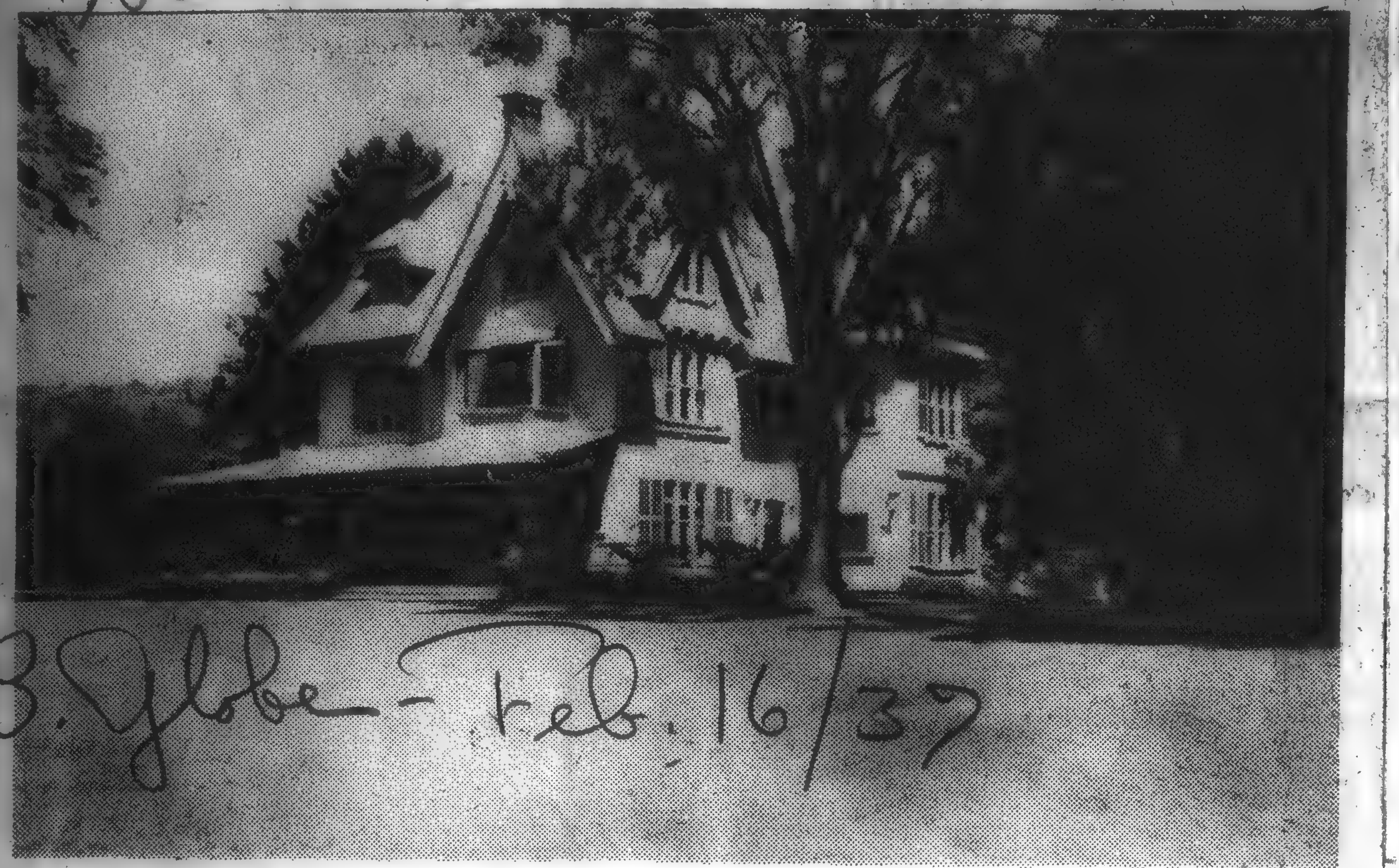

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PUSHKIN'S MEMORY HONORED

Post Feb. 20/37

Symphony Plays Pieces Based Upon His Poems

BY WARREN STOREY SMITH

The programme of this week's Symphony Concerts is curiously divided and contrasted, one half falling to Beethoven and the other to Russian opera. The immediate pretext for the latter was, of course, the now widely celebrated commemoration of the 100th anniversary of the death of the poet Pushkin, to whom nearly every Russian opera of consequence owes its existence.

BEAUTIFUL PLAYING

It was an afternoon, yesterday, of brilliant and beautiful playing, of what seemed for the moment an ideal presentation of each number on the programme. The beginning came with the performance of Beethoven's Overture to "Coriolanus," continued with that of his Fourth Symphony, of the Suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan," of the "Letter Scene" from Tchaikovsky's "Eugene Oniegin," and concluded with that of the Introduction and March from Rimsky's "Le Coq d'Or."

Lest this praise of the performance be construed as an unqualified endorsement of the music itself, let it be said that the Fourth Symphony, for all its Attic purity of style, is among the relatively lesser of the Nine, and that the stage-music of Rimsky-Korsakov inclines to the merely pictorial and picturesque, the showily empty.

Tatiana's Letter Song

With Tatiana's Letter Song came for the moment warmth and emotion, and this intimate and tender page was sung by Olga Averino and conducted by Dr. Koussevitzky so sympathetically and affectingly that the desire to hear them both in the entire opera was urgent and immediate. It is a double pity that Boston should know so well the symphonies of Tchaikovsky and have but the barest acquaintance with "Eugene Oniegin," and that it has heard "Pagliacci's" and "Faust's" by the dozen and "Eugene Oniegin" only once. For some of us that single performance, from a touring Russian company in the neighborhood of 15 years ago persists vividly in the memory.

It was a distinct pleasure, furthermore, to hear Mme. Averino in music that was not primarily exotic. All too often her exceptional talents have been required for the sort of music that no one else either could sing or was willing to.

Clarity and Balance

To return to the other music of the afternoon, further emphasis should be placed upon the clarity and balance and what is called musicality which distinguished Dr. Koussevitzky's reading and the orchestra's playing of the Fourth Symphony in a performance that surpassed even their own notable accomplishments with it. The Overture, less engrossing than either "Leonora No. 3" or "Egmont," was set forth with the rightful blending of its formal and dramatic elements. There was a beautiful parade of tone for its own sake in the excerpts from Rimsky-Korsakov, especially in the fourth division of the "Tsar Saltan" Suite, where the music itself rises for a moment above the mere virtuosity of the rest.

We may as well be thankful, and the shade of Pushkin would join with us, that Tchaikovsky and not Rimsky wrote "Eugene Oniegin." And we should remember, too, although we were not reminded of it yesterday, that Pushkin also inspired that greatest of all Russian operas, Mussorgsky's "Boris."

MUSIC

Feb 20/37

SYMPHONY HALL

Boston Symphony Orchestra

Alexander Pushkin is venerated by the Russians not only as their great and first national poet but by those of musical inclinations as one who inspired a number of Russian compositions. Just 100 years ago Feb 8 Pushkin fell in the famous duel with D'Anthes and died two days afterward. Since the Boston Symphony Orchestra was in New York last week, proper observance here of the centenary had to be put off until the concerts of yesterday afternoon and tonight.

Dr Koussevitzky has therefore devoted the second half of the program to excerpts from three operas whose literary basis is found in the writings of Pushkin: the suite from "The Fairy Tale of Tsar Saltan" and the introduction and march from "Le Coq d'Or," both by Rimsky-Korsakov; the so-called "Letter Scene," from "Eugene Oniegin," by Tchaikovsky, the solo part of which is sung by Olga Averino, soprano. The program begins with two works of Beethoven, the "Coriolanus" Overture and the Fourth Symphony.

Mr Burk has detailed in the program notes the names of Russian operas founded upon the work of Pushkin. The list is impressive and proffers a suggestion that from at least one of them could have been taken music more exciting than the "Tsar Saltan" suite. The "Coronation Scene" from Moussorgsky's "Boris Godounov," had such a presentation been feasible, would doubtless have been enthralling.

Rimsky-Korsakov was capital when it came to musical depiction and story telling, with his wealth of magnificent color and his characteristic semi-Oriental melodies. The "Tsar Saltan" music, unfortunately, is not of his best. The trumpet fanfares become tiresome; the rich orchestration cannot hide—save the "Flight of the Bumble Bee"—a patent lack of engrossing ideas. "Le Coq d'Or" is, however, another matter. Here Rimsky created music fascinating and vital.

Mme Averino's expressive singing of the aria from "Eugene Oniegin" aroused hope in one who has never heard more of Tchaikovsky's opera except the air of Lenski, that the work may some day be presented here again on the stage. According to record, there has been but one Boston performance of the whole, by a Russian company some years ago. Tatiana's agitation over what she has written to Oniegin reveals a side of Tchaikovsky quite different from that of the symphonist. Here there is no febrile brooding, no lamentation, but beautifully written music vividly suggestive of Tatiana's condition of mind. Mme Averino's voice never sounded more opulent, nor her singing more musicianly than yesterday.

If the simpler texture of Beethoven was shadowed by Slavic elaboration, the forceful eloquence of his thought suffered not at all. Of late years the "Coriolanus" Overture has not been performed so often as those to "Egmont" and "Fidelio," though in some ways it is quite as striking as any of them.

The Fourth Symphony has unaccountably been absent from the "regular" concerts since the Autumn of 1931, and the most recent hearing was during the Tuesday afternoon Beethoven cycle in the season of 1933-34. The Fifth Symphony might with profit be temporarily retired in favor of its immediate predecessor. When Beethoven wished to be warmly good-humored he did so with utmost devotion. Like the second, sixth and eighth symphonies, the fourth is uniformly light and charming.

The orchestra played with that extreme precision which is so important a part of its preeminence, although the horns had difficult moments. Dr Koussevitzky's present reading of the Fourth Symphony is wholly admirable.

Next week Richard Burgin will conduct the first American performances of the C minor Symphony by Yuri Shaporin, the Soviet composer. The program will begin with a Serenade (K 320) by Mozart.

C. W. D.

MUSIC

SYMPHONY CONCERT
By ALEXANDER WILLIAMS

The 16th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky, conducting, was given yesterday afternoon in Symphony Hall. Olga Averino, soprano, was the soloist. The program was as follows:

Overture to "Coriolanus" .... Beethoven
Symphony No. 4 in B flat major, op. 60 .... Beethoven
Suite from the opera, "The Fairy Tale of Tsar Saltan" .... Rimsky-Korsakov
Letter Scene from "Eugene Oniegin" Tchaikovsky
Introduction and March from "The Golden Cock" .... Rimsky-Korsakov

How many authors could achieve the distinction of a commemorative concert? Pushkin, to whom half of yesterday's concert was dedicated in spirit, has inspired the Russian people by his writings for a hundred years. Nor have the Russian composers lagged behind in using his works for operas. Goethe has inspired more music, probably, than any other writer. Shakespeare has his quota; and Byron too would deserve a concert. But it is hard to think of any other author who has aroused a great many composers. Maeterlinck, perhaps, though he is not a very satisfactory example.

It is another thing altogether when we speculate what these authors would themselves have thought of the music composed in their honor. Byron had no interest in music. Shakespeare would probably have been bewildered at what ideas his poetry brought forth in foreign composers. Volumes have been written on Goethe's taste in music, but the simple fact was that he was almost entirely governed by the hide-bound opinions of Carl Zelter in this connection. On the whole, then, it is permissible to assume that Pushkin would have had the best time at his own commemorative concert!

Apparently we get little or no idea of the greatness of Pushkin's poetry in translation. Certainly the "Letter Scene" in English is flat enough; yet Maurice Baring says that it "reaches the high-water mark of the world's poetry." As a matter of fact Mr. Baring's essay on Pushkin in his book, "Lost Lectures," is a fine piece of work and makes one see wherein Pushkin's greatness lies. He tries his hand at translation also, with really successful poetic results.

Yesterday we had to rely on music to speak for us in honor of Pushkin. The Rimsky-Korsakov works are an old story here and one that continues to be enjoyed. The unhappy "Bumble-Bee," who is undoubtedly battered about over the radio every night in the year, sounds better when played in the hall by a first-rate orchestra. The "Coq d'Or" music, though, is a much more effective work. The performance yesterday was brilliant. Mme. Averino brought her fine talent and voice to bear on the Letter Scene from Tchaikovsky's "Eugene Oniegin." Her singing was beautifully pure, and her phrasing exceedingly graceful. She was applauded cordially by the audience.

Dr. Koussevitzky conducted an excellent performance of the Beethoven "Coriolanus" Overture and the Fourth Symphony. The orchestra was in capital form, so that both works sounded with superb precision and an eloquence that was in perfect taste. The Fourth Symphony is one where in, as Sir Donald Tovey points out, Beethoven catches the spirit of Mozart but without imitation. Mozart occasionally used the rondo form for a slow movement, as in the Violin and Piano Sonata in E flat major. In less expert hands than Mozart's, or Beethoven's in this Symphony, the slow rondo can become a bore. The scherzo and finale are in Beethoven's most sunny and genial manner, the mood that he achieves again in the Eighth Symphony.

The concert will be repeated tonight. Next week Richard Burgin will conduct the orchestra in Mozart's Divertimento (K. 320) and the Symphony in C minor by the Soviet composer, Yuri Shaporin.

RIVERSIDE, CALIF.
ENTERPRISE

FEB 5 - 1937

Woman's Improvement Club Introduces Artists as Guests

(Special Correspondence)

CORONA, Feb. 4.—Featuring one of the outstanding gatherings of the year for the music section of the Woman's Improvement club was the address by E. A. Franklin, well-known musician, in his appreciation of orchestra's contribution to the world of music. Mr. Franklin was the guest artist on the program and was presented by Mrs. Glen Joseph, program chairman.

For this occasion, Mrs. Glenn Harper, at her Southeast boulevard home, was hostess. Mrs. J. B. Harker, curator of the section, spoke in appreciation of the effort of the girls' glee club of the Junior high school, in bringing two outstanding musicians in a Friday night concert here. Plans were also made by the music section for a gift to the stage equipment of the auditorium of the Woman's Improvement club. Mrs. George E. Snidecor, Mrs. E. L. Tilson and Mrs. George E. Stanley were named as a committee on this project.

Mrs. Joseph, in opening the program, presented Miss Lois Johnson, pianist, one of the outstanding music students of the Corona Union high school.

With Mrs. Tilson as piano accompanist, Mrs. Harker read "The Patchwork Quilt" and "James", in a pleasing manner. Sextet from the Mulope chorus of the Woman's Improvement club appeared in Martha Washington costumes. Under the direction of John Lorin Farmer, with Mrs. Tilson as pianist, the group included Mrs. Ray T. Williams, Mrs. George E. Snidecor, Mrs. R. W. Voris, Mrs. J. B. Harker, Mrs. E. E. Knauer and Mrs. Albert Newcomb. This afternoon the same group appeared on the program of the Alvord Woman's club.

Mr. Franklin, besides giving an intimate review of orchestra history, added a group of flute solos, and Mr. Farmer sang "Danny Boy" and "Come to the Fair."

Mr. Franklin told much of interest of the formation and growth of the Boston Symphony orchestra, of which ~~he was a member~~. He paid a high tribute to John Phillips Sousa, with whom he was associated as a flutist, and of the manner in which Sousa encouraged young musicians.

Other experiences in the world of music were related by the speaker, who paid a high tribute to the late Frank A. Miller, master of the Mission Inn of Riverside, who did much to encourage musicians. Mr. Miller honored an orchestra of 52 members, under the direction of Mr. Franklin, in a gathering at the Mission Inn a few years ago.

Mrs. N. C. Kelley, at her home in Kenwood Place, West Olive street, was announced as hostess to the next section gathering on March 2.

Members of the study section of the Woman's Improvement club participated in an a enjoyable meeting on Monday afternoon in the club parlors. Mrs. Wilbur G. Darst, chairman, presided at a business session, opening with an interesting review of current events.

Featuring the program was a travelog by Mrs. R. L. Hampton, reviewing her trip to Alaska during the past summer and illustrating her descriptions with numerous souvenirs of the trip. Mrs. F. Raymond King conducted the class in corrective English, and following the program, tea was served, with Mrs. Jess McCarty, Mrs. Gunnell and Mrs. C. M. Scoville as hostesses.

Announcement was made of the program arranged for the Woman's Improvement club Tuesday afternoon, when the committee in charge will present Marguerite Harrison, noted author, lecturer and newspaper correspondent. She will tell of her experiences as newspaper writer in Russia during the revolution, when she was forced to spend much time in prison.

DAYTON, O.
HERALD

FEB 13 1937

Symphonies to Be Resumed Saturday In Cincinnati Hall

E. Robert Schmitz and Alexander Tansman Will Be Guest Soloists.

With Cincinnati virtually back to normal, after the most devastating flood in its history, the Cincinnati Symphony orchestra is ready to resume its concerts and operatic productions under the direction of Eugene Goossens. All symphony events that had to be cancelled because of the flood situation will be given at later dates.

The first after-flood concert will be held Saturday evening at 8:30 o'clock. E. Robert Schmitz, eminent French-American pianist, and Alexander Tansman, young Polish composer, conductor and pianist, will be the soloists.

Recognized Composer

Tansman is recognized as one of the most important of present-day composers. His works have been presented by the leading orchestras of America and Europe under the direction of such noted conductors as Stokowski, Koussevitzky, Goldschmann, Stock and Sir Henry Wood.

"The Marriage of Figaro," Mozart's great comic opera, will be presented by the Cincinnati Symphony orchestra in Music hall, February 19 and 20, a postponement, because of the flood, from January 22 and 23. The following weekend the orchestra will present Richard Strauss's tense opera, "Salome," with Erica Darbo, Milan Petrovic, Myron Taylor and Edward Molitore in the leading roles.

BROOKLYN, N. Y.
EAGLE

FEB 15 1937

Music of the Day

By B. H. HAGGIN

Bostonians Repeat Mahler's "Lied von der Erde"—2 Duo-Piano Reciatls—Bidu Sayao in Metropolitan Debut

Saturday afternoon's concert of the Boston Symphony Orchestra under the direction of Serg Koussevitzky, like the concert of the preceding evening, offered a performance of Mahler's symphony for tenor, contralto, and orchestra, "Das Lied von der Erde" ("The Song of the Earth"), a setting of six texts which Mahler took from Hans Bethge's "Die Chinesische Floete," a collection of adaptations of old Chinese poems. Mahler further altered them to express the feeling that dominated him in his last years. "Dark is life, is death," is the refrain of the first poem; "I seek rest for my lonely heart," one reads in the last; and the work is an embodiment in tone of this sickness of heart that was Mahler's. It is a work which requires, for complete appreciation, something of the same feeling in the listener, and which therefore failed of complete appreciation by the audience of healthy-minded New Yorkers that heard it on Saturday. But even a healthy-minded person can be aware of the individual quality and distinction of the musical thinking and craftsmanship.

The tension which I was informed had been present in Friday evening's performance of the work was not present in Saturday's. But this performance did not achieve communicative fire until the last section, entitled "The Farewell," in which the work, too, may be said to reach incandescence. Here the playing of the orchestra was superb; and it was in this section, particularly toward its end, that the contralto soloist, Maria Ranzow, brought her voice sufficiently under control to achieve something of the expressiveness and fervor that were required. But the quavering tenor of Paul Althouse was at all times inadequate to the needs of the occasion.

Mahler's work was preceded on Saturday afternoon by Mozart's "Prague" Symphony in D major, Koechel No. 504. Mr. Koussevitzky was successful with only one movement of the work—the concluding Presto, which was appropriately and exquisitely swift and light. What the slow movement might have disclosed if it had been taken Andante it had no opportunity to disclose when it was taken Allegretto. And even the first Allegro suffered from

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GREENSBORO, N. C.
NEWS

FEB 14 1937

BEHR SENDS GREETING TO CI

Carl Be
the North
phony orchestra and a charter member of the Boston Symphony orchestra, yesterday conveyed to the Greensboro public a Valentine greeting, portraying both originality and devotedness.

In a message sent to the Daily News and directed to the public, Mr. Behr stated: "May God, the great lover and infallible spirit of life, truth and love, enter every home and inmate and illuminate them with his spirit, is my sincere wish and Valentine greeting to Greensboro and its citizens, regardless of race, creed or color."

MINNEAPOLIS, MINN.
JOURNAL

FEB 14 1937

Noted Cellist to Play in St. Paul

The Schubert Club of St. Paul will present Caspar Cassado, the eminent Spanish cellist, in recital with Robert MacDonald at the piano Tuesday in People's church of that city at 8:15 p.m.

Cassado is a native of Barcelona. He became a pupil of Pablo Casals, who was the first to play Saado's cello concerto in public. His fame both as performing cellist and as composer is international. This is Mr. Cassado's first visit to this country. He is appearing four times with the New York Philharmonic as well as with the Boston, Chicago and Kansas City Symphony orchestras.

THE STAGE
NEW YORK, N. Y.
FEB - - 1937

Ballet-Hooey

By ISAAC GOLDBERG

Perhaps I'd better explain, at the outset, that this is not a diatribe against the ballet. Perhaps, too, I'd better explain that I am not an addict of the ballet, or, as the new word has it, a balletomaniac. This dance of words against the pretensions of the Dance is prompted, indeed, as much by those who have attempted to make a convert of me, as by any quality inherent in the Dance itself. There isn't an activity or an interest of man that does not lend itself to a perfected technique and, therefore, to the higher possibilities of human expression. That, without too much metaphysics, is what gives us art. And to say that the Dance was not an art would be to deny the obvious, as well as to confess oneself as a much too prejudiced witness.

To make of the Dance the Art of Arts, however; to work oneself up into a professional rapture that identifies ballet with living; to glory, in this psychiatric age, in the word *mania;* to turn the ballet into a ritual, and ballet criticism into worship; to turn the Dance into a secret revelation of the purposes behind existence—all this is, except for avowed balletomanes, too much.

Enthusiasm is a great thing—a thing for which the Greeks had a word that they gave us. Literally, it means the ecstasy of being in the possession of a god. When we are "enthused" (that is a colloquial Americanism which the dictionary admits through the back door) we are, so to speak, "en-God-ed." This, in turn, for the ordinary amusements of life, suggests fanaticism; and it is the fanatic element in enthusiasm that has done much to ruin my chances of ever liking ballet. My own tragic experience means nothing, except to me; but it must be representative of what has happened in the case of many others.

For that matter, this over-enthusiasm, this uncomfortable impression that someone is lashing himself into appreciation, is to be encountered in the other arts, too. I have chosen the ballet because, in my own experience, it is one of the newer arts, and thus reveals more crudely the process of ballet-hooey.

Consider, for example, the Charlie Chaplin of a dozen years ago. In those days the master mime was being nominated, by the master aestheticians, as a sure-fire Hamlet on the stage. They say, in fact, that Mr. Chaplin still fancies himself as a tragedian. Well, the Hamlet notion was an "arty" one at best, even if it did recognize the basic relationship of true comedy to true tragedy. Chaplin as Hamlet—this is my guess, which is as good as the next man's—would have been a fitting criticism of the people who first thought up the notion. I don't say that Chaplin could not understand Hamlet; I do say that I'd hate like the dickens to see him essay the rôle.

Wasn't it Elie Faure, the French art critic to whom we're indebted for a fine history, who went as delightfully nuts over Charlot as any balletomaniac ever went over the proper combination of *pirouettes, fouettés, pointe* dancing, and *entrechats?* Chaplin became, at the end of an astounding essay, a combination of Montaigne and Shakespeare.

At that, Faure, having paid his tribute to Chaplin's feet, did not suggest that we capture Charlie's old shoes, cook them in wine, and pass out the sliced tid-bits to the assembled company. This sort of thing, a queer combination of fetishism and cannibalism, seems to be reserved for the ceremonies of the dance maniacs. That it has its markedly sexual character appears from the fact that it is the ballerina's footgear which receives these culinary honors. Men have thus drunk from, and partaken of, ladies' shoes; the ladies have not, if we must trust the printed accounts, returned the compliment. Moreover, the balletomaniac is always a man.

What is it, I wonder, that makes folk go so crazy (and it is something deliberate about the going crazy that irritates me into protest) over orchestra conductors and ballet dancers? Most conductors, of course, and such a truly exceptional figure as the great mime, Charlie Chaplin, belong visibly to a form of ballet. For the loose purposes of this article, then, they may be grouped as artists of the dance who arouse worship. It is possible to read pages about Mengelberg, Koussevitzky, Stokowski, and Toscanini — especially about Toscanini — that make one wonder whether they have not been written by a professed balletomane about a favorite ballerina. A less charitable word for this sort of thing is gush.

Now, the gush is personal. It is Koussevitzky about whom the gushers rave, not Tchaikovsky; it is Toscanini, not Brahms, who receives the devotions of the musical parishioner; the present, corporeal object, not the vanished, abstract source. So, too, with ballet maniacs, who talk and write far more about the dancers than about the Dance.

Balletomania is, to Americans, a new word; it is an old fact. Even Emerson, who, according to Santayana, served up Goethe in ice water, could look upon Fannie Elssler and tell Margaret Fuller that this was religion. For many a minor dancer, it is too bad that Ellis wrote a book called *The Dance of Life;* or too bad, at any rate, that they should have read it and found in it only what their meager intelligence could discover. I don't like dancers who tell me that their movements upon the stage are statements, in terms of human limbs and gestures, of what is contained in the chapters of Ellis.

It does appear to me, however, that there is more the trouble with the Dance than the dancers or their hyperthyroid interpreters; that somehow, for this increasingly popular form of entertainment, too much is claimed. It strikes me too often as a sort of pantomime plus mysticism, or a sort of music plus mountebankery. It has the trappings of opera, without song. It is, in short, a part that aspires to be a whole.

It has, too, its elements of class snobbery. I recall an old communist who used to make his living—let us call it such—selling newspapers to the bourgeoisie. He would take me to task—I was then a fellow newsboy—for going to the opera. I was spending my hard-earned pennies, he told me, upon an amusement that had been nurtured in the lap of aristocracy, and that was meant only for the effete bourgeois. As for the ballet, which was part of every opera, that was a curse within a curse, a super-aristocratic indulgence in the midst of a dying bourgeois form.

Even at that time, to tell the truth, I found the ballet an intrusion. It halted the progress of the opera. Its real purpose, it seemed to my indignant and unjust spirit, was to provide for the more effete tired business men of the downstairs public the sort of stuff they could get more honestly at the burlesque show. In those days I was, like most young people, a moral person, and my indignations took a moralistic cast. Today, I can still see in the ballet not a little of this same element, but I can no longer feel moral about it.

Certainly I am not insensitive to the beauties of the human body. Certainly I am eager to discover ultimate meanings in what the body performs, by way of dance, against a background of art and music. Why, then, in all honesty, does the ballet bore me? For bore me does, despite everything I have done to overcome an instinctive aversion to the art. Why is it that, although I enjoy every element of which the ballet is composed, I cannot endure those elements when they are joined in the Dance? Why does this art so exhilarate others, and yet fill me with fatigue? Why do I honestly consider the better dancing choruses of the American musical comedy so much more entertaining than even the better ballet organizations of Europe, excepting only an occasional piece? Why does it offend me to see what the choreographers devise as interpretations of Tchaikovsky, or Brahms? Why, in a word, does the ballet strike me as a complicated charade, with all the childish associations that have been encrusted in that word?

What should be living sculpture leaves me cold as marble. Ballet seems to me, as compared with the drama or the opera, what an old-fashioned movie looks like compared to the finer type of talkie. It suggests something that is out-dated.

I am talking of the classical ballet. I shall come, presently, to the modern product. I find it very hard to regard the human body as an abstraction. When I hear a theme in a symphony, and am told that it represents Fate, I bridle at the imposition of philosophy upon sound, but it does not spoil my delight in the music as music. When, however, I behold a dancer garbed in green and black, with a scowl painted upon his face, following two blissfully unconscious maidens in bright hues, I cannot see Fate. I see human beings struggling with the frailties of the flesh, breathing hard, a living denial of the demonic and the angelic. That is why I can enjoy so much more the highly capable, but unpretentious, ballet of the better American musical comedy. The classical ballet is too much laden with its private mysticisms; a leg is no longer a leg, nor an arm an arm, nor a gesture a gesture: it becomes esoteric.

Ballet music should be devised for the ballet directly, not lifted from the symphonic repertory. Though here and there a choreographer shows great cleverness in adapting his action to the borrowed music, the logic of symphonic development is entirely different from that of ballet development, which belongs to the nature of the dancing. Ballet scenery, even, has no right to look like operatic or dramatic scenery. Ballet music and ballet scenery should each, in its own way, dance with the dancers. Why must ballets have messages of deep import to the human race? Why must dancers—and singers, too—go evangelistic? Why, for that matter, even on the radio, this passion of star entertainers for preaching?

I wonder whether ballet, classical or modern, is a matter for a whole evening's entertainment. There is, to me in any case, something of a strain in watching physical activity the

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INDIANAPOLIS, IND.
TIMES

FEB 13 1937

PIATIGORSKY COMBINES CONCERT TOUR AND HONEYMOON

Cellist Picks Haydn Work As Solo Here

Russian Artist Escaped Revolution by Sale Of Instrument.

By JAMES THRASHER

The nice thing about being a touring concert artist is that you can stay on the job during a honeymoon. That's what the Gregor Piatigorskys are doing.

When the famous Russian cellist arrives in town Monday for his solo appearance with the Indianapolis Symphony Orchestra on Tuesday night, he will be accompanied with his bride of a few weeks. She is the daughter of Baron Edouard de Rothschild of Paris.

Mr. Piatigorsky is a familiar favorite with local audiences through his four recital appearances with the Maennerchor, but this will be his first engagement with the orchestra. Since his first American tour in 1929, he has been presented as soloist four times each with the New York Philharmonic-Symphony and Boston and Chicago Symphony Orchestras. He also has appeared with the symphony orchestras in Philadelphia, Cincinnati, St. Louis, Pittsburgh, San Francisco, Los Angeles and Detroit.

Started In Movie House

Mr. Piatigorsky began his career at the age of 9, playing in the motion picture houses of his native city, Ekaterinoslav in the Russian Ukraine. He was his family's main support at the time, and continued in the cinema pit for six years while his fame as a musician spread. Finally, when he was 15, he was offered the position of first cellist at the Moscow Imperial Opera.

The Revolution came, and with it a decline in the Piatigorsky fortunes. Finally, by selling everything he owned—including his cello—the young artist got himself smuggled into Warsaw. After several odd jobs, he substituted for a cellist in the Warsaw Opera, later went to Leipzig, then to Berlin, where he attracted the attention of the noted pianist, Artur Schnabel.

Mr. Schnabel invited him to play in a quartet that included the Berlin Philharmonic's first flutist. Through this acquaintance, Mr. Piatigorsky got an audition with Furtwaengler, Philharmonic conductor, who appointed him first cellist.

Program Announced

From that time his fame spread rapidly. Soon he was forced to resign from the orchestra to fill concert engagements. He has appeared annually in the United States since 1929.

In Indianapolis Mr. Piatigorsky has chosen to play the Haydn Concerto in D Major. Ferdinand Schaefer, who will conduct, has announced the "Leonore, No. 2" Overture by Beethoven; Tschaikowsky's "Capriccio Italien," and Volkmann's Symphony in D Minor for the remainder of the program.

Mr. Schaefer, who wisely has built his programs in the orchestra's formative years to familiarizing his players with standard works, offers a novelty in Tuesday evening's symphony. It is the first of two symphonies by Friedrich Robert Volkmann, a Saxon who lived in the golden musical years of the 19th Century.

Encouraged By Schumann

Born in 1815. Volkmann studied first with his father and later in Freiberk. In 1836 he went to Liepzig where he received Robert Schumann's encouragement toward a musical career. After three years in Prague, he moved to Budapest. Except for four years in Vienna, he remained there until he died in 1883.

Besides the symphonies, he composed six string quartets, a cello concerto, arrangements of Mozart's and Schubert's songs and many miscellaneous works for solo voice and chorus.

LAWRENCE, MASS.
TELEGRAM

FEB 12 1937

INFORMAL TALKS ON MUSIC IN HUB

Coincidental with the news that during their forthcoming spring visit to Boston, the Metropolitan Opera Company will present complete performances of the four music dramas comprising Richard Wagner's "Nibelungen Ring" cycle—unheard, as a whole, in Boston for many years—comes the welcome information that Wallace Goodrich, distinguished musician, conductor, and Director of the New England Conservatory of Music, will give two informal talks on the music of the "Ring" Saturday afternoons, Feb. 20 and 27, at 3 o'clock, in Jordan Hall.

An illustration of his remarks which incidentally, will be concerned more wiht purley musical aspects of these Wagnerian operas than with consideration of the stories themselves Mr. Goodrich is fortunate in having at his disposal the services of the New England Conservatory Orchestra: 85 student musicians, whose frequent concerts and radio broadcasts have made them one of the best known orchestral organizations in New England. To students of music, it is of additional interest that throughout these orchestral excerpts from the "Ring" dramas, to be played in demonstration of his remarks, Mr. Goodrich is using the original instrumentation.

On Saturday afternoon, Feb. 20, Mr. Goodrich will devote his program to a consideration of "Das Rheingold" and "Die Walkuere;" while on the 27th he will complete his survey of the "Ring" with comments on "Siegfried" and "Goetterdaemmerung."

The receipts of both concerts are in benefit of the New England Conservatory Sustaining Fund.

By reason of his long and illustrious career as organist conductor and educator, Mr. Goodrich is eminently fitted to make the subject of Wagner intensely interesting. As a young man he attended the Royal Academy of Music in Leipsig, afterwards also studying in Leipsig and Paris. Returning to his natve Boston in 1897, Mr. Goodrich became a faculty member of the New England Conservatory. From 1907 to 1930 he was Dean of the Faculty; and upon the retirement of George W. Chadwick as Director, Mr. Goodrich succeeded to that post. Early in that century Mr. Goodrich was organist at Trinity church, and also held the same post with the Boston Symphony Orchestra. He was founder and first conductor of the Choral Art Society, and was conductor of the Boston Opera Company for three years. During the war, Mr. Goodrich was active in the organization of army bands. He is the author of "The Organ in France," not last of the reason why, in 1935, the French government created him Chevalier of the Legion of Honor, as fitting reward for his loyal services to French music in America.

AKRON, O.
BEACON-JOURNAL

FEB 13 1937

Phonograph Music Now In Greater Demand, As Fine Recordings Appear

William Allen White Article Suggests Ways To Hear, Enjoy Classics; Gleemen Will Sing In Columbus

By OSCAR SMITH
Beacon Journal Music Editor

SOME years ago William Allen White, the sage of Emporia, wrote a magazine article which revealed him in a far happier vein than when he recently whooped it up for a fellow Kansan, Gov. Alf M. Landon.

* * *

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A good measure of credit for the evening's success goes to Emanuel Bay, piano accompanist. In fact, in the first two numbers on the program, the honors were about equally divided between him and Heifetz, and in the others, his feeling and understanding of the violinist's mood and intentions were almost psychically attuned.

COLORED PAPER

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INDIANAPOLIS, IND.
TIMES

FEB 10 1937

PIATIGORSKY COMBINES CONCERT TOUR AND HONEYMOON

Cellist Picks Haydn Work As Solo Here

Russian Artist Escaped Revolution by Sale Of Instrument.

By JAMES THRASHER

The nice thing about being a touring concert artist is that you can stay on the job during a honeymoon. That's what the Gregor Piatigorskys are doing.

When the famous Russian cellist arrives in town Monday for his solo appearance with the Indianapolis Symphony Orchestra on Tuesday night, he will be accompanied with his bride of a few weeks. She is the daughter of Baron Edouard de Rothschild of Paris.

Mr. Piatigorsky is a familiar favorite with local audiences through his four recital appearances with the Maennerchor, but this will be his first engagement with the orchestra. Since his first American tour in 1929, he has been presented as soloist four times each with the New York Philharmonic-Symphony and Boston and Chicago Symphony Orchestras. He also has appeared with the symphony orchestras in Philadelphia, Cincinnati, St. Louis, Pittsburgh, San Francisco, Los Angeles and Detroit.

Started In Movie House

Mr. Piatigorsky began his career at the age of 9, playing in the motion picture houses of his native city, Ekaterinoslav in the Russian Ukraine. He was his family's main support at the time, and continued in the cinema pit for six years while his fame as a musician spread. Finally, when he was 15, he was offered the position of first cellist at the Moscow Imperial Opera.

The Revolution came, and with it a decline in the Piatigorsky fortunes. Finally, by selling everything he owned—including his cello—the young artist got himself smuggled into Warsaw. After several odd jobs, he substituted for a cellist in the Warsaw Opera, later went to Leipzig, then to Berlin, where he attracted the attention of the noted pianist, Artur Schnabel.

Mr. Schnabel invited him to play in a quartet that included the Berlin Philharmonic's first flutist. Through this acquaintance, Mr. Piatigorsky got an audition with Furtwaengler, Philharmonic conductor, who appointed him first cellist.

Program Announced

From that time his fame spread rapidly. Soon he was forced to resign from the orchestra to fill concert engagements. He has appeared annually in the United States since 1929.

In Indianapolis Mr. Piatigorsky has chosen to play the Haydn Concerto in D Major. Ferdinand Schaefer, who will conduct, has announced the "Leonore, No. 2" Overture by Beethoven; Tschaikowsky's "Capriccio Italien," and Volkmann's Symphony in D Minor for the remainder of the program.

Mr. Schaefer, who wisely has built his programs in the orchestra's formative years to familiarizing his players with standard works, offers a novelty in Tuesday evening's symphony. It is the first of two symphonies by Friedrich Robert Volkmann, a Saxon who lived in the golden musical years of the 19th Century.

Encouraged By Schumann

Born in 1815, Volkmann studied first with his father and later in Freiberk. In 1836 he went to Liepzig where he received Robert Schumann's encouragement toward a musical career. After three years in Prague, he moved to Budapest. Except for four years in Vienna, he remained there until he died in 1883.

Besides the symphonies, he composed six string quartets, a cello concerto, arrangements of Mozart's and Schubert's songs and many miscellaneous works for solo voice and chorus.

LAWRENCE, MASS.
TELEGRAM
FEB 12 1937

INFORMAL TALKS ON MUSIC IN HUB

Coincidental with the news that during their forthcoming spring visit to Boston, the Metropolitan Opera Company will present complete performances of the four music dramas comprising Richard Wagner's "Nibelungen Ring" cycle—unheard, as a whole, in Boston for many years—comes the welcome information that Wallace Goodrich, distinguished musician, conductor, and Director of the New England Conservatory of Music, will give two informal talks on the music of the "Ring" Saturday afternoons, Feb. 20 and 27, at 3 o'clock, in Jordan Hall.

An illustration of his remarks which incidentally, will be concerned more wiht purley musical aspects of these Wagnerian operas than with consideration of the stories themselves Mr. Goodrich is fortunate in having at his disposal the services of the New England Conservatory Orchestra: **85 student musicians, whose frequent** concerts and radio broadcasts have made them one of the best known orchestral organizations in New England. To students of music, it is of additional interest that throughout these orchestral excerpts from the "Ring" dramas, to be played in demonstration of his remarks, Mr. Goodrich is using the original instrumentation.

On Saturday afternoon, Feb. 20, Mr. Goodrich will devote his program to a consideration of "Das Rheingold" and "Die Walkuere;" while on the 27th he will complete his survey of the "Ring" with comments on "Siegfried" and "Goetterdaemmerung."

The receipts of both concerts are in benefit of the New England Conservatory Sustaining Fund.

By reason of his long and illustrious career as organist conductor and educator, Mr. Goodrich is eminently fitted to make the subject of Wagner intensely interesting. As a young man he attended the Royal Academy of Music in Leipsig, afterwards also studying in Leipsig and Paris. Returning to his natve Boston in 1897, Mr. Goodrich became a faculty member of the New England Conservatory. From 1907 to 1930 he was Dean of the Faculty; and upon the retirement of George W. Chadwick as Director, Mr. Goodrich succeeded to that post. Early in that century Mr. Goodrich was organist at Trinity church, and also held the same post with the Boston Symphony Orchestra. He was founder and first conductor of the Choral Art Society, and was conductor of the Boston Opera Company for three years. During the war, Mr. Goodrich was active in the organization of army bands. He is the author of "The Organ in France," not last of the reason why, in 1935, the French government created him Chevalier of the Legion of Honor, as fitting reward for his loyal services to French music in America.

AKRON, O.
BEACON-JOURNAL

FEB 13 1937

Phonograph Music Now In Greater Demand, As Fine Recordings Appear

William Allen White Article Suggests Ways To Hear, Enjoy Classics; Gleemen Will Sing In Columbus

By OSCAR SMITH
Beacon Journal Music Editor

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SCHOOL & SOCIETY
LANCASTER, PA.

SCHOOL AND SOCIETY
WITH WHICH ARE COMBINED THE EDUCATIONAL REVIEW, ESTABLISHED IN 1891, THE TEACHERS MAGAZINE, ESTABLISHED IN 1878, AND THE SCHOOL JOURNAL, ESTABLISHED IN 1874.

Volume 45 SATURDAY, FEBRUARY 13, 1937 Number 1155

COORDINATION: A PROPER WATCHWORD FOR THE UNIVERSITY OF TO-MORROW[1]

By DANIEL L. MARSH
PRESIDENT OF BOSTON UNIVERSITY

BEFORE beginning my address, may I not extend to Emory University, to President Cox and his associates in the board of trustees and in the faculty my heartiest congratulations upon this institution's attainment of one hundred years of service. Its epochal move was made when, not satisfied with the glamor of Oxford, it transferred to Druid Hills. Although I understand that these hills bore that ancient appellation before the university set its home here, yet there is something symbolical in the name, with suggestive connotations. The Druids were the real educators, and almost the only educated people, of that far-off Celtic past. They were the preachers and the teachers and the lawyers and the physicians and the chief influence in civil administration. Emory is training their modern counterpart to-day. But, in addition, the Druids were magicians. Some of us think that President Cox is performing that function here, else how has he gotten the money for this amazing development of Emory University? If he will conduct a class on Druid Hills for training in the knack of dextrous achievement of such a magician, he will probably find a large enrolment of college and university presidents! At any rate, I felicitate Emory upon her achieving past, and bid her God-speed and good cheer as she enters her second century.

My subject was announced in the public press as "The University of To-morrow." He would be a rash man who would seriously discuss such a subject; for although in astronomy and other sciences some things are predictable, yet in the university world it is better to follow the advice that James Russell Lowell put into his "Biglow Papers":

> My gran'ther's rule was safer'n 'tis to crow:
> Don't never prophesy—onless ye know.

And no man knows what the university of to-morrow will be. But we can give our judgment as to what it ought to be in some particulars. We can also, if we shrewdly observe, forecast what educational emphasis is likely to be the style in the near future. For there is a vogue in vocabularies from time to time as truly as in ladies' gowns; and educators are as prone to wear the stylish idea as women are to wear stylish headgear.

Experience convinces me that more coordination is needed in university education; and observation shows me a trend toward a larger measure of coordination. Therefore, as the subject of my address I have chosen: "Coordination: A Proper Watchword for the University of To-morrow."

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[1] Centennial address at Emory University, December 12, 1936.

SCHOOL & SOCIETY
LANCASTER, PA.

The theme was suggested by a sentence in one of the preliminary announcements of Emory's centennial celebration. In that announcement, after a brief historical statement, it was declared that Emory University offers its one hundred years of experience to the furthering of educational service. Then comes the sentence which gave me my subject, namely: "Already begun is a program of coordinated development for a major university center of the Southeast in Atlanta."

That is a good way to celebrate a hundred years of service. Look back over the road that has been traveled, and rejoice in the progress made, the service rendered and the recognition received; but look back only as a careful automobilist looks into the mirror of his machine, looking back while he still faces the road ahead, and looking back only to see whether it is safe to pull out into the middle of the road and go with greater speed than before.

Our whole educational system, so far as we have a system, needs a larger measure of coordination. American educational institutions are traditionally self-contained. I would be the last person to advocate a rolled-out-flat conformity among our educational institutions; but they have been so jealous of their independent existence that a somewhat haphazard situation confronts us. The public-school system, having started in New England, and having been influenced by the New England "town meeting" psychology, has been retarded by its jealous regard for its local independence. Our higher education has mirrored the development of American government. Public opinion has not yet been consolidated behind a national school system. Indeed, most of the individual states lack an amalgamated public school *system* from elementary to higher education. No similarity obtains among the different state departments of education. Some states have a dual or even a triple system, fostering public schools, teachers' colleges and universities. Educational institutions have often been founded without any regard for educational needs. Taxpayers' money has frequently been spent in providing public higher education where privately endowed institutions were already answering to every possible need. The founding of tax-supported institutions has sometimes been inspired more by log-rolling politics and vote-getting hopes than by any ideal of public service. The result is rivalries and jealousies and compromises and narrow parochialism and wasteful duplications. The waste of money and energy has become more apparent during the recent depression—and this is one reason for the trend toward coordination.

This tendency toward mutual adjustment, or functioning in harmony, is not confined to our country. British universities, which have in the past been characterized by a more or less angular individualism, are now cooperating—and the measure of cooperation is on the increase. They have, in the last fifteen or twenty years, set up a University Bureau of the British Empire, with offices in London; a Vice-Chancellor's Committee, representing the different universities of Great Britain, which meets regularly at these offices; an Annual Conference of Universities of Great Britain and a Quinquennial Congress of the Universities of the Empire.

In America, the states of Florida, Idaho, Montana, New York and North Dakota have now each a single governing board in control of the entire tax-supported educational system of the state. Montana has unified the work of higher education in separate units in one organic university. New York State has developed coordinating and cooperating agencies, which, I am assured, put college and university education and professional training wholly outside the field of commercial enterprise. This is a consummation devoutly to be desired. America has too long acquiesced in the establishment of institutions that call themselves universities which honestly have no right to the term. We have seen the multiplication of educational institutions established for the financial benefit of proprietors, which solicit students who are fooled into thinking that they receive in these schools education equal to that which they receive in genuine universities.

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But my theme relates not so much to tax-supported and publicly controlled institutions, or to politically directed coordination, as to the privately endowed and privately controlled university. Coordination between universities of this type is only such as public sentiment demands or voluntary agreement accomplishes. I believe that it would be a good thing for students in this country, as was formerly done in Germany, to migrate from one university to another, and from one section of the country to another, and thus get the benefits of new environment and new inspiration. But transfer of students and exchange of professors make some measure of coordination imperative. Such migration is possible only where faculties recognize each other's work. Non-recognition spells non-coordination.

It will doubtless be a long time before we can hope for any sort of general cohesion or uniformity in practise among the non-politically controlled universities of our whole country. It is possible, however, to develop regional coordination. In a recent suggestive and stimulating address at Boston University, Dr. Ernest W. Butterfield, distinguished commissioner of education for the state of Connecticut, advocated a New England university. He showed that New England was a social unit, virile and dominant. Then, after stating the problem that confronts present-day New England, he advocated the establishment of a New England university, and said:

> I have taken this subject because I hope that many New England institutions may feel that their main purpose is to give New England the education which it needs, that production and commerce and home comforts will make New England great, that no one state is large enough to train for all occupations, that the political organization of the several states does not make possible a corporate common unity, but that vocational schools, state-owned or dependent upon endowments and private benefactions, shall accept informal membership as colleges in an unchartered and idealistic New England university.

He then went on to expound his conception of what it would mean to have membership in this "unchartered and idealistic New England university," and concluded by saying that

> Boston University, in spite of its limiting name and the denominational handicap of its origin, comes nearer this standard than any other of our institutions and may well serve as a nucleus for the development of this ideal. . . . There is a great place in public education that can be occupied by far-seeing institutions that were privately founded but are publicly minded.

The idea of a regionalist program is new in America, but it is old in France. At the time of the French Revolution, when some were advising the suppression of the University of Toulouse, a clever lawyer of that city advocated a regionalist program which is very much like the comprehensive program of that ancient university to-day. And, by the way, Abraham Flexner and others whose favorite pastime is the damnation of American universities by unfavorable comparison with European universities, because of the "riff-raff in the shape of business, journalism, etc.," in the former, should have their attention directed to the University of Toulouse with her new coordinated faculties and the institutes she scatters over the province: the Observatory, the Electro-technical Institute, the Institutes of Applied Chemistry, Agriculture and Child Welfare—eighteen institutes controlled by this one university.

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SCHOOL & SOCIETY
LANCASTER, PA.

And if this is not enough to show the diversity of interest of modern French universities, witness the Brewery School at the University of Nancy and the School of Watchmaking at Besançon. In British universities also one sees this tendency toward technological specialization. For instance, the University of London has a School of Journalism; the University of Leeds provides large equipment for the study of textiles, and the University of Birmingham conducts work in brewing.

Better coordination, or articulation, of high-school work with college work is a further need in this country. The curriculum of the upper years in the high school and the lower years in the college should be treated in a sequential way. The present hiatus between high school and college is bad. There should be a constant flow of work from one to the other instead of a dammed-up or turbulent stream.

In France, collaboration between secondary and higher education is not difficult; for their staffs receive the same training in the universities and in l'École Normale.

The British are further advanced in this respect than we are. Their secondary schools (apart from a few private and voluntary foundations like Eton and Rugby) are, like our own public schools, under the control of local education authorities, with the aid and inspection of the state. But the character and curriculum of secondary education are affected in various ways and to a great degree by the universities. Not only do the universities train the teachers and conduct matriculation examinations for scholarship awards; but they are actually the examining bodies for the secondary schools, prescribing the curriculum on which "certificates" ("passports into a career," they call them) are awarded, and conducting the examinations for "certificates." The control of this system of "passports" gives the universities a tremendous influence in the general scheme of national education.

In America, the problem has become more acute because of the depression. The inability of high-school graduates to find employment or to finance their college education has prompted some communities to add an extra year to the high-school course. This has increased the cost of education just when the public has been hypersensitive about the cost. Further tribute has been laid upon the taxpayer by the establishment of an increasing number of junior colleges. The worst thing about a public tax-supported junior college is that it is too often but little more than a glorified high school. Its best-trained teachers are seldom as well trained or as inspiring teachers as are even the mediocre ones in a good college. The equipment and environment are not as conducive to vigorous intellectual life as in a good college. The student is not thrown into association with the most cultivated of his contemporaries as he is in a good college. Perhaps for non-academically minded students the public junior college is all right, especially if it definitely plans to be a terminal institution. Such a junior college may satisfy the person who is content never to get beyond the intellectual paddock; but if he wants a vision of extended educational pastures, and an opportunity to canter along bridle paths through intellectual parks and to explore the far scholastic country, he will find his opportunities much better in a university college than in a junior college.

But I definitely do not wish to be guilty of that particular type of academic snobbery that prates about "the intellectual aristocracy." Selection for college may be only Calvinistic theology applied to education. If the old-time Calvinists believed that God elected certain persons to eternal salvation, the present-day educational descendants of those old Calvinists arrogate to themselves the functions that their forebears ascribed to God, and select certain persons for the full rich life that education affords. The old idea was an aristocracy of learning in three orders of knighthood: the first was theology; the second, law; the third, medicine. But to-day knighthood flowers in many other fields to which multitudes of young people might be admitted if only parents would take more interest in the education of their children, especially on the high-school level; if high schools would be more careful in the selection of their teachers; if more children in high schools were encouraged to take the regular cultural course instead of being sidetracked to so-called commercial and vocational courses.

IX —

Coordination is needed also among the several departments of a university. The November issue of the *Journal of the Association of American Medical Colleges* contained "A Report on the Correlation of Medical Aptitude Test Values, Pre-Medical Records, and Freshman Medical Grades for the Class of 1938, at Emory University," by Professor John Venable, of this institution. That study is suggestive of what can be done in the future to effect a proper correlation of the work of the college with the work of the graduate and professional schools.

Faculties in a university develop greater power than isolated faculties possibly can. This idea was well expressed by the great French philosopher, Victor Cousin. The reformers of French education aimed both at centralizing research and at revitalizing the French provinces. But long before the reformers appeared, these two aims had been formulated by Victor Cousin upon the creation of a faculty of medicine at Reims, when he declared:

> It is the intention of the Government to create in France a certain number of major centers of higher education, to become focuses of light for the provinces in which they are placed. Isolated faculties may have their advantages, but they can develop their maximum power only by uniting. A Law Faculty can hardly function without a Faculty of Letters, and a Faculty of Science is at once the basis and completion of a Faculty of Medicine. Thus it is that all human knowledge is bound together, and its parts support one another and impart to those who cultivate them an education both sound and broad, the true illumination of knowledge.

We need a better correlation among the various departments of a university in an academic sense not only, but also in a social and sentimental sense. Loyalty to the university is more important than loyalty to any one department of it, even as the whole is greater than any of its parts.

Our Boston Symphony Orchestra is an example of what is possible under proper management. This band is composed of nearly one hundred musicians, representing the finest soloists which can be obtained. Each man is perfectly competent to conduct the orchestra, arrange the music, stand with his instrument before the audience and play the solo part. Each is an artist, and knows it; yet, for the sake of harmony and the magnificent effect of a great organization, the players sink their personality, take the pitch from the concert master, the tempo from the conductor, and they play as one man.

Coordination of the subjects in a college or university curriculum is also a practical necessity for a full-orbed program of education. Time was when the educated man was an omnibus scholar, a master of the whole sum of human knowledge. But there has been such a vast increase in the body of knowledge in the recent past that its modicum comprehensible to even the greatest mind is but a small segment of the whole. Every principal science has begotten so many other sciences that a recital of them would sound like reading a genealogical chapter out of the Old Testament with modern scientific names substituted for the Hebrew names.

IX —

SCHOOL & SOCIETY
LANCASTER, PA.
FEB 13 1937

Science has become merely a means to give us "domination over matter by calculation." The consequence is that science is not an adequate foundation for educating the whole person. In some centers of research, intense specialization has strangled life out of the liberal arts. The cultural type threatens to become phantasmagorial and the *universitas literarum* to degenerate into a mere subject for convocational addresses.

The loss of popular interest in Latin and Greek is to be charged against professors of Latin and Greek whose meticulous study of minutiae has attracted attention away from the riches and glory inherent in the classics. Intense graduate training has concerned itself more with the minute subdivisions of a subject and with adding infinitesimally to knowledge than to imparting wisdom. Knowledge broken up into ten thousand fragments does not generate wisdom.

The Greek poets rhapsodized about the friendliness of the sister Muses; but to-day those Muses are victims of jealous rivalries. Disintegration of knowledge is a concomitant of intense specialization. In the present excessive departmentalization of knowledge and multiplication of courses and sub-courses, it is practically impossible for the student to find an organizing principle for constructing a sound educational program. Provincialism in space is bad. All sorts of bigotries and strife result from it. But provincialism in time is equally bad. It is tragical to live only in the present, knowing nothing and caring nothing for the great inheritances of the past. It is only through the means of a correlated curriculum that persons can adequately picture the world in which they live.

The real scholar is a person who possesses not only an inquiring mind, but who at the same time can see facts in their true relationships. The educational world to-day must lay new emphasis upon the education of the whole man. Whatever else you may call it, piecemeal information and uncoordinated particles of knowledge are not education.

Coordination of instruction requires flexibility in the curriculum, technique of curriculum construction and a clear-cut statement of objectives. Within the past year, at Boston University, I received from each professor in our faculty answers to three succinct questions: first, as to what he conceived to be the purpose of Boston University; second, the purpose of the college or school in the university with which he was primarily connected; and third, the purpose of the subject he was teaching or courses he was giving. The professors admitted that it was good for them to face these questions and to formulate answers for another to read. Incidentally, a perusal of the answers was helpful to the president also.

Coordination of the curriculum demands consideration of extra-curricular activities. These activities should be so related to different aspects of the curriculum as to find their stimulus from the classroom itself, being the informal educational processes of the university community. The gymnasium and athletic field should be laboratories for the department of physical education. Football as well as other athletic sports should be under the control of the faculty.

The original connotation of "university" was not as a place, but as an organization of scholars. When a place of higher learning was meant, the term used was "*studium.*" "*Studium publicum*" or "*studium generale*" signified a place of study open to all. It is my opinion that a university stadium should be something of a "*studium.*"

Coordination of the university with contemporary life is a further need to-day. We should integrate educational trends with social trends. The university should be the chief exponent of the functional unity of the educational process of the community, taking the leadership in working out an effective correlation and integration of the educational activities of the city. The urban university is saved from anemia by being plunged into the circulation and the throbbing of the everyday life of a great civic community.

The aims of a medieval university were well expressed in the old Oxford remark that a university ought to concern itself only with "the teaching of useless knowledge." The modern university admits that a full-orbed program of education will include the teaching of much that would be classified by medieval Oxford as "useless"; but it must aim chiefly to be useful. It may be likened unto a reservoir of life-giving water: then the positions filled by its graduates are a system of pipes and sluices distributing its flow over the plains of humanity, quickening stunted growth into flower and fruitage. But there is also a seepage and flow of the cultural influence of the university through fissures and conduits of student and faculty contacts—water flowing hidden underground, secretly making the ground green.

My final plea for coordination in a modern university is with the church. Practically every great old college and university in this land had a religious origin. Harvard, the oldest of them all, was named for a preacher, and was founded by the Puritans "to advance learning and perpetuate it to posterity; dreading to leave an illiterate ministry to the Churches, when our present Ministers shall lie in the dust." Yale was founded "to plant and under ye Divine blessing to propagate in this wilderness the blessed reformed Protestant religion in ye purity of its order and worship." Dartmouth was founded by the Congregationalists for the propagation of the Christian faith, and Amherst was established for the purpose of "educating for the gospel ministry young men in indigent circumstances, but of hopeful piety and promising talents." William and Mary was founded "that the church of Virginia may be furnished with a seminary of ministers of the gospel and that the youth may be piously educated in good letters and manners and that the Christian faith may be propagated among the Western Indians to the glory of Almighty God." Brown University and the University of Chicago and others were established by the Baptists; Princeton and the University of Pittsburgh and others, by the Presbyterians; Emory, Duke, Boston University, Northwestern, the Universities of Denver, Syracuse and Southern California, and seventy-five or a hundred other institutions of higher learning were established by the Methodists.

I have used other words from time to time as sidelights on what I mean by coordination. I have spoken of the *amalgamation* of a public educational system, of the *articulation* between high school and college, of the *correlation* of the college and professional schools, of the *cohesion* and *cooperation* among the several departments of a university, of the *synthesis* of subjects, and of the *integration* of the university program with contemporary life. My auxiliary word for the coordination of church and university is *relation.* We now speak of "church-related" institutions. The term suggests the state of being mutually or reciprocally connected or interested. It may mean a connection by birth or marriage. It hints at least at some kind of kinship.

This relationship does not necessarily need to be legal—perhaps a traditional or moral relation is better than a legal one. It need not be spectacular to be effective. The relation may be tenuous, yet enduring; obscure, but directive. Sometimes the public has been suspicious of such a relation because of real or imagined sectarian bigotry and intolerance displayed by the institution, or because of the trammelling and

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restricting of the freedom of the college or university by the denomination. The day is past (if it ever existed) when any "church-related" college would think of drawing even the faintest line of demarcation between the service it renders to those of its own church and its service to those of any other church, or of no church. The country no longer fears discrimination on the part of the educational institution.

The church now happily regards its relationship to the university to be one of service. Instead of restricting freedom, the church will leap to the defense of academic freedom if that freedom should be endangered from any quarter.

Education must have freedom. Freedom means to be untrammelled, free from restraint, from fetters. Academic freedom means that each professor or student is free to seek the truth in his own way, to form his own opinions, to arrive at his own conclusions and to announce his own convictions. He is not to be limited by patented dogma, faint-hearted consideration, inherited tradition or acquired prejudices. He does not need to bend the knee to error nor to fawn before flattery nor to cringe before denunciation.

All advancement in human knowledge and all progress in civilization—from alchemy to chemistry, from astrology to astronomy, from wigwams to our modern homes, from fire-signaling to telephones and radios—have been achieved through fidelity to this principle of freedom of research.

Academic freedom is essential to genuine education; but when education boasts of its freedom and glibly quotes the words of Jesus, "Ye shall know the truth, and the truth shall make you free," religion reminds education of the responsibility of freedom, quoting the words which Peter had learned of Jesus: "As free, and not using your freedom for a cloak of wickedness, but as bondservants of God." Religion reminds us of the limitations of liberty, the restraint of freedom—not limitations or restraints imposed by some external authority, but by one's own sense of the responsibility of freedom.

The idea of liberty has been perverted, distorted, mystified, until it is confused with license, and freedom with anarchy. False liberty means that man is free to do what he likes; true liberty means that he is free to do what he ought.

Many reciprocal values reside in a properly coordinated relation of church and university: chiefly, religious leadership thus has university training, and education has the synthesis and moral dynamic which a vital and intelligent religion alone can give.

Religion, I say, furnishes the necessary synthesis for fragmentary education. The medieval universities—whether at Bologna, Paris, Oxford, Cambridge, Prague, Heidelberg or elsewhere—were all made up of ecclesiastical philosophy and canon law, together with a desultory inheritance of antiquity in the scheme of the *septem artes liberales,* coordinated with monastic forms in a community of work and social intercourse.

The modern universities of Europe, and of our own country as well, have been lacking in a common idea of learning. There has been no cohesion of knowledge; no unifying synthesis; no hierarchy of principles under one lordly principle. Universities have been powerful and influential when they have been in surest possession of that coordinating idea. They had it in the *unitas intellectus* of Thomas Aquinas in the period of scholasticism. They had it in *reason* in the period of enlightenment. But our scientific age, introduced by the Positivism of Auguste Comte, has left us with a psychology that is behavioristic instead of purposive in character; a philosophy that is naturalistic instead of personalistic; a logic that is analytic instead of synoptic; a knowledge that is fragmentary instead of a deep oneness.

IX

The other value which I mentioned as residing in a properly coordinated church-related university is the sense of moral direction which religion gives. Education implies the accumulation and conveyance of factual knowledge. But religion insists that knowledge alone is not enough. Mathematics may be used to rob a bank; chemistry may be used to kill; penmanship may be used to forge a check; psychology may be used to cheat one's fellows.

Education alone is not enough. Nothing has saddened educators more than the recurrent evidence that the conquering of vice has not kept pace with the conquering of ignorance. Many of the most fiendish criminals have been "educated" according to the ordinary meaning of the term. The conquest of ignorance does not necessarily mean the conquest of poverty and crime. No education is complete that does not give us knowledge plus moral control. Religion energizes as well as inspires education.

As I conceive it, real education means that the individual has been led out into an efficient and rightly integrated personality, at home not only in the actual world in which he lives, but at home also with the ultimate spiritual forces that lie behind it. The living of the full life requires a complex equipment by which one makes adjustments in the spheres of science, the humanities, psychology, contemporary living and all the rest. But to live the fullest life it is essential that this complex equipment should be integrated into a personal religion. Then, and only then, the individual has in his life a center and source of moral authority, a moral dynamic which safeguards character and gives it direction.

small cities, for that matter. The physical planning and construction and the educational designing that went into the Cleveland system may be found in the records. The integrity and good sense that supported that management in this original operation are the abstract things for which this country is crying. This Mr. Williams supplied.

Mrs. Williams, no doubt, introduced her husband to the school business, but, for that matter, they were both socially minded, and with a prosperous manufacturing business in the background, they could indulge their fancies in the social scheme. Mrs. Williams first organized a public school center for crippled children and provided comfortable transportation for them. This school program awakened Mr. Williams's interest. When, a little later, he was invited to become a board member, Mr. Williams accepted and served on the Cleveland Board of Education twenty years—five years in volved. As an assurance of official justice, efficiency and executive foresight, he arranged for independent surveys. Be it said of surveys that he was interested in but two phases of a survey: the competency of the surveying agency and the report. I recall when I came to the superintendent's office how I used to be staggered by the expense of these surveys and very possibly I feared the revelations of some bad slips in management, but he was quietly inexorable and he took a "let the chips fall" attitude. I remarked, "We could organize through our department of research a continuous survey." Mr. Williams remarked without comment, "I believe this is a better way, Mr. Superintendent." It is obvious that neither of us would have survived except for his better way.

The first survey was initiated in 1915–16 when Mr. Edward Bushnell was president and Mr. Williams a member of the board.

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AKRON, O.
TIMES PRESS
FEB 14 1937

Excellent Schnabel Records Make Pianist No Stranger

WHEN Arthur Schnabel, famous Austrian pianist, comes to Akron next month, he will not come as a stranger to most of Akron's music lovers. The splendid recordings he has made for Victor have introduced him in the eloquent manner that this great artist deserves.

If you are planning to attend the all-Beethoven recital which Mr. Schnabel will present under the auspices of the Tuesday Musical Club March 16, and are not already familiar with the technique and tone that has made this pianist world famous, it is suggested that you stop in one of the phonograph departments and get acquainted with him through one or more of these recordings he has made of the works of Beethoven.

Concerto No. 1 in C Major with London Symphony—M-158.

Concerto No. 1 in B Flat Major with London Philharmonic—M-295.

Concerto No. 3 in C Minor with London Philharmonic—M-194.

Concerto No. 4 in G Major with London Philharmonic—M-156.

Concerto No. 5 in E Flat Major, "Emperor" with London Symphony—M-155.

Mr. Schnabel began to study piano at the age of 5 with the great teacher, Leschititsky, and at 10 began public concert work. He made his debut in the United States in 1921, and has grown phenomenally in popularity since that time. He enjoys the title of foremost living interpreter of Beethoven, and although he occasionally includes Mozart, Schumann, Brahms and other great composers in his repertoire, it is Beethoven that he loves most and plays best.

Tschaikowsky: Symphony No. 4 in F Minor. Played by Boston Symphony Orchestra under direction of Serge Koussevitsky. Victor M-327.

A new recording of Tschaikowsky's Fourth Symphony, the F Minor, has just been issued by Victor. It is recorded by Serge Koussevitzky and the Boston Symphony Orchestra and is a marked mechanical improvement over the Stokowski album of this symphony made several years ago. In interpretation, as well, this new recording has several advantages to those of us who prefer to have our Tschaikowsky with some slight restraint. Not that Koussevitsky plays him down, but he does a less flamboyant, less lush piece of conducting than does Stokowski in this particular symphony, and a great many music lovers will be glad to supplant their old set with this new one for that reason.

The F Minor is a much happier piece of music than the composer's famous Fifth and Sixth. And although the Fifth with its beautiful theme is perhaps the most beloved of the three, and the Sixth with its pyramics probably the most breathtaking, the Fourth in F Minor has its superlative qualities, also. Written shortly after Tschaikowsky's financial troubles were relieved through the kindness of Nadejda von Meck, this work has optimism and fine spirit, an abundance of melody, humor and virility. It is dedicated to "my best friend"—generally believed to be his benefactor, Mme. von Mec%. She has recently published a book, "Beloved Friend," which is made up largely of the correspondence between herself and the composer.

It is difficult to say which are the high moments of this admirably conducted and recorded piece of music. Possibly one of them is the lovely solo for strings in the latter half of the first movement. There is a contrasting wood-wind, and the accompaniment is done entirely by the tympani. The effect is charming, and rather surprising.

Symphony No. 6, the "Pathetique" has also been recorded under the baton of Serge Koussivitsky. The Fifth is available in a beautifully done recording by Stokowski.

CLEVELAND, O.
PLAIN DEALER
FEB 14 1937

Famous Violin Virtuoso to Be Heard Here Soon Is Now a Clevelander

BY HERBERT ELWELL

THE fact that Samuel Dushkin is now in a sense a Clevelander gives special interest to his forthcoming appearance with the Cleveland Orchestra, Feb. 25 and 27. Though this famed violinist has a winter residence in Paris, he has made Cleveland his summer home since his marriage to Louise Rorimer, daughter of Mr. and Mrs. Louis Rorimer of Cleveland, and he does his summer practicing in a cabin workshop on the Rorimer estate in the Chagrin Valley.

HERBERT ELWELL

His first professional appearance here will be at the next regular symphony concerts in Severance Hall, where he will present Stravinsky's violin concerto under the direction of the composer, who will be guest conductor at that time.

For some time Dushkin has been closely associated with Stravinsky. **Their meeting in Germany in 1930 and the friendship which sprang up between them is described by Stravinsky in his book,** "Chronicle of My **Life.**" They have concertized together in many countries, and strongly reminding one of the artistic collaboration between Brahms and Joachim, or between Mendelssohn and David, they have worked together on violin transcriptions of Stravinsky's compositions and in many ways have profited by each other's counsel.

One of the results of their collaboration was the Violin Concerto, and on the fly-leaf of the printed score is to be found this inscription in French, signed by Stravinsky: "This work was first performed under my direction Oct. 23, 1931, at a concert of the Berlin Rundsunk by Samuel Dushkin, to whom I remain deeply grateful and for the high artistic value of whose playing I have a great admiration."

Dushkin was also the first violinist to perform another outstanding modern composition for violin, Ravel's "Tzigane," introduced by Pierre Monteux in Amsterdam.

A Cosmopolite

Dushkin is truly cosmopolitan, with national ties pulling in several directions. He was born in Russian Poland, but he is an American citizen, for as a boy he was brought to New York and placed under the tutelage of Fritz Kreisler. He also studied with Leopold Auer. The late Blair Fairchild, composer and famous American patron of music, became interested in the young violinist and made it possible for him to spend his summers in Paris. At the age of 14 Dushkin went there to live with Fairchild, and has thus had a very broad international background.

Having concertized since he was a youngster, Dushkin has appeared as soloist with many European orchestras under such conductors as Walter, Arbos, Wolff, Adrian Boult, and Albert Coates. In this country he has played with the Boston Orchestra under ~~Koussevitsky~~, the Philadlphia Orchestra under Stokowski, and the St. Louis Orchestra under Golschmann. He was to have been soloist with the New York Philharmonic this season, but an unfortunate accident necessitated postponement of this engagement.

Copland Here

The name of Aaron Copland should not be strange to readers of this column. Besides numerous previous references to this outstanding American composer, his biographical data has appeared here twice this season, owing to the fact that Rodzinski had twice scheduled his "Dance Symphony" for performance at a Cleveland Orchestra concert. Because of circumstances, presumably unavoidable, this work was not brought to performance here, though Rodzinski intends to conduct it in New York at a concert sponsored by the League of Composers during his guest-conductorship of the New York Philharmonic.

In good time to prepare us for the Stravinsky program by the Cleveland Orchestra next week, Copland comes here to lecture on Stravinsky's music at the Cleveland Museum of Art at 4 this afternoon. He is brought here by the museum in co-operation with the Women's City Club.

Being a capable pianist who was able to present creditably the solo part of his piano concerto when it was given with orchestra under Koussevitsky, he will illustrate his lecture at the piano. Copland has appeared in lecture recitals in numerous American cities. He is lecturer at the New School for Social Research in New York, and in the spring of 1935 he gave a lecture course at Harvard University.

Following the lecture, Arthur W. Quimby will give his regular half-hour recital of organ music in the garden court of the museum at 5:15. He will repeat his February program consisting of works by Buxtehude, Handel, Vierne and Bach.

Russian Music

The choir of St. Theodosius' Russian Orthodox church, under the direction of A. P. Glagolev, will be presented in a concert of Russian choral music at the Cleveland Museum of Art Wednesday evening at 8:15. Forming one of the most distinctive events in the museum musical season, this colorful local choir will present both ecclesiastical music the national folk music of Russia and will appear in their picturesque national costumes.

The first part of the program will contain religious songs by Tschesnokoff, Gretchaninoff, Allemanoff, Kastalsky and Rachmaninoff. Later will come some folk songs. There will be a duet, "Dubinuska," by Tschesnokoff, sung by S. O. Hamburger and Vladimir Boruch. And closing numbers will be choruses from Tschaikowsky's opera, "Cherevichki," and "Roussalka," by Dargomijsky. The accompanist is Vera Zaiats. These musical events at the museum are free to the public.

Bandmaster Mourned

Mention should be made here of the loss to Cleveland music in the lamented passing of Frank P. Russo, bandmaster. Though few may remember the first concert of Russo's Band in the Grays Armory as far back as 1905, there are many who have since enjoyed his concerts in the city parks, the last of which under his direction was given in 1932.

This native of Palermo, Italy, who received high honors for his musicianship in Padua where he studied for eight years, won a wide circle of admirers here and was highly respected by his musical colleagues. He was known as a composer and was at one time highly praised by Sokoloff for the symphonic arrangements he made for Leon Ziporkim, soloist with the Cleveland Orchestra.

His place as leader of the Russo Band has been ably filled by his son, Al Russo, who gave a successful series of concerts in the city parks last summer.

Stars of the Music World

SAMUEL DUSHKIN

AARON COPLAND

A. P. GLAGOLEV

PHILADELPHIA, PA.
RECORD
FEB 14 1937

W. P. A. Music

Arthur Fiedler, conductor of the Boston Symphony "Pops" Orchestra and Esplanade concerts, will appear as guest-conductor of the Civic Symphony Orchestra, in Irvine Auditorium, this afternoon at 3.30 o'clock, the concert being one in a series of regular Sunday afternoon events sponsored jointly by the W. P. A. Federal Music Project and the University of Pennsylvania School of Fine Arts.

The program includes the second symphony, in D major, of Johannes Brahms; Mozart's "Impresario" overture; Corelli's suite for string orchestra; Wagner's "Tannhaeuser" overture and Ibert's "Divertissement."

The incidental piano solos in the Ibert work are to be played by G. Lee Berger, Schuylkill Haven pianist.

WORCESTER, MASS.
POST
FEB 15 1937

Stockbridge Estate Offered Symphony

BOSTON, Feb. 15 (AP)—Trustees of the Berkshire Music Festival Corporation came to Boston today to confer with directors of the Boston Symphony Orchestra over an ~~offer to~~ the symphony of a summer estate in Stockbridge for a summer headquarters.

The offer of Tanglewood estate on the north shore of Mahkeenac Lake was made by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Boston.

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PHILADELPHIA, PA.
Evening Public Ledger
FEB 15 1937

MUSIC—*Civic Symphony Orchestra*

By SAMUEL L. LACIAR

Arthur Fiedler, of Boston, conductor of the famous "Pop" concerts of the Boston Symphony Orchestra, of which Mr. Fiedler is a member, and of other musical organizations of that city, was guest conductor of the Civic Symphony Orchestra of this city at its regular Sunday concert in Irvine Auditorium of the University of Pennsylvania yesterday afternoon.

Mr. Fiedler presented an interesting and well-balanced program and showed himself to be an orchestral leader of experience, talent and high musicianship. The principal number was the D major symphony of Brahms (No. 2), of which he gave a sensitive and musicianly reading, this being especially the case with the impressive adagio and the beautiful slow scherzo, the two middle movements of the symphony. Mr. Fiedler demonstrated that he knew exactly what he wanted from the orchestra and how to get these results and he received an ovation from the much too small audience which heard the concert.

The novelty of the program was a Divertissement by Jacques Ibert, contemporaneous French composer, which was given for the first time in Philadelphia, although his "Ecales" has been performed here several times. The Divertissement proved to be a witty, sometimes satirical and sometimes jolly piece of music in six short movements, all of which were of much interest.

The "Cortege," for example, opened with a funeral theme and then branched off into processional music of several kinds, the solemn opening being followed by a lively subject, while the first eight notes of Mendelssohn's "Wedding March" from the "Midsummer Night's Dream" music was twice interpolated. The waltz, which followed a modified version of the famous Vienna waltzes of Johann Strauss, was a lively number and the most popular of the six movements, from the viewpoint of the audience.

The other numbers were an introduction, a Nocturne with a remarkable piano introductory part; "Parade," a pompous little number, and a Finale, which strongly resembled a Sousa march in atmosphere. Ibert has used a good deal of the modern idiom both in his harmonization and in his instrumentation, employing such effects as "flutters" on the muted trumpet, et cetera, these generally found in jazz. The Divertissement was cordially received by the audience.

A suite by Corelli, for the strings of the orchestra alone, proved to be a charming number written in the formal style of that composer's period and well interpreted and performed. The other numbers were Mozart's seldom-heard overture to "The Impresario," which opened the concert, and Wagner's "Tannhauser" overture, in the Dresden version, which closed it.

BROCKTON, MASS.
ENTERPRISE
FEB 16 1937

Symphony Orchestra Given Lenox Estate

BOSTON, Feb. 16. — (UP)— "Tanglewood," beautiful 210-acre estate at Lenox and Stockbridge, where Nathaniel Hawthorne penned some of his classics, has been presented outright to the Boston Symphony orchestra as a permanent site for the Berkshire symphonic festivals, it was announced to-day.

PROVIDENCE, R. I.
BULLETIN
FEB 16 1937

BOSTON SYMPHONY IS GIVEN ESTATE

Boston, Feb. 16.—(UP)—"Tanglewood," beautiful 210-acre estate at Lenox and Stockbridge, where Nathaniel Hawthorne penned some of his classics, has been presented outright to the Boston Symphony Orchestra as a permanent site for the Berkshire symphonic festivals, it was announced today.

The gift, which has been accepted by the orchestra trustees, was made by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwal Tappan. Mrs. Brooks is a granddaughter of William Aspinwall Tappan, Boston merchant prince, who in 1849 created the famous estate.

WORCESTER, MASS.
GAZETTE
FEB 16 1937

BOSTON SYMPHONY TAKES TANGLEWOOD

Accepts 210-Acre Lenox Estate for Summer Concert Site

BOSTON, Feb. 16 (AP)—Boston Symphony Orchestra trustees today announced they had accepted the gift of Tanglewood, 210-acre estate in Lenox and Stockbridge, exclusive Summer residential resorts for society folk in the East.

The estate, where Nathaniel Hawthorne made his home in the Berkshires and wrote his famous "Tanglewood Tales," will be used as a permanent home for the annual Berkshire Symphonic Festival.

It was offered to the orchestra trustees by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan, of Brookline.

Its use as a permanent home for the Summer concerts was approved by the Symphonic Festival executive committee at the same time the orchestra trustees announced acceptance of the gift.

Work will be started this Spring on the construction of a suitable enclosure to accommodate five thousand persons, average attendance at the 1936 festival. Executive committee members have launched a program to raise funds for the construction.

The festival this year will be twice as long as in 1936. The Boston Symphony Orchestra will give six concerts under direction of Serge Koussevitsky during its course. Music lovers from 25 states, Canada and Europe attended the Summer concerts last season.

NORTHAMPTON, MASS.
GAZETTE
FEB 16 1937

Boston Symphony Accepts Gift Of Lenox Estate For Berkshire Festival

BOSTON, Feb. 16.—(AP)—Boston Symphony orchestra trustees today announced they had accepted the gift of Tanglewood, 210-acre estate in Lenox and Stockbridge.

The estate, where Nathaniel Hawthorne made his home in the Berkshires and wrote his famous "Tanglewood Tales," will be used as a permanent home for the annual Berkshire Symphonic Festival

It was offered to the orchestra trustees by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Brookline.

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HARTFORD, CONN.
TIMES
FEB 16 1937

'Tanglewood' Great Stockbridge Estate, Given to Boston Symphony Orchestra

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PITTSFIELD, MASS
EAGLE
FEB 16 1937

BERKSHIRE FESTIVAL'S FUTURE IS ASSURED WITH TANGLEWOOD ACCEPTANCE

Trustees of Boston Symphony Orchestra Announce Acceptance of Gift of 210 Acre Estate in Lenox and Stockbridge From Mrs. Gorham Brooks and Her Aunt, Miss Mary Aspinwall Tappan — Festival Group Approving Site, Starts Immediately to Raise Building Funds.

The Berkshire Symphonic Festival, an outstanding success in 1936, is assured a permanent feature of the summer life of this region. The Boston Symphony Orchestra trustees today announced acceptance of the gift of Tanglewood, 210-acre estate between Lenox and Stockbridge which was offered by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Brookline.

Rich in Tradition

At the same time, the executive committee of the Festival approved the use of Tanglewood as a permanent home for its summer concerts. Tanglewood, rich in tradition, was where Nathaniel Hawthorne lived in the Berkshires and where he wrote "Tanglewood Tales" and laid the plot for "The House of Seven Gables." This beautiful estate, off West Street in Lenox, looks across Stockbridge Bowl to Mt. Everett, second highest peak in Massachusetts.

To Raise Funds

In other years, the Festival took place on vacant Berkshire estates. With a permanent site assured, the Berkshire committee recognized the need for a suitable enclosure and set to work immediately to raise the necessary funds. Construction will start this spring on lines that will harmonize with the natural surroundings. It is planned to acommodate an audience of 5000 persons, the average attendance at the 1936 Festival.

The 1937 season will be twice as long as last year. There will be six concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitsky on the Thursdays, Saturdays, and Sundays of the first two week-ends in August.

Two Groups Meet

A meeting of the two groups concerned was held at the office of Bentley W. Warren, 30 State

Continued From First Page

Street, Boston, president of the trustees of the orchestra. At this meeting were Miss Gertrude Robinson Smith of New York and Stockbridge, president of the Festival, and her executive committee

Mrs. Carlos M. de Heredia of New York and Stockbridge and Norval H. Busey Jr., of New York and Lenox; John C. Lynch of Stockbridge, former Bell Telephone Company vice-president; Robert E. Wheeler of Great Barrington, George W. Edman and Milton B. Warner of Pittsfield, and Joseph Franz of Stockbridge. Trustees of the orchestra present included Allston Burr, Ernest B. Dane, M. A. DeWolfe Howe, Henry B. Sawyer, Edward A. Taft, and Mr. Warran.

Mrs. Brooks is the granddaughter of William Aspinwall Tappan, Boston merchant and banker, who in 1849 created the estate where the concerts will be given. On the estate is a notable grouping of gardens, each surrounded by old, closely trimmed hemlock hedges. These gardens will provide a unique open-air foyer for use during intermissions.

The site of Hawthorne's little red cottage, which was burned June 22, 1880, is commemorated by a bronze tablet.

Neighboring Estates

Other notable estates near Tanglewood are owned by Mrs. William Norton Bullard, Mrs. de Heredia, George Lee Higginson and Grenville L. Winthrop.

Residents of 25 States, Canada and Europe made advance reservations for the 1936 Festival, so widely representative as to justify the predictions of the Festival Association that America is no longer content with the winter season of symphony concerts. New England, long known as the summer playground, can now offer an unusual cultural attraction, and the Berkshires as the gateway to New England are ideally located to accommodate these music lovers.

HOLYOKE, MASS.
Transcript Telegram
FEB 16 1937

Boston Symphony Gets Famous Estate In The Berkshires

PITTSFIELD, MASS
EAGLE
FEB 17 1937

Trustees of the Berkshire Symphonic Festival, Inc., will meet with the president, Miss Gertrude Robinson Smith at No. 1 Sutton Place, South, New York, next Wednesday to approve the action of the executive committee with the trustees of the Boston Symphony Orchestra for continuing the summer concerts on a permanent basis on the permanent site, Tanglewood in Lenox and Stockbridge. The estate is the gift of Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Brookline.

JAMESTOWN, N. Y.
POST
FEB 17 1937

BOSTON SYMPHONY ACCEPTS ESTATE

Scene Hawthorne's Tanglewood Tales To Be Site of Summer Festival.

ALBANY, N. Y.
NEWS
FEB 17 1937

210-Acre Estate Prese For Symphony in Be

Festival Association Starts C Funds to Erect Auditorium to Listeners; Concerts to Be in

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ROCHESTER, N. Y.
JOURNAL
FEB 17 1937

Estate Goes To Symphony

By Associated Press

BOSTON, Feb. 17.—Boston

LOWELL, MASS.
COURIER-CITIZEN
FEB 17 1937

The Berkshire Prospects.

Interesting news from the Berkshires is that which tells that the historic Tanglewood estate on the

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ROCHESTER, N. Y.
TIMES UNION
FEB 17 1937

Music Festival Gets Home

Boston—(AP)—Boston Symphony

ROCHESTER, N. Y.
Democrat Chronicle
FEB 17 1937

Orchestra Accepts Tanglewood Estate

Boston —(AP)— Boston Symphony

BANGOR, ME.
COMMERCIAL
FEB 17 1937

Estate Given To Boston Symphony

Boston, Feb. 17 — (AP) — Boston

NORTHAMPTON, MASS.
GAZETTE
FEB 17 1937

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FESTIVAL HOME

NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 17 1937

210-Acre Site For Berkshire Festival Taken

Offer of Tanglewood Estate as Permanent Location Is Accepted by Board

Building Fund Sought

Structure to Seat 5,000 at Six Concerts in August

The trustees of the Boston Sym-

NEW YORK, N. Y.
EVENING POST

FEB 16 1937

Orchestra Gets Old Estate Used By Hawthorne

Tanglewood to Be Scene of Berkshire Festivals

BOSTON, Feb. 16 (UP).—Tangle-

NEW YORK, N. Y.
TIMES

FEB 17 1937

BOSTON SYMPHONY GETS BERKSHIRE SITE

Accepts Gift of Tanglewood—Building of Enclosure to Seat 5,000 Planned

Special to THE NEW YORK TIMES.
BOSTON, Feb. 16.—The trustees

NORWICH. N. Y.
SUN

FEB 17 1937

ACCEPT ESTATE FOR SYMPHONY FESTIVALS

Boston, Feb. 17 (AP) — Boston symphony orchestra trustees yes-

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N. Y. TELEGRAPH

FEB 17 1937

Boston Symphony Given Big Estate

BOSTON, Feb. 16. — "Tanglewood," beautiful 210-acre estate at

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NEW YORK, N. Y.
SUN

FEB 18 1937

Boston Symphony Gets 210-Acre Estate

The Boston Symphony Orchestra

WORCESTER, MASS.
GAZETTE

FEB 18 1937

Cause to Blush

BOSTON, Feb. 18 (INS)—A member of the Boston Symphony Orchestra and an orchestra leader in his own right, Arthur Fiedler was revealed today as unaware of a number he should know by heart.

He blushed when he was asked his telephone number.

"I'll have to look it up in the directory," he explained. "You see, I never have any occasion to call myself up."

NEW BEDFORD, MASS.
STANDARD-TIMES

FEB 18 1937

The Boston Symphony Orchestra will conduct the annual Berkshire Symphonic Festivals of the future in Stockbridge at the 210-acre estate, Tanglewood, where Nathaniel Hawthorne wrote "Tanglewood Tales." The Berkshire mountain residence has been accepted by the Boston trustees and will serve as the festival's permanent home.

NEWBURYPORT, MASS.
NEWS

FEB 19 1937

"The Boston Symphony is diggin itself in more deeply. It has not been endowed with a handsome Berkshire estate as permanent setting fo its summer concerts.

NEWARK, N. J.
STAR EAGLE

FEB 17 1937

2

Off The Record

It was left to Tin Pan Alley to produce "Serenade to a Wealthy Widow," but, without meaning to be profane, an amusing analogy can be drawn between the popular tune and the history of Tschaikowsky's Symphony No. 4 in F minor. This magnificent work has just been recorded by the Boston Symphony Orchestra under the direction of Serge Koussevitsky and released by Victor in Album M-327.

Peter Ilich Tschaikowsky, like many young musicians, was in sore financial straits and his morbid sensitiveness and brooding were reflected in most of his works.

His troubles were heard of by a wealthy widow of the period, one Nadejda von Meck. It is related that with great tact, the lady managed to place herself in the position of patron and established for Tschaikowsky an annual income which relieved him of financial worries.

It was immediately after this happy windfall that Tschaikowsky composed his Fourth Symphony, dedicated in his own words, "to my best friend"—accepted as meaning Mme. von Meck. The symphony itself is striking in its optimism and humor and here is beautifully presented in all of its shades.

In the first of the four movements, Tschaikowsky demonstrates his mood. He sighs—but not with the long-drawn agonies of the Pathetique. Here, rather, is a sigh of relief and peace. This theme is carried through to one of joy and exaltation in the last movement.

Another Victor release that you will find well worth your while is listed as "Stars of the Metropolitan." On five two-sided records you are offered the following operatic treats:

Lawrence Tibbett, singing the "Toreador March" from "Carmen," and "Largo al Factotum" from the "Barber of Seville"; Lily Pons, coloratura soprano, singing the "Caro Nome" from "Rigoletto"; Richard Crooks, tenor, singing "Le Reve" from "Manon"; Helen Jepson, soprano, singing "Depuis Le Jour" from "Louise," and Lauritz Melchoir, tenor, "Die Walkure," Act 1, Secene 3; Lotte Lehman, soprano, "Die Walkure," Act 1, Scene 3; John Charles Thomas, baritone, "Thy Home in Fair Provence," from "La Traviata"; Lucrezia Bori, soprano, "Mi Chiamano Mimi" from "La Boheme," and Giovanni Martinelli, "Celeste Aida" from "Aida."

ST. PAUL, MINN.
PIONEER-PRESS

FEB 19 1937

MITROPOULOS NAMED SYMPHONY'S LEADER FOR NEXT 2 SEASONS

Dimitri Mitropoulos, 40-year-old Greek conductor, composer and pianist, has been engaged to lead the Minneapolis Symphony orchestra the next two seasons, it was announced at a concert of the orchestra Thursday night in Northrop auditorium on the University of Minnesota campus.

Mitropoulos was guest conductor of the Boston Symphony orchestra the past two seasons and is the first Greek ever to lead a major orchestra in this country.

Symphony review on page 8.

Symphony Review

By FRANCES BOARDMAN.

Shouts of approval greeted the announcement Thursday evening at the Minneapolis Symphony orchestra's concert in Northrop auditorium, that Dimitri Mitropoulos, recently guest-director of the ensemble, has been engaged as its conductor for two seasons of eighteen weeks each.

Elbert L. Carpenter, president of the Orchestral association, made the announcement, adding that the remainder of the year would be in the hands of a young European composer-conductor whose name would shortly be disclosed.

HARTFORD, CONN.
TIMES

FEB 20 1937

Berkshi

'Tanglewood' In Berkshires Festival Site

Insures Continuance of Program Begun in 1936

KEENE, N. H.
SENTINEL

FEB 19 1937

Pittsfield, Mass., Feb. 19, (AP)—Miss Gertrude Robinson Smith, president

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NEW YORK, N. Y.
TIMES

FEB 19 1937

MITROPOLOUS NAMED MINNEAPOLIS LEADER

Greek Artist Is Selected to Conduct Symphony Orchestra for Next Two Seasons

MINNEAPOLIS, Feb. 18 (AP).—Dmitri Mitropolous, who two weeks ago was guest conductor of the Minneapolis Symphony Orchestra, will be conductor of the orchestra the next two seasons.

Engagement of Mitropoulous was announced at tonight's symphony concert by E. L. Carpenter, president of the Orchestral Association.

Mitropolous made his American début as a guest conductor for the Boston Symphony Orchestra in Providence, R. I., on Jan. 21, 1936. Three nights later he made his appearance in Boston. Olin Downes, music critic of THE TIMES, then wrote:

"Conducting without score and without baton, and securing a magnificent response from the orchestra, Mr. Mitropolous had a great and legitimate success."

He was born in Athens and began early to study piano. After completing his preliminary education, he went to Berlin and began his studies under the pianist composer, Busoni. He later appeared as piano soloist with orchestras in the leading European cities. A few years ago he became conductor of the orchestra of the Athens Conservatory.

N. ADAMS, MASS.
TRANSCRIPT

FEB 19 1937

FESTIVAL HEADS CONSIDER SEATING

May Raise Funds for Structure Seating 5,000 at Summer Berkshire Concerts.

The trustees of the Berkshire Symphonic Festival, Inc., will meet in New York city next Wednesday to discuss raising of funds in order to build a structure that will accommodate 5,000 listeners at the Boston Symphony orchestra's summer concerts at Stockbridge, according to an announcement by Miss Gertrude Robinson Smith, president of the corporation. The summer concerts of the Boston orchestra have proven so popular that the question of accommodations for those wishing to hear the famed organization play, has been a pressing one.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 19 1937

Philharmonic's Audience Hears Mozart 'Jupiter'

Chavez Conducts Fourth Concert, Including Own Work, 'Sinfonia India'

'La Gioconda' Is Given

Gina Cigna and Bruna Castagna Appear in Opera

By Francis D. Perkins

Carlos Chavez conducted his fourth concert with the Philharmonic-Symphony Orchestra at Carnegie Hall last night while, at the Metropolitan Opera House, Ponchielli's "La Gioconda" returned to the repertoire after a season's absence. Mr. Chavez, after presenting Mozart's "Jupiter" symphony, Debussy's "La Mer," three dances from Manuel de Falla's ballet "The Three-Cornered Hat" and the entr'acte after the first scene of the fourth act of Moussorgsky's "Khovantchina," closed his program with his own "Sinfonia India," which had been heard here previously only in a radio concert thirteen months ago.

The hardly jocund protagonist of Ponchielli's opera gave Gina Cigna her third role thus far in this house; Bruna Castagna was her successful rival in love, Laura. Anna Kaskas, scheduled to appear as La Cieca, fell ill not long before time for the rise of the curtain, and Doris Doe represented La Gioconda's blind mother in her stead. Among the male principals Giovanni Martinelli, as Enzo, and Virgilio Lazzari, as Alvise, had both sung these roles in the last performance of the work in this house on March 23, 1935; Carlo Morelli represented the maleficent Barnaba.

Mr. Chevez's "Sinfonia India" (or Indian Symphony) presumably derives its title from its use of three melodies of three Indian tribes of northwestern Mexico, and this work, it is pointed out, is the only one by this composer in which Indian melodies are directly quoted. There is no extra-musical program in this music, which has a continuous course of twelve minutes, but yet can be regarded as consisting of three movements of contrasted character. The score calls some unconventional percussion instruments, such as Indian drums, a water gourd and rasps and rattles, which are mainly employed in the middle section of the symphony.

It is here, when the Indian melodies are most simply stated, with these percussion instruments marking the rhythm, that the symphony, on a first hearing, is most appealing and significant; the form of these tunes and their characteristic basic scale could well merit extended discussion. In the lively opening measures there were some hints of Debussy, "La Mer" which had been heard about an hour before, and a listener could also picture Stravinsky's fair at which Petrouchka met his fate; the swift-paced close was more effective in suggesting an Amerindian atmosphere.

Since "La Mer" had been played earlier this season in this same "even" Thursday night series and had also been performed by the Boston Symphony, Mr. Chavez might have been better advised in offering some other major Debussy work, such as "Iberia," instead. Still, his reading of one of the foremost masterpieces contributed by this century up to now provided some of last night's most absorbing minutes. The Mexican conductor's reading was thoroughly integrated and showed a very definite, while individual, interpretative conception of the work. It depicted, indeed, an actual sea in positive and vivid colors rather than "the changing phases of a sea of dreams," to quote the program notes; it made Debussy a painter rather than a mystic. But the picture was engrossing, and there were exceptional power and climax in measures such as the close of the first part and the potent solemnity of the brass chorale in the third. Mr. Chavez scored warm applause after this, and still more extensive ovation after high-spirited, strongly rhythmed performance of the de Falla dances. The orchestra was in very good form.

"La Gioconda" will undoubtedly be repeated, and more can be said on that occasion. Mme. Cigna, succeeding to the role sung by Rosa Ponselle, Florence Easton and others during this opera's run in the last ten years of Mr. Gatti-Casazza's regime, gave a convincing dramatic impersonation of Ponchielli's and Boito's Venetian songstress, judging by the evidence of the first act and the beginning of the last. In "Suicidio" the strong points of the musical interpretation were the control of volume and the use of tonal hues, as well as the dramatic emphasis of the climactic high notes, which were notable for firmness and carrying power. The tone quality, while generally likable, had its unevenness in the aria, but its performance deserved to be ranked as distinguished.

Mme. Castagna sang with notable tonal opulence, and Miss Doe, after her voice was warmed up, did laudable work in "Voce di donna." Mr. Martinelli was in good voice as Enzo, and Mr. Morelli sang commendably as Barnaba, in a characterization not of the most striking type. Messrs. Engelman, Paltrinieri, D'Angelo and Gabor completed the cast of the performance under Mr. Panizza's direction, while the American Ballet appeared for the Dance of the Hours.

ST. PAUL, MINN.
NEWS

FEB 19 1937

Greek Conductor Will Lead Symphony Orch

DIMITRI MITROPOULOS.

First Greek ever to conduct a major American symphony orchestra, Dimitri Mitropoulos has been engaged to lead the Minneapolis orchestra next season.

He was the first of his nationality to be invited to America as guest conductor of the Boston Symphony orchestra two years ago.

A few weeks ago he led the Twin Cities orchestra as guest conductor.

Mitropoulos, 42 and unmarried, is scheduled to arrive Saturday at Naples, Italy, to begin a series of European engagements. He is well known on the continent as the leader of the Athens, Greece, symphonhy. He is also a pianist and composer

He is expected to return to the United States Dec. 20 and conduct his first concert in January, 1938. Who will lead the concerts of the 1937 season has not been revealed, but the Minneapolis Symphony association is understood to be negotiating with a "Russian of Italian descent."

NASHUA, N. H.
TELEGRAPH

FEB 20 1937

BOSTON, Feb 20—The Boston Symphony Orchestra will give the first American performance next Friday of a symphony by the Soviet composer Yuri Shapurin—but its famous Russian-born director, Dr Serge Koussevitzky, will be conspicuously absent from the conductor's stand.

PAWTUCKET, R. I.
TIMES

FEB 19 1937

Symphony Seeks Funds to Erect 5000 Seats

PITTSFIELD, Mass., Feb. 19 (AP)—Miss Gertrude Robinson

MIAMI, FLA.
NEWS

FEB 20 1937

BOSTON. — (AP) — The Boston Symphony orchestra will give the first American performance next Friday of a symphony by the Soviet composer, Yuri Shapurin—but its famous Russian-born director, Dr. Serge Koussevitzky, will be conspicuously absent from the conductor's stand. A Symphony hall announcement disclosed Richard Burgin, assistant conductor, would wield the baton during the Shapurin symphony in C minor, which it said, has 'political implications.'

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Koussevitzky Not to Conduct Soviet Work

Shaporin Symphony Next Week Under Direction of Burgin

Post 20/37

A revolutionary symphony for orchestra and chorus by Yuri Shaporin, Soviet composer, will be given its first American performances at the Boston Symphony Orchestra concerts next Friday and Saturday. The performances will be under the direction of Richard Burgin, assistant conductor of the orchestra, rather than Serge Koussevitzky, the regular conductor. And thereby hangs a tale.

The Shaporin Symphony was scheduled to be played last season at the symphony concerts, but its performances were postponed, the assigned reason being failure of the parts to arrive on time. It was generally expected in musical circles that Dr. Koussevitzky would conduct next week. But through a sec-

Continued on Page 3—Column 5

orchestra, and had also expressed himself as liking it. The Boston Symphony Orchestra has played other works by Soviet composers. It may or may not be significant that none of these has been conducted by Dr. Koussevitzky.

At one time or another in recent years Burgin has conducted a symphony by Miaskovsky and the First Symphony by Dimitri Shostakovitch. The latter, who composed the notorious opera, "Lady Macbeth of Mzensk," had a falling out with Soviet authorities some time ago on account of the bourgeois tendencies of his music, but he has recently come back into grace, with a promise to behave.

At the Symphony Hall Pops concerts Arthur Fiedler has occasionally introduced novelties from Soviet Russia, including a suite from Shostakovitch's ballet, "The Bolt," and the same composer's Piano Concerto, as well as Mossolov's "Soviet Iron Foundry," in which the hammering of metal is realistically and nosily depicted.

Whatever the reason for Dr. Koussevitzky's refraining from the presentation of Soviet music up to the present time, it is a fact that he left Russia shortly after the 1917 Second Revolution because of what he called "artistic incompatibility." He has never returned, spending his time mostly in Boston and Paris. He has, however, conducted music by Serge Prokofiev, one of Russia's foremost composers, who is now in good standing with Soviet authorities. Again it may or may not be significant that Dr. Koussevitzky has presented none of Prokofiev's recent music, composed in Soviet Russia.

The political implications in Shaporin's Symphony are fairly obvious. The work is in four movements and describes the old Russian past, leading up to the October revolution and subsequent struggle, 1917-20.

The work as a whole is based on songs of the Civil War, and is said to be fatalistic in character. Burgin describes it as "delightfully melodious." It was first performed in Moscow in 1933 and was later played at a B. B. C. Orchestra concert in London in 1935. In the performances next week the chorus will be the Cecilia Society, trained by Arthur Fiedler.

While Dr. Koussevitzky has abstained from Soviet music in his program-making, other American conductors have not followed his lead. Leopold Stokowski, for many years conductor of the Philadelphia Orchestra, has evinced a lively and active interest in music from the Soviet Union

He was responsible for the first American performances of Shostakovitch's First and Third Symphonies, as well as of the same composer's Piano Concerto. The Third Symphony is the famous "May Day" Symphony, with a chorus based on a revolutionary text. When these words were not only sung but printed in the program-books as well in connection with performances in Philadelphia and New York, there were storms of protest. Stokowski insisted upon his artistic right to present music as art, regardless of the political or economic theories held by its creators.

It must have been more than a coincidence that dictated the phonograph recording of the Shostakovich First Symphony on the day when the U. S. S. R. was recognized by the Roosevelt administration.

As to Shaporin, who is in good standing in the Soviet, he is the son of an illegitimate son of a landowner and a girl serf on the latter's estate. Shaporin is half Russian, one-quarter Ukrainian and one-quarter Czech. His father was an artist.

N. ADAMS, MASS.
TRANSCRIPT
FEB 20 1937

BOSTON SYMPHONY ORCHESTRA OPENS

Boston, Feb. 20 (AP)—The Boston Symphony orchestra will give the first American performance next Friday of a symphony by the Soviet composer, Yuri Shapurin—but its famous Russian-born director, Dr. Serge Koussevitzky, will be conspicuously absent from the conductor's stand.

A Symphony Hall announcement disclosed today that Richard Burgin, assistant conductor, would wield the baton during the Shapurin symphony in C minor which has "political implications."

Dr. Koussevitzky, who quit Soviet Russia soon after the 1917 revolution because of "artistic incompatibility," and has never returned, said through a secretary that his projected absence had "no political significance."

"Dr. Koussevitzky didn't have enough time to study the score this year,' his secretary explained, adding that "he has given many new works this year."

At the same time, persons prominent in musical circles here recalled that last year when a symphony by Dimitri Shostakovich, young Soviet composer, was presented, Burgin also conducted in Koussevitzky's place, and that these two works are the only two Soviet compositions the Boston Symphony ever has played.

These persons further explained that Dr. Koussevitzky has "always prided himself" that he has introduced to Boston audiences "innumerable compositions of contemporary interest."

Burgin said that Koussevitzky, in approving the Shapurin work as musical director of the orchestra, had expressed himself as liking it.

The Shapurin symphony's first movement is descriptive of the Russian revolution, the announcement says, and is entitled "The Past 1917-1920." The finale is triumphant and martial, bearing a title which has been translated "column of route," or "campaign."

LOWELL, MASS.
LEADER
FEB 20 1937

Symphony to Play Soviet Number

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KEENE, N. H.
SENTINEL
FEB 20 1937

SOVIET SYMPHONY IS SHUNNED BY KOUSSEVITZKY

Famous Russian-Born Director Will Be Absent in Boston Performance

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Soviet Symphony on Friday Next

The Symphony in C minor by the Soviet Russian composer, Yuri Shaporin, will have its first performance on this side of the Atlantic when it is introduced by the Boston Symphony Orchestra at the next regular pair of concerts on Friday afternoon and Saturday evening in Symphony Hall. Richard Burgin will conduct this concert. Shaporin's Symphony has political implications. The first movement is descriptive of the Russian Revolution. The Finale is a triumphant and martial music, bearing a title which has been translated "Campaign."

The second movement utilizes Russian dance rhythms, and the third movement is called "Lullaby." A wordless chorus is introduced and the large orchestration is further augmented by a secondary brass choir at the close. Shaporin's Symphony was first performed in Moscow in the spring of 1933, and introduced by the B. B. C. Orchestra in London in 1935.

Mr. Burgin will present on the first part of the program Mozart's Serenade in D major, K. No. 320, which consists of the following movements: Adagio Maestoso, Menuetto, Concertante, Rondo, Andantino, Minuetto, Finale.

Anita Davis-Chase Announces
JORDAN HALL Wed. Eve, Feb. 24, at 8.15
Boston String Quartet
Founded by The New England Conservatory of Music
Assisting Pianist: Jesus Maria Sanroma

A Composer Illustrates Through the Mystery of Musical Language

Sparkling Music of Rimsky-Korsakov and Tschaikovsky a Labor of Love

B. Trans Feb. 20/37

By Redfern Mason

Your poet is the best music critic in the world, not only because he is sensitive beyond ordinary mortals, but because he is himself a creative artist. "Deep calls unto deep." Think how much music we should lack if these has been no Shakespeake, no Goethe, no Keats or Shelley.

So it was fitting that the Boston Symphony should pay its devoirs to Pushkin, that Russian Byron, whose curiously sophisticated irony—so Russians say—escapes all efforts of the translator to do him justice in English.

With Serge Koussevitzky yesterday afternoon's concert must have been a labor of love, for he gave us readings of chapters with which Pushkin inspired Rimsky Korsakoff and Tschaikovsky that were a delight to the audience.

But because the genius of a great poet must be approached with circumstances of grandeur, he opened the concert with the "Coriolanus" overture and the Fourth Symphony of Beethoven. Or perhaps it was contrast that he sought. Whatever the motive the result was happy.

One might have preferred the "Egmont" overture to the "Coriolanus"; but then the Roman leader was an exile, and so was Pushkin. Beethoven too was forever in love, so was Pushkin, though the latter resembled the Faust of Richard Strauss, always seeking "the not impossible she" and always ending the adventure of disillusion.

But in the B flat Symphony there is no disillusion. In it Beethoven seems to have met his "deathless beloved one," and the score is joyous throughout, with only such passing suggestions of discord as serve to prove the old saying that "The falling out of faithful friends is the renewal of love."

Koussevitzky led the symphony with a genial understanding that put us all in a receptive mood. Perhaps the first movement is a trifle prim, as if, when he wrote in strict form, the composer could not doff his scholastic robes. But the slow movement is pure heartsease, and the last two movements are the Beethoven that his devotees admire the most. The master's signature is in the homelike, truly Germanic themes; their treatment is of a kind that your sound musician adores.

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To turn to the Rimsky Korsakov of "Tsar Soltan" was like listening to Pushkin's old nurse, after reading Grimm. Her name was Arina, and she told the poet fairy tales which afterwards became of the very essence of his poetry. The peasant was the story teller, the poet the interpreter, and the composer the illustrator through the mystery of music.

There is no greater magician of the orchestra than Rimsky; in his music the instruments seem to talk their native language. We of the audience put off our adult selves and drank in the sparkling music. If it was gay and exuberant, with an oriental tang, in the "Tsar Soltan," it was picturesque with a touch of mockery in the "Coq d'or" music. No wonder the Russian censor would none of it. In his ingenuous way Rimsky was making the Emperor of all the Russias ludicrous. And laughter is something that tyrants dread. They won't let Charley Chaplin's movies be seen in Germany, you know. People might laugh at the Fuhrer.

But all the Russian part of the program was not fairy tale. We listened to the "Letter scene" from "Eugene Onegin," with Olga Averino as the singer.

Pushkin, though a rake, could still dream the ideal, and Tatiana is his embodiment of that ideal. In transmitting her maiden longings into music Tschaikovsky wrote a masterpiece, and in masterly fashion those reeds and strings drew her spiritual picture. It is beautiful music and it was beautifully played.

Miss Averino did her part admirably. The self-conscious technician never for a moment came between the audience and the heroine. We owe her thanks.

PITTSFIELD, MASS
EAGLE
FEB 20 1937

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Burgin To Conduct

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"Dr. Koussevtizky didn't have enough time to study the score this year," his secretary explained, adding that "he has given many new works this year."

At the same time, persons prominent in musical circles here recalled that last year when a symphony by Dimitri Shostakovich, young Soviet composer, was presented, Burgin also conducted in Koussevitzky's place, and that these two works are the only two Soviet compositions the Boston Symphony ever has played.

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The music, Burgin said, is based on Russian folk tunes and is "delightfully melodious."

WASHINGTON, Feb. 20 (AP)—Members of both sides in the controversy over enlarging the Supreme Court agreed today there were sufficient Senate opponents to block action indefinitely if they chose filibustering tactics.

Administration leaders, however, expressed doubts that any group of senators, no matter how sizable, would be willing to prevent a vote.

Roosevelt backers continued to predict victory. Opponents were not talking filibuster; they were after enough votes to beat court reorganization, and declared they had almost enough.

Soviet Work

Shaporin Symphony Next Week Under Direction of Burgin

Trans. Feb. 20/37

Continued from Page One

retary he explained that there was no political significance behind his decision to yield the podium to his assistant next week.

"Dr. Koussevitzky didn't have time to study the score this year," his secretary explained. She added that "he has given many new works this year." As a matter of fact, it is known that he is at present very much engrossed in the study of the Violin Concerto of Alban Berg, Viennese modernist composer, who died a little more than a year ago, just after the completion of this work. At the first American performances the week after next Louis Krasner, Boston violinist and friend of Berg, who wrote the work for him, will be the soloist.

Richard Burgin said that Dr. Koussevitzky had approved the work as musical director of the orchestra, and had also expressed himself as liking it. The Boston Symphony Orchestra has played other works by Soviet composers. It may or may not be significant that none of these has been conducted by Dr. Koussevitzky.

At one time or another in recent years Burgin has conducted a symphony by Miaskovsky and the First Symphony by Dimitri Shostakovitch. The latter, who composed the notorious opera, "Lady Macbeth of Mzensk," had a falling out with Soviet authorities some time ago on account of the bourgeois tendencies of his music, but he has recently come back into grace, with a promise to behave.

At the Symphony Hall Pops concerts Arthur Fiedler has occasionally introduced novelties from Soviet Russia, including a suite from Shostakovitch's ballet, "The Bolt," and the same composer's Piano Concerto, as well as Mossolov's "Soviet Iron Foundry," in which the hammering of metal is realistically and nosily depicted.

Whatever the reason for Dr. Koussevitzky's refraining from the presentation of Soviet music up to the present time, it is a fact that he left Russia shortly after the 1917 Second Revolution because of what he called "artistic incompatibility." He has never returned, spending his time mostly in Boston and Paris. He has, however, conducted music by Serge Prokofiev, one of Russia's foremost composers, who is now in good standing with Soviet authorities. Again it may or may not be significant that Dr. Koussevitzky has presented none of Prokofiev's recent music, composed in Soviet Russia.

The political implications in Shaporin's Symphony are fairly obvious. The work is in four movements and describes the old Russian past, leading up to the October revolution and subsequent struggle, 1917-20.

The work as a whole is based on songs of the Civil War, and is said to be fatalistic in character. Burgin describes it as "delightfully melodious." It was first performed in Moscow in 1933 and was later played at a B. B. C. Orchestra concert in London in 1935. In the performances next week the chorus will be the Cecilia Society, trained by Arthur Fiedler.

While Dr. Koussevitzky has abstained from Soviet music in his program-making, other American conductors have not followed his lead. Leopold Stokowski, for many years conductor of the Philadelphia Orchestra, has evinced a lively and active interest in music from the Soviet Union.

INFORMATION OBSCURED

He was responsible for the first American performances of Shostakovitch's First and Third Symphonies, as well as of the same composer's Piano Concerto. The Third Symphony is the famous "May Day" Symphony, with a chorus based on a revolutionary text. When these words were not only sung but printed in the program-books as well in connection with performances in Philadelphia and New York, there were storms of protest. Stokowski insisted upon his artistic right to present music as art, regardless of the political or economic theories held by its creators.

It must have been more than a coincidence that dictated the phonograph recording of the Shostakovich First Symphony on the day when the U. S. S. R. was recognized by the Roosevelt administration.

As to Shaporin, who is in good standing in the Soviet, he is the son of an illegitimate son of a landowner and a girl serf on the latter's estate. Shaporin is half Russian, one-quarter Ukrainian and one-quarter Czech. His father was an artist.

N. ADAMS, MASS.
TRANSCRIPT
FEB 20 1937

BOSTON SYMPHONY ORCHESTRA OPENS

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LOWELL, MASS.
LEADER
FEB 2 1937

Symphony to Play Soviet Number

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KEENE, N. H.
SENTINEL
FEB 20 1937

SOVIET SYMPHONY IS SHUNNED BY KOUSSEVITZKY

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Soviet Symphony on Friday Next

The Symphony in C minor by the Soviet Russian composer, Yuri Shaporin, will have its first performance on this side of the Atlantic when it is introduced by the Boston Symphony Orchestra at the next regular pair of concerts on Friday afternoon and Saturday evening in Symphony Hall. Richard Burgin will conduct this concert. Shaporin's Symphony has political implications. The first movement is descriptive of the Russian Revolution. The Finale is a triumphant and martial music, bearing a title which has been translated "Campaign."

The second movement utilizes Russian dance rhythms, and the third movement is called "Lullaby." A wordless chorus is introduced and the large orchestration is further augmented by a secondary brass choir at the close. Shaporin's Symphony was first performed in Moscow in the spring of 1933, and introduced by the B. B. C. Orchestra in London in 1935.

Mr. Burgin will present on the first part of the program Mozart's Serenade in D major, K. No. 320, which consists of the following movements: Adagio Maestoso, Menuetto, Concertante, Rondo, Andantino, Minuetto, Finale.

Anita Davis-Chase Announces
JORDAN HALL Wed. Eve, Feb. 24, at 8.15
Boston String Quartet
Founded by The
New England Conservatory of Music
Assisting Pianist: Jesus Maria Sanroma

2/2

A Composer Illustrates Through the Mystery of Musical Language

Sparkling Music of Rimsky-Korsakov and Tschaikovsky a Labor of Love

B. Trans. Feb. 20/37

By Redfern Mason

Your poet is the best music critic in the world, not only because he is sensitive beyond ordinary mortals, but because he is himself a creative artist. "Deep calls unto deep." Think how much music we should lack if these has been no Shakespeake, no Goethe, no Keats or Shelley.

So it was fitting that the Boston Symphony should pay its devoirs to Pushkin, that Russian Byron, whose curiously sophisticated irony—so Russians say—escapes all efforts of the translator to do him justice in English.

With Serge Koussevitzky yesterday afternoon's concert must have been a labor of love, for he gave us readings of chapters with which Pushkin inspired Rimsky Korsakoff and Tschaikovsky that were a delight to the audience.

But because the genius of a great poet must be approached with circumstances of grandeur, he opened the concert with the "Coriolanus" overture and the Fourth Symphony of Beethoven. Or perhaps it was contrast that he sought. Whatever the motive the result was happy.

One might have preferred the "Egmont" overture to the "Coriolanus"; but then the Roman leader was an exile, and so was Pushkin. Beethoven too was forever in love, so was Pushkin, though the latter resembled the Faust of Richard Strauss, always seeking "the not impossible she" and always ending the adventure of disillusion.

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BOSTON, MASS.
AMERICAN

FEB 2 0 1937

213

Boston Symphony Honors Russian Poet's Memory

By RUTH MARSTERS

Following a week's absence on tour, the Boston Symphony Orchestra and Conductor Serge Koussevitzky were extended a warm welcome by the large and familiar Friday audience in Symphony Hall yesterday afternoon.

Dr. Koussevitzky had designed the program primarily in observation of the one hundredth anniversary of Pushkin's birth. Accordingly the latter half of the concert was devoted to music inspired by the verse of the great Russian poet.

The first to be presented was the Suite from Rimsky-Korsakov's "The Fairy Tale of Tsar Saltan," which includes the ever popular "Flight of the Bumblebee." This music has, in the words of the composer, "an intentionally fairy tale character."

Fanciful, naive, vividly colorful and imaginative, it was happily chosen, and superbly performed.

The Introduction and March from Rimsky Korsakov's Opera, "Le Coq d'Or," was particularly interesting in that this opera will be included in the repertoire of the Metropolitan Opera Co.'s Boston season this spring.

The composer's last work, it was censored by the Russian government as a satire against the monarchy, and was therefore immediately translated into French. The Introduction and March however were given their first performance in Moscow shortly before Rimsky-Korsakov's death in 1908.

The Letter Scene from Tchaikovsky's "Eugene Oniegin," enlisted the talents of Olga Averino as soloist.

Equipped with a voice of fine and lovely quality, warmth of personality, and sensitiveness of musicianship, Miss Averino has become a favorite of these audiences through past performances with the orchestra.

On this occasion her performance was all that could be desired until the very end, when unfortunately, she failed to climax the whole with sufficient dramatic intensity.

Dr. Koussevitzky opened the program with Beethoven's "Coriolanus." Overture, following it, in the first part of the program, with Beethoven's Fourth Symphony in B flat major.

The latter serenely joyous work, given a like performance, would prove the highspot of almost any program—which it undeniably did on this occasion.

The program will be repeated at this evening's concert in Symphony Hall.

WORCESTER, MASS.
POST

FEB 2 0 1937

Koussevitzky Shuns Soviet Symphony Work

Assistant Conductor Will Wield Baton at Concert In Boston

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FLINT, MICH.
JOURNAL

FEB 20 1937

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LANSING, MICH.
STATE JOURNAL

FEB 20 1937

Politics Jump On Baton's Tip

Work of Soviet Composer to Be Boycotted by Russian-Born Conductor

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PAWTUCKET, R. I.
TIMES

FEB 20 1937

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PROVIDENCE, R. I.
NEWS-TRIBUNE

FEB 2 0 1937

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ABSENT LAST YEAR

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The symphony, which also calls for choral parts, was first performed in Moscow in 1933, and later was played by the British Brodacasting Company orchestra in London in 1935. Burgin also will conduct Mozart's Serenade in D major on the same program.

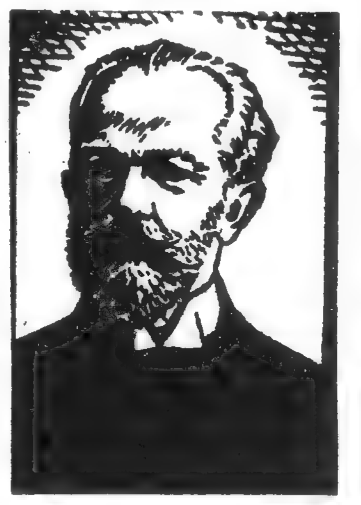
COLUMBUS, O.
CITIZEN

FEB 2 0 1937

7 8

Off the Record

VICTOR and Columbia and the Random House Publishing Co. have made it possible for us to hold an interesting little Tschaikowsky Festival in our living rooms this month. New records are issued of the Fourth and Sixth Symphonies, and Catherine Drinker Bowen has devised an illuminating, slightly fictionalized account of the important creative years of the Russian composer's life from the incredible correspondence which he carried on with Nadejda Philaretovna von Meck, the benefactress whom he never met.



Not many of us can go into the extravagant transports over Tschaikowsky's music that the wealthy, autocratic widow confided to reams of letter paper. One of the milder excerpts from her correspondence concerns "The Tempest"—"It is impossible to describe the impression it made upon me. For several days I was in a delirium from which I could not emerge." And again (of an unpublished "Marche"): "It is so beautiful that it lifts me, as I had hoped, into that mood of blissful madness in which one can forget all that is bitter and offensive in the world. It is impossible to describe the chaos that reigns in my head and heart when I hear it. A shiver runs through my nerves—I want to sob, to die, I long for another life. . . . I soar above the earth, my temples throb, my heart beats wildly; mist darkens my eyes and I hear only the enchantment of that beautiful music. Dieu, how great is the man who can impart such moments to another soul. . . ."

It is not necessary for us to subscribe to these and other opinions recorded in "Beloved Friend" to enjoy Tschaikowsky's music. For most of us it will not survive as daily fare, which it apparently was for the enthralled Nadejda. But, if not heard too persistently, many of the works remain deeply impressive—for melody, for orchestral color, for workmanship, for highly personal, thoroughly Russian, character.

The two symphonies at hand surely rank among those cherishable works. We could not ask for a more sensitive, sympathetic reading of the Fourth than that which Serge Koussevitsky and the Boston Orchestra have recorded for Victor. Technically both performance and recording are beyond question. The director has been keenly alive to all the essential qualities of the music, has made passages dramatic that a lesser man would have made theatrical, has tactfully concealed measures of triteness. In particular the pizzicato movement (one of the most endearing that Tschaikowsky wrote) emerges with spirit and beauty, sounding out like a giant balalaika. The waltz from the String Serenade, Op. 48, occupies the odd side of the set.

The Fourth Symphony was written at the very beginning of the strange game of post office (Peter Ilyich and Nadejda always called it "our symphony"), but the Sixth, the Pathetique, was written after the friendship had as strangely been broken off. The composer conducted its first performance a month before his death in 1893. The present performance has been recorded for Columbia by the Paris Conservatory Orchestra conducted by Philippe Gaubert. That orchestra, obviously, is no such instrument as the Boston, but it is thoroughly competent, the recording is excellent, and M. Gaubert's ideas are sincere and his musicianship sound. It is the true Tschaikowsky that we hear.

* * *

A NEW recording company finds place in the month's lists. But Musicraft Records, Inc., 45 W. 45th-st, New York, has no intention of offering competition to the larger commercial establishments. It seeks an audience of serious musicians by proposing to record works that are neglected in ordinary concert performance and that will be, as well, phonographic "first times." It wishes to emphasize the music itself rather than the virtuosity of some illustrious performer.

Musicraft's first releases are of Mozart's Quartet in B-flat-major, played by the Perole String Quartet, and of Bach's Italian Concerto, played on the harpsichord by Ralph Kirkpatrick. The quartet is one of the last three that Mozart wrote, a concentrated little work of characteristic freshness and clarity of design. Performance and recording are commendable. The gay allegros of the Bach concerto come from Mr. Kirkpatrick's fingers fluently and distinctly, but the inwardness of the miraculous, musing andante seems to elude him. It is something, however, to hear this music on the instrument for which it was written; in spite of occasional imperfect balance and lack of climax, qualities are apparent that the piano loses.

Both these little sets are well worth owning, and future Musicraft releases may be anticipated with pleasure. Any musician could, almost without thinking, list dozens of works now unrecorded that he would gladly own. My own list—but that would take a column, and probably discourage Musicraft in its labors of love.

—R. L. F. M.

NEW YORK, N. Y.
EVENING POST
FEB 20 1937

Koussevitzky Won't Conduct Piece by Soviet Composer

Yields Boston Symphony Baton to Assistant —Denies Any Political Implication

BOSTON, Feb. 20 (AP).—The Boston Symphony Orchestra will give the first American performance next Friday of a symphony by the Soviet composer Yuri Shapurin—but its famous Russian-born director, Dr. Serge Koussevitzky, will be absent from the conductor's stand.

A Symphony Hall announcement disclosed today that Richard Burgin, assistant conductor, would wield the baton during the Shapurin symphony in C minor, which, it said, has "political implications."

Dr. Koussevitzky, who quit Soviet Russia soon after the 1917 revolution because of "artistic incompatibility," said through a secretary that his projected absence had "no political significance."

At the same time, musical observers recalled that last year when a symphony by Dimitri Shostakovich, young Soviet composer, was presented, Burgin also conducted in Koussevitzky's place, and that these two works are the only two Soviet compositions the Boston Symphony ever has played.

HARTFORD, CONN.
TIMES
FEB 20 1937

Soviet Symphony Listed, Koussevitzky off Stand

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"Dr. Koussevitzky didn't have enough time to study the score this year," his secretary explained, adding that "he has given many new works this year."

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These persons further explained that Dr. Koussevitzky has "always prided himself" that he has introduced to Boston audiences "innunerable compositions of contemporary interest."

The Shapurin Symphony's first movement is descriptive of the Russian revolution, the announcement says, and is entitled "the past 1917-1920." The finale is triumphant and martial, bearing a title which has been translated "column of route," or "campaign."

MONTPELIER, VT.
ARGUS
FEB 20 1937

Boston Will Hear Russian Symphony

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BRATTLEBORO, VT.
REFORMER
FEB 20 1937

KOUSSEVITZKY TO SHUN SOVIET MUSI

Will Not Be in Conductor's Stand When Boston Symphony Plays Shapurin Composition.

BOSTON, Feb. 20 (AP)—The Boston Symphony orchestra will give the first American performance next Friday of a symphony by the soviet composer Yuri Shapurin—but its famous Russian-born director, Dr. Serge Koussevitzky, will be conspicuously absent from the conductor's stand.

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BALTIMORE, MD.
AMERICAN
FEB 21 1937

Boston Group Lists New Symphony

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FITCHBURG, MASS.
SENTINEL
FEB 20 1937

Koussevitsky Won't Conduct For Soviet Piece

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BIRMINGHAM, ALA.
NEWS
FEB 20 1937

KOUSSEVITZKY ABSENT

Director Of Boston Orchestra Not To Be At Concert

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NEW YORK, N. Y.
TIMES
FEB 21 1937

The common undertaking of the Boston Symphony Orchestra and the Berkshire Festival Association continues to grow. Through the generosity of two well-wishers of the festival project a 210-acre estate has been presented to the Boston Orchestra trustees. The estate, known as Tanglewood, is in Lenox and Stockbridge, Mass. Nathaniel Hawthorne lived at Tanglewood and there he wrote his tales of that name.

With a permanent site for the festival assured, a fund will now be raised to build a suitable enclosure to seat 5,000 persons. Serge Koussevitzky will direct his orchestra during the festival. There will be six programs instead of three as last August. They will be held on the Thursdays, Saturdays and Sundays of the first two week-ends in August.

The idea of the founders of the festival was to develop something that might constitute an American Salzburg. The beginning has been made, convincingly, and with the progress laid down for this year, the advance appears to be slow but assured.

LINCOLN, NEB.
STATE JOURNAL
FEB 21 1937

BOSTON SYMPHONY TO PLAY SOVIET PIECE

Director Koussevitzky Will Yield Baton to Helper in Friday Concert.

BOSTON. (AP). The Boston symphony orchestra will give the first American performance next Friday of a symphony by the soviet composer Yuri Shapurin, but its famous Russian born director, Dr. Serge Koussevitzky, will be conspicuously absent from the conductor's stand. A symphony hall announcement disclosed that Richard Burgin, assistant conductor, would wield the baton during the Shapurin Symphony in C Minor which, it said, has "political implications."

Dr. Koussevitzky, who quit soviet Russia soon after the 1917 revolution because of "artistic incompatibility," said thru a secretary that his projected absence had "no political significance." "Dr. Koussevitzky didn't have enough time to study the score this year," his secretary replied, adding "he has given many new works this year."

At the same time, musical observers recalled that last year when a symphony by Dimitri Shostakovich, young soviet composer, was presented, Burgin also conducted in Koussevitzky's place, and that these two works are the only two soviet compositions the Boston symphony ever has played.

Burgin said that Koussevitzky, in approving the Shapurin work as musical director of the orchestra, had expressed himself as liking it. The Shapurin symphony's first movement is descriptive of the Russian revolution, the announcement says, and is entitled "The Past 1917-1920." The finale is triumphant and martial, bearing a title which has ben translated "Column of Route," or "Campaign."

BUFFALO, N. Y.
TIMES
FEB 21 1937

Recognition for Buffalo Tenor

To the Editor of The Times:

Having been closely associated with the musical activities and careers of a number of Buffaloians, I wish to offer my sincerest congratulation and best wishes to John W. Priebe, the young American tenor who has been engaged by Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, to sing the role of the Evangelist in the Good Friday performance (March 26) of the St. Matthew Passion in Boston. To be selected and to appear in this Bibilcal drama is indeed a great honor for this young Buffalo artist and will no doubt prove a medium for his services from many centers of music in the near future.

With the passing of the great oratoric tenor, Dan Gridley, it has been difficult to find oratorio tenors with the tonal qualities and strength to carry these Biblical dramas to a happy ending.

No doubt his many friends will be present next Tuesday evening, Feb. 23, at which time he appears as soloist with the Buffalo Orchestra of the WPA Federal Music Project, Franco Autori conducting.

We feel mighty proud of the fact that another Buffalonian has been added to the list of artists such as Nina Morgana, Rose Bampton, and Helen Olheim, whose careers we follow with great interest, each one having done her part for the cultural standard of Buffalo and the world. BENNO ROSENHEIMER

* * *

PHILADELPHIA, PA.
RECORD
FEB 21 1937

Mitropoulos at 40 Boasts Fine Career

BOSTON, Feb. 20. (AP).—A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston Symphony for the second [redacted] year—and, therein, lies a tale of achievement that rivals that of another new youngster, John Barbirolli, Briton, who at 36 recently signed a three-year contract to lead the New York Philharmonic.

When the bald headed 40-year-old bachelor from Athens took the podium here last year, he was the first of his nationality ever to lead a major symphony in this country.

His colorful mannerisms—he literally dances and skips in rhythm with the orchestra, which he conducts without score or baton—and his able musicianship quickly caught the fancy of Boston concert goers.

From here, Mitropoulos goes West to be guest conductor of the Minneapolis Symphony.

When asked to return to the Hub this year for another two weeks, he became the first guest conductor in the orchestra's 56 years to be invited back within a year of his debut.

The slender Athenian is an able linguist. He speaks English, French, Spanish, German and Dutch in addition to his Greek.

The Dutch came in handy during one rehearsal. Unable to elucidate a technical point in English to one of the horn players, he sized up the musician:

"You're Dutch, aren't you?" he asked.

"Yes," came the surprised answer, and in that language the conductor explained how he wanted his music played.

CONCERTS THIS WEEK

Symphony Hall

BOSTON SYMPHONY ORCHESTRA, Richard Burgin conducting, at 8:15 tomorrow in the fifth concert of the Monday evening series. Harold Bauer, the noted pianist, will be soloist in the Third Piano Concerto of Beethoven. The Overture to Weber's "Oberon," and Rimsky-Korsakov's "Scheherazade" Suite will be played.

The 17th program of the regular series, at 2:30 Friday and 8:15 Saturday, will also be conducted by Richard Burgin. The program will consist of Mozart's Serenade (K 320), and the Symphony in C minor by the Soviet Russian composer, Yuri Shaporin. The Symphony, which will be heard for the first time on this side of the Atlantic, bears political implications. The first movement describes the Russian revolution; the second brings in Russian dance rhythms; the third is called "Lullaby," and the finale is martial music, entitled "Campaign." A wordless vocal chorus is introduced, and at the end the orchestra is amplified by a secondary brass choir. The Symphony was first performed in Mos-

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WORCESTER, MASS.
TELEGRAM
FEB 21 1937

Estate Given For Festival

Berkshire Group Gets Historic Site

Special to the Telegram:

BOSTON, Feb. 20. — The Boston Symphony Orchestra trustees have accepted the gift of Tanglewood, 210-acre estate in Lenox and Stockbridge, which was offered by Mrs. Graham Brooks and her aunt, Miss Mary Aspinwall Tappan of Brookline, as a result of the outstanding success of the Berkshire Symphonic Festival in 1936.

The executive committee of the festival has approved the use of Tanglewood as the permanent home for its Summer concerts. Tanglewood rich in tradition, was where Nathaniel Hawthorne lived in the Berkshires and where he wrote "Tanglewood Tales" and laid in the plot for "The House of the Seven Gables." This beautiful estate, off West street in Lenox looks across Stockbridge Bowl to Mt. Everett, second highest peak in Massachusetts.

The 1937 season will be twice as long as last year. There will be six concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitsky on the Thursdays, Saturdays, and Sundays of the first two weekends in August.

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The Symphony And Pushkin

By Ruth Marsters
Music Editor

IN TRIBUTE to the genius of the Russian poet, Pushkin, the hundredth anniversary of whose death occurs this month, the program of the Boston Symphony concerts this weekend was designed to include music inspired by his works.

Since there has hardly been a Russian composer of importance who has not devised an opera upon Pushkin's verse from the time of Glinka's "Russlan and Ludmilla," to Stravinsky's opera-bouffe, "Mavra," the number of works in this category is far from slight.

Dr. Koussevitzky's selection was such that the audience was both hugely entertained, as evidenced in the gasps of amazement and chuckles of amusement, as well as stirred to another enthusiasm which was expressed in prolonged and exclamatory applause.

* * *

THE SUITE from Rimsky-Korsakov's Opera, "The Fairy Tale of Tsar Saltan," was given, as were the works which followed, such a performance as only a virtuoso orchestra could achieve.

In this, as in the Introduction and March from Rimsky-Korsakov's Opera, "Le Coq d'Or," the fanciful tales of the poet are made more vivid by the imagination of the composer.

There is the difference that while the fairy tale of "Tsar Saltan," is fantasy naively realistic "Le Coq d'Or," though containing more humor than bitterness, is nevertheless satire. While one is rich with melodic emotionalism, the other is subtle and given to innuendo. The orchestration for both is, of course, brilliant with variegated colors.

In Dr. Koussevitzky's reading of the scores the last bit of poetry and color was wrung from them.

Appearing as soloist with the orchestra in the performance of the Letter Scene from Tchaikovsky's "Eugene Oniegin," Olga Averino was warmly received.

Miss Averino's talents are known in Boston through her several appearances with the orchestra in recent seasons. To the singing of this ardent music, she brought both warmth and sensitiveness of interpretation. Her voice is of lovely quality. At Friday afternoon's performance, however, she fell a little short of the dramatic climax which the music demands.

* * *

IN THE first half of the program Dr. Koussevitzky presented two Beethoven works: The "Coriolanus" Overture, and the Fourth Symphony in B flat major.

While the performance of the great tragic Overture was surprisingly matter of fact, both conductor and orchestra brought their best efforts to bear on the Fourth Symphony—with memorable results.

This Symphony into which Beethoven seems to have poured the sunlight of perhaps the most golden period of his life is one that, in our opinion, is heard too seldom.

* * *

RICHARD BURGIN will conduct the Boston Symphony concerts of next week, including the fifth concert of the Monday series in Symphony Hall tomorrow evening.

Harold Bauer will be the soloist on this occasion in the performance of Beethoven's Concerto for Pianoforte in C minor, No. 3.

The program will also include Weber's Overture to "Oberon" and The Symphonic Suite, "Scheherazade" by Rimsky-Korsakov after "The Thousand Nights and a Night."

Mr. Burgin will conduct the first American performance of the Symphony in C minor by the Soviet Russian composer, Yuri Shaporin at the concerts of Friday afternoon and Saturday evening.

Shaporin's Symphony is political in implication. The first movement is descriptive of the Russian revolution; the Finale, martial in spirit, bears a title which has been translated, "Campaign."

DALLAS, TEX.
NEWS
FEB 21 1937

Offer Estate as Gift To Boston Symphony

Special to The News.

STOCKBRIDGE, Mass., Feb. 20.—An estate of 210 acres near the north shore of Mahkeenac Lake has been offered as a gift to the Boston Symphony Orchestra by its owners, Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Boston. The estate is known as Tanglewood, since it was the site of the cottage in which Nathaniel Hawthorne wrote his "Tanglewood Tales." If accepted by the orchestra it will probably become the location of the summer headquarters of the musical group.

NEW HAVEN, CONN.
REGISTER
FEB 21 1937

In The World Of Music....

By H. Earle Johnson

ASSURANCE, given this week, of a permanent home for the Berkshire Festival, marks an important point in the development of summer music in this country. The Boston Symphony Orchestra trustees announce this week acceptance of the gift of Tanglewood, 210-acre estate in Lenox and Stockbridge, Massachusetts, by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Brookline. This presentation is made in recognition of the outstanding success of the Berkshire Symphonic Festival in 1936 and as encouragement to its continuance.

Tanglewood, then, will become the permanent home for the summer concerts of the Festival. The site is rich in tradition, for it was here that Nathaniel Hawthorne lived in the Berkshires; here he wrote "Tanglewood Tales" and laid the plot for "The House of Seven Gables". The location is one of exceptional beauty for it looks across Stockbridge Bowl to Mt. Everett, second highest peak in Massachusetts.

* * *

The idea of a Berkshire Festival is not new; for several summers an orchestra has provided concerts on various vacant estates, sponsored by residents of the Lenox district. The great impetus toward a permanent home was given last summer by the engagement of the Boston Symphony for three concerts; these were successful beyond all expectations and organization was started to guarantee a similar event for the coming summer. Dr. Koussevitsky visited the committee early in the fall and offered his co-operation, providing certain provisionary arrangements were completed at once; these were executed without delay, and the present magnificent gift of "Tanglewood" opens a new chapter in a story which is likely to be far-reaching in its influence.

* * *

The 1937 season will be twice as long as last year. There will be six concerts by the Boston Symphony Orchestra under the direction of Serge Koussevitsky on the Thursdays, Saturdays, and Sundays of the first two weekends in August. The committee has set about raising the necessary funds for construction of a shell and for harmonizing the new equipment with the natural surroundings. It is planned to accommodate an audience of 5,000 persons, the average attendance at the 1936 Festival. The committee of the orchestra include: Miss Gertrude Robinson Smith of New York and Stockbridge, president of the Festival, Mrs. Carlos M. de Heredia, Norval H. Busey Jr., John C. Lynch, Robert K. Wheeler, George W. Edman, Milton B. Warner, and Joseph Franz of Stockbridge. Trustees include Allston Burr, Ernest B. Dane, M. A. deWolfe Howe, Henry B. Sawyer, Edward A. Taft, and the chairman, Bentley W. Warren.

Indeed, as the prospectus states, America is no longer content with the winter season of high-standard symphony concerts. New England, known as the summer playground, can now offer an unusual cultural attraction, and the Berkshires as the gateway to New England are ideally located to accommodate these music lovers.

MINNEAPOLIS, MINN.
MORNING TRIBUNE
FEB 21 1937

Koussevitzky Avoids Leading Soviet Music

By Associated Press.

Boston, Feb. 20.—The Boston symphony orchestra will give the first American performance next Friday of a symphony by the Soviet composer, Yuri Shapurin—but its famous Russian-born director, Dr. Serge Koussevitzky, will be absent from the conductor's stand. Richard Burgin, assistant conductor, will wield the baton during the Shapurin symphony, which, it was said, has "political implications." Dr. Koussevitzky quit Soviet Russia soon after 1917 because of "artistic incompatibility."

NEWS OF THE WORLD OF MUSIC

Feb 21—1937

Matters Pertaining to the Boston Symphony

B. Post

BY WARREN STOREY SMITH

AS THE Vienna Philharmonic functions in the Austrian capital during the winter and in Salzburg in the summer, so will our orchestra in the future have its winter quarters in Boston, its summer home in the Berkshires. It is no longer news that "Tanglewood," once the estate of Nathaniel Hawthorne, lying in Lenox and Stockbridge, has through the munificence of Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan, become the property of the Boston Symphony Orchestra. Shortly, work will begin on the erection of a permanent structure, in which these summer concerts will be given, and which acoustically is certain to be much more satisfactory than the tent in which the orchestra played last August. Six concerts will be given in the summer season to come, on Thursdays, Saturdays and Sundays of the first two weeks in August.

As yet, nothing has been said said about the programme, whether they will be general or specific. Why not a festival of Russian music, since our orchestra has in its leader that music's greatest living interpreter? Of late there has been a Russian trend at home, what with "Tsar Saltan," "Coq d'Or" and "Scheherazade," with "Eugene Oniegen" and the "Pathetique," with much Prokofieff and a little Liadov. And at the concerts of next Friday and Saturday a new Russian is in prospect, Uri Shaporin, of the present regime, whose Symphony in C minor will then have its first performances in America. The first movement of this symphony is descriptive of the Russian revolution, the Russian title of the Finale has been variously translated "Column of Route" and "Campaign." Apparently the middle movements have no political implications. In the scoring, a wordless chorus is required, and in the Finale an additional brass choir. This pair of concerts, to be conducted by Richard Burgin, will also offer a Serenade of Mozart.

Mr. Burgin will also conduct the concert tomorrow evening, at which Harold Bauer will be heard for the first time here in the C minor Concerto of Beethoven. Needless to say, neither the pianist nor the piece, individually, is new to the concerts. The programme begins with Weber's "Oberon" Overture and ends with Rimsky-Korsakov's "Scheherazade."

CATSKILL, N. Y.
MAIL
FEB 23 1937

ACCEPTS GENEROUS GIFT

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PROVIDENCE, R. I.
JOURNAL
FEB 21 1937

MUSIC

Amherst Glee Club Provides Excellent Concert in Plantations Auditorium.—Dr. Koussevitzky Not to Conduct Soviet Work

By G. Y. Loveridge

The Glee Club

L'Heure Exquise..............Poldowski
When I Think Upon the Maidens
Michael Head

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he music, Burgin said, is based Russian folk tunes and is "de- tfully melodious."

he symphony, which also calls choral parts, was first performed Moscow in 1933, and later was yed by the British Broadcasting npany orchestra in London in . Burgin also will conduct Moz- s Serenade in D Major on the e program.

NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 21 1937

Koussevitzky to Avoid Directing Soviet Score

Boston Symphony to Present Russian Composer's Work

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The Shapurin symphony's first movement is descriptive of the Russian Revolution, the announcement says, and is entitled "The Past 1917-1920." The finale is triumphant and martial, bearing a title which has been translated "Column of Route" or "Campaign."

SCHENECTADY, N. Y.
GAZETTE
FEB 2 1937

Permanent Home Given For Berkshire Festival

The Boston Symphony orchestra trustees have announced the acceptance of the gift of Tanglewood, 210-acre estate in Lenox and Stockbridge, Mass., which was offered by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Brookline, as a result of the outstanding success of the Berskshire symphonic festival in 1936.

At the same time, the executive committee of the festival approved the use of Tanglewood as a permanent home for its summer concerts. Tanglewood, rich in tradition, was where Nathaniel Hawthorne lived in the Berkshires and where he wrote "Tanglewood Tales" and laid the plot of "The House of the Seven Gables." This beautiful estate, off West street in Lenox, looks across Stockbridge Bowl to Mt. Everett, the second highest peak in Massachusetts.

In other years, the festival has been given on vacant Berkshire estates. With a permanent site assured, the Berkshire committee recognized the need for a suitable enclosure and set to work immediately to raise the necessary funds. Construction will start this spring on lines that will harmonize with the natural surroundings. It is planned to accommodate an audience of 5,000 persons, the average attendance at the 1936 festival.

The 1937 season will be twice as long as last year. There will be six concerts by the Boston Symphony orchestra on the Thursdays, Saturdays and Sundays of the first two week-ends in August.

* * *

In the World of Music

2/23/37

Harold Bauer and Symphony Play Beethoven

By Redfern Mason

It was a holiday audience that gathered to hear the Boston Symphony last night, and they thoroughly enjoyed a program that had not a really tragic note in it.

Yet the "Oberon" Overture, which opened the program, was composed by a man under sentence of death from tuberculosis. But Weber's imagination was sane and wholesome, and he produced a work which is beloved of directors, of players and of the public.

True. the fairies imagined by Richard Burgin, the urbane and scholarly concert-master of the Symphony, who conducted, may have been sobered by the reading of modern economics, for they were not so light on the foot as tradition has accustomed us to expect. But even fairies are not immune from the influence of the Zeit Geist, and, for all we know, there may have been a depression in Fairyland.

But the relative sobriety of the reading did not prevent our enjoying the exquisite music.

In the "Scheherazade" music, which concluded the concert, Mr. Burgin and his cohorts lent themselves to the magic of the score with a vim. The good artist who played the strain associated with the gracious lady who told the tales and softened the heart of her bloodthirsty lord did his work well, especially in the version of it in which it is both melody and undersong.

Sinbad's ship sailed lightly over the waves; the Indian Ocean alternated between calm and tempest; the Prince and Princess sang their idyll graciously, and the crowds at Bagdad voiced their sentiments in an oriental hubbub. In a word, it was a performance which an audience in holiday mood could and did enjoy.

There was a soloist, the Boston public's old friend, Harold Bauer, and he played the C minor Concerto of Beethoven, a genuinely "gemuthlich" composition, steeped in the romanticism of the earlier phase of the master's work. Only in the concluding Rondo do we get intimations of the Beethoven that was to be. Here he releases himself from the romanticism of his day and, in a genial, half-mocking spirit, says things whose meaning his contemporaries, in all probability, could only divine.

Harold Bauer played like the serious artist he has always showed himself. He neither condescended to the audience nor played the prima donna. For him the music is "the thing," as the play was to Hamlet. He set out to tell us what he thought was in the heart of Beethoven when the concerto was born. He had a message to give us, not a message that can be translated into verbal formulae, but a message that is the expression of a spirit "finely touched."

He and the orchestra were completely at one. There was no hint of the rivalry that is apt to manifest itself between the clavier and the orchestra when the soloist does not rise to the height of his great argument.

Bauer had something important to say. What a poet does with verse, what a painter does with his pigments, Harold Bauer does with the piano, and I have a firm conviction that the public is grateful to him. His performance was the joy of the evening. Musicians and audience were delighted.

SYMPHONY IN FIFTH MONDAY

Harold Bauer Soloist in Beethoven Concerto

Post Feb 23

BY WARREN STOREY SMITH

The Symphony Concert of last evening, the fifth of the Monday series, was conducted by Richard Burgin, and the soloist was no less distinguished a pianist than Harold Bauer. It was once announced that Mr. Bauer would play the Concerto of Schumann, music with which for years he has been peculiarly associated. but he finally chose to perform instead the Third, or C minor, Concerto of Beethoven, in which he had not previously been heard here. The purely orchestral numbers were Weber's Overture to "Oberon" and the "Scheherazade" Suite of Rimsky- Korsakov.

Since the pieces by Weber and Rimsky-Korsakov had already figured in the concerts of this season, discussion of last night's occasion may with propriety be confined to the Concerto of Beethoven. There are two ways with the music of Beethoven's first period, which, despite a few foreshadowings of later styles, this Concerto undoubtedly is. One of them is to read into the music probably more than the composer ever imagined or intended, a process which may prove vastly exciting for the hearer; the other is to reproduce what the composer, in all likelihood, heard in his mind's ear. The one is the romantic approach, the other the classical. The one is an act of recreation, the other of reconstruction. It was this latter, more conservative course which Mr. Bauer and Mr. Burgin pursued last evening. The listener, who had never been subjected to the seductions of the other approach, could easily find this particular performance all-satisfying. By testimony of the warm and protracted applause the greater part of last evening's audience so regarded it.

MUSIC

Her Feb 23

MONDAY SYMPHONY

The fifth concert of the Monday evening series was given by the Boston Symphony Orchestra, Richard Burgin conducting, in Symphony Hall last night. Harold Bauer, pianist, was soloist. The program was as follows:

Weber..............Overture to "Oberon"
Beethoven,
Concerto for Pianoforte in C minor. No. 3
Rimsky-Korsakov,
Symphonic Suite. "Scheherazade." Op. 35

It is more than a decade since Harold Bauer has appeared as soloist with the Boston Symphony Orchestra. The hearty reception with which he was greeted by a large audience last night was evidence that Bostonians have not forgotten his playing. Mr. Bauer proved that he is still master of his instrument. His conception of Beethoven's third piano concerto was obviously very clear in his own mind and he never deviated for an instant from his purpose. It is probable, however, that that conception was not equally clear to Mr. Burgin. Nowhere, except, perhaps, in the final rondo, did the orchestra enter into the spirit of the pianist's interpretation. One can say, of course, with equal justice, that nowhere did the pianist enter into the spirit of Mr. Burgin's interpretation.

The orchestra played the opening tutti in good, straightforward, classic manner. But, from the moment the solo part entered, its role was reduced to a mere accompaniment, and an exceedingly cautious one, at that. For Mr. Bauer's conception of the concerto is an extremely personal one, romantic, and dependent upon almost continual fluctuations of tempo. Mr. Burgin followed these fluctuations as best he could, and was naturally obliged to renounce his own idea of the piece, at least while Mr. Bauer was playing. That Mr. Burgin had ideas of his own was evident in the solo passages by the orchestra. This divergence was particularly apparent in the largo, when the muted strings echo the melody just played by the piano; the orchestra, last night, repeated the notes, but neither with Mr. Bauer's phrasing nor his tempi.

Personally, we prefer Mr. Burgin's interpretation, and feel that Beethoven, in 1800, was still a classicist, even if a somewhat unorthodox one. Such matters are still a question of personal opinion. But we resent being forced to hear both sides of the question simultaneously, in the course of a single piece.

In Scheherazade we find romanticism of another order. It is exoticism of the most pungent variety, and reeks, as Philip Hale once remarked, of "benzoin and the pastils of the harem." It is also a virtuoso piece for the orchestra, and its difficulties, both technical and imaginative, are a real test for any conductor. It should be said to Mr. Burgin's credit, that he surmounted them admirably last night. One's only reason to regret that he was conducting the piece was that one missed the rich sonority of his violin playing in the solo parts.

P. C. A.

BIRMINGHAM, ALA.
NEWS

JAN 2 1937

A Greek bundle of nerves named Dimitri Mitropoulos is guest conductor of the Boston Symphony Orchestra for the second successive year—and therein lies a tale of achievement that rivals that of another youngster, John Barbirolli, Briton, who at 36 recently signed a three-year contract to lead the New York Philharmonic from which post the great Toscanini retired last year.

* * *

MUSIC

Globe Feb 23

SYMPHONY HALL
Boston Symphony Orchestra

Richard Burgin conducted the fifth concert in the Boston Symphony Orchestra's Monday series last evening. His program was neatly selected and consisted of the "Oberon" Overture of Weber; Beethoven's Third Piano Concerto, and the "Scheherazade" Suite by Rimsky-Korsakov.

Harold Bauer was the soloist of the evening. The Boston appearances of this eminent artist have of late years been regrettably few. This was, according to the record, his first performance with the Boston Symphony since 1925, and the first time he has played Beethoven's C Minor Concerto with this orchestra.

The work itself has not been overplayed here. More frequent hearings would be welcome to at least one listener. This is not the greater Beethoven, nor it is precisely "early Beethoven." Strong suggestions of Mozartean melody are treated in what was, in 1800, Beethoven's increasingly dynamic manner, with abrupt turns of mood and emphasis.

The qualities of Mr Bauer's artistic individuality are sufficiently known here. Again he was a sympathetic interpreter, but his playing and the orchestral accompaniment unfortunately revealed a lack of that fine coordination which sets the seal upon a truly fine performance. Some entrances for piano were not on the dot, and there were conspicuous differences of time.

Rimsky-Korsakov's richly decorated account of Scheherazade's tales received a finely proportioned reading. This, some of Rimsky's finest music, requires gusto. Mr Burgin and the orchestra provided it in abundance. Weber's overture was marred only by imperfect intonation of the horns, which defect also occurred later in the evening. The last program of this series will be played April 12.

C. W. D.

Hawthorne and the Symphony

The dignity of having enriched human life belongs to those who can act on the strength of creative imagination. Others may see it a century later: they can see it now. Two examples of this have come into dramatic contact at Lenox.

When Nathaniel Hawthorne was living a hardscrabble existence and writing "The House of the Seven Gables" in that little red Berkshire farmhouse 86 years ago, no doubt he hoped, certainly he could not have foreseen, how far the little candle on his writing table would throw its beams. What is quite beyond any expectation he could have had is that the land where it stood would, in 1937, be given as a permanent site for the Summer concerts of the Boston Symphony Orchestra in its Berkshire Symphonic Festivals.

The 200-acre estate, once the property of William Aspinwall Tappan, grandfather of one of the donors, Mrs Gorham Brooks, and father of the other, Miss Mary Aspinwall Tappan, is a stade on the way to what may become in the Berkshires an annual festival of music, drama, the dance and other fine arts, as one of our equivalents to Bayreuth, Salzburg and Malvern. In his preface to "The Scarlet Letter" Hawthorne imagines one of his ancestor's abhorrence of him as a writer of tales: "Why, the degenerate fellow might as well be a fiddler!" It is no farther from such a fiddler to the Boston Symphony Orchestra of today than it is from these present beginnings of the Berkshire Festivals to a magnificent permanent foundation.

NEW YORK MIRROR
FEB 23 1937

BOSTON—*And picture-go-round whirls to a halt, to tune of Soviet Composer Shapurin's symphony in C minor, which has resulted in Symphony Director Serge Koussevitzky (above) handing over baton to assistant. He refuses to conduct Soviet music. And we'll ride it again tomorrow.*

NORTHAMPTON, MASS.
GAZETTE

FEB 23 1937

WON'T CONDUCT SOVIET NUMBER

Koussevitzky to Be Replaced by Burgin for Shapurin Composition

Boston, Feb. 23— (AP) —The Boston Symphony orchestra will give the first American performance on Friday of a symphony by the Soviet composer, Yuri Shapurin—but it's famous Russian-born director, Dr. Serge Koussevitzky, will be conspicuously absent from the conductor's stand.

A symphony hall announcement has disclosed that Richard Burgin, assistant conductor, would wield the baton during the Shapurin symphony in C minor which, is said, has "political implications."

Dr. Koussevitzky, who quit Soviet Russia soon after the 1917 revolution because of "artistic incompatibility," and has never returned, said through a secretary that his projected absence had "no political significance."

"Dr. Koussevitzky didn't have enongh time to study the score this year," his secretary explained, adding that "he has given many new works this year."

At the same time, persons prominent in musical circles here recalled that last year when a symphony by Dimitri Shostakovich, young Soviet composer, was presented, Burgin also conducted in Koussevitzky's place, and that these two works are the only two Soviet composition s the Boston symphony ever has played.

These persons explained that Dr. Koussevitzky has "always prided himself" that he has introduced to Boston audiences "innumerable compositions of contemporary interest."

Burgin said that Koussevitzky, in approving the Shapurin work as musical director of the orchestra, had expressed himself as liking it.

The Shapurin symphony's first movement is descriptive of the Russian Revolution, the announcement says, and is entitled "the past 1917-1920." The finale is triumphant and martial bearing a title which has been translated "column of route," or "campaign."

The music, Burgin said, is based on Russian folk tunes and is "delightfully melodious."

LOWELL, MASS.
COURIER-CITIZEN

FEB 24 1937

Boston Programs.

Featured on the programs of the Boston Symphony Orchestra this week Friday afternoon and Saturday evening will be the Symphony in C minor by the Soviet Russian composer Yuri Shaperin, which will have its first American performance. The first movement is descriptive of the Russian revolution. Richard Burgin, to whom Dr. Koussevitzky has entrusted the introduction of a number of other compositions by Soviet musicians, will conduct this one and the rest of the program. In the symphony a wordless chorus is introduced and the orchestra is supplemented by a secondary brass choir. The work was first given in Moscow in 1933 and has been performed by the B. B. C. orchestra in London.

The first part of the program will be devoted to Mozart's Serenade in D major. Evidently there will be contrasts in the music.

LOWELL, MASS.
COURIER-CITIZEN
FEB 24 1937

Sixteen of the students at Rogers Hall attended the concert in the supplementary series of the Boston Symphony Orchestra on Monday evening and heard Harold Bauer, pianist, in the Beethoven C minor Concerto, No. 3. Richard Burgin conducted.

NEW BEDFORD, MASS.
STANDARD-TIMES

FEB 24 1937

* * *

News Jottings on Boston Symphony

With the concerts of Friday afternoon and Saturday evening, the Boston Symphony Orchestra enters the last third of its season. And the waning of the season is bringing with it three events of major importance between now and March 26.

This weekend, the first performance in America will be given of the Choral Symphony, in C Minor, of the Soviet composer, Yuri Shaporin. The orchestra will be assisted by the Cecilia Society, famous mixed chorus of more than a hundred voices, whose conductor is Arthur Fiedler, conductor of the Pops and Esplanade Concerts. Mr. Fiedler and the chorus have toiled through many hours of extra rehearsals to ensure a brilliant performance of the rhythmically exacting choral passages of the symphony. Richard Burgin, assistant conductor of the orchestra, will lead the performances.

While Mr. Burgin has been working with the orchestra, and Mr. Fiedler with the chorus, for the Shaporin Symphony, Serge Koussevitzky has been studying an even more difficult score. This is the Violin Concerto of Alban Berg, the Austrian modernist who died in December, 1935, just as he completed the work. On Friday and Saturday, March 5 and 6, Mr. Koussevitzky will conduct the first performance in America. The soloist will be Louis Krasner of Boston, to whom the work is dedicated. His performance of it in Europe have won him high praises.

Meanwhile, the Harvard Glee Club and the Radcliffe Choral Society, under the direction of young G. Wallace Woodworth, have been diligently rehearsing for their appearance in the third great event of the next few weeks of the Boston Symphony. This will be the presentation on Good Friday of the mighty "Passion According to St. Matthew" of John Sebastian Bach, under the conductorship of Serge Koussevitzky. This concert will be for the Pension Fund of the orchestra.

The soloists for the Matthew Passion will include Jeanette Vreeland, soprano; Kathryn Meisle, contralto; John L. Priebe, tenor; Keith Falkner, bass; and Fritz Lechner, baritone. Dr. V. Ernst Wolff will preside at the harpsichord for accompaniments to tha recitatives.

* * *

2/25/37

THE CHRISTIAN S

Monitor

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THE CHRISTIAN SCIENCE MONITOR

Yuri Shaporin, Whose Symphony in C Minor for Chorus and Orchestra Will Have Its First American Performance by the Boston Symphony Orchestra Tomorrow Afternoon Under the Direction of Richard Burgin

217

HAVERHILL, MASS.
GAZETTE
FEB 25 1937

MUSIC MISCELLANY

An Annual Berkshire Festival In Prospect

Through the generosity of two well wishers of the festival project for which the Boston Symphony orchestra and the Berkshire Festival association have been working, the estate known as "Tanglewood" in Lenox and Stockbridge, where Nathaniel Hawthorne lived and wrote his "Tanglewood Tales," has been presented to the Boston Symphony trustees. The estate of over 200 acres, given by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan, has been accepted by the trustees and will become the grounds of an annual summer festival by his orchestra on a larger scale than ever before.

With a permanent site there must now be a permanent building suitable for concerts and in accord with the setting, that will accommodate 5000. The festival committee is now engaged in the work of raising funds for this purpose. The prospects for an annual summer festival in America seem assured by the acquiring of this permanent site.

This year's program will include six concerts by the Boston Symphony under Dr. Koussevitzky as compared to three given last year, which was the first festival of the orchestra. These concerts will take place on Thursdays, Saturdays and Sundays of the first two weeks in August. The idea of the founders of the festival is to develop an American Salzburg.

American Composers to the Fore

The first Boston performance of Joseph Wagner's "David Jazz" was given by the Bowdoin College Glee club at their concert given at Alumni hall, 84 Exeter street, Wednesday evening, Feb. 24, under their conductor, Frederic Tillotson. Again this same work will be heard in Jordan Hall, March 2, by the Apollo club's performance. Henry Hadley's "San Francisco Suite" was played in Boston, Sunday evening, Feb. 21, by the State Symphony orchestra at the Copley theatre. At this same concert Chadwick's ballad "Lochinvar" was sung by the baritone, Henry Kelley. At the Composers Forum-Laboratory at Repertory hall, Feb. 25, the compositions of Margaret Starr McLain will be featured.

Rossini's Anniversary

Rossini, said to be the most popular dramatic composer of his time (1792-1868), is one of that long list of notables born in February and his "Barber of Seville," by which he is best known, was first produced Feb. 6, 1816, in Rome.

His life story is an interesting one. His father and mother were of the theatre, his mother as a singer and his father of the orchestra. He was a precocious child and at 10 with a soprano voice that charmed was singing and thereby aiding his parents.

With the loss of his voice at adolescence he took up the violoncello but continued piano study, having become an able accompanist, and in manhood he was gifted with a fine baritone voice from which he realized pecuniary profits.

The fact that Rossini for a time dominated the entire musical world bears witness to his great natural genius. Ernest Newman writes that he was "an audacious musical innovator—almost a red revolutionary."

In 1816 he brought out "The Barber of Seville." Its first presentation brought forth excited murmuring, hissing and general dissatisfaction. This opera he had written in 13 days. The second and third performances of the work were received with approval and the composer acclaimed.

"William Tell," brought out in 1829, was a great triumph for the composer, now 37, who virtually retired at this period though his Stabat Mater was produced in 1842. The opera, where he had made his reputation, saw no more of him after 1829 although he lived until 1868.

* * * *

"How Grand Is Opera?" is the title of an interesting article in the March issue of "The Commentator" written by John B. Kennedy.

Do You Know

That 128 of Longfellow's poems have been set to music?

That 498 composers, including Rossini, Gounod, J. L. Hatton, Coleridge-Taylor, Walter Kramer, John Blockway, Carl Busch and Frederick Converse, have written musical compositions for his poems?

That these 128 poems appear in music under 170-odd titles?

That few poets have inspired English song writers more than Longfellow?

E. B. F.

N. ADAMS, MASS.
TRANSCRIPT
FEB 25 1937

MUSIC FESTIVAL TRUSTEES ACT

Approve Tanglewood as Permanent Musical Shrine

MEET IN N. Y.

Agreement Drafted With Boston Symphony Trustees for Perpetual Use of Property.

New York, Feb. 25 (AP)—Trustees of the Berkshire Symphonic festival, inc., indorsed yesterday the proposal of the festival president, Miss Gertrude Robinson Smith, to make Tanglewood, an estate between Lenox and Stockbridge, Mass., a permanent musical shrine.

Mrs. Graham Brooks presented the estate to the trustees of the Boston Symphony orchestra because of her pleasure in the success of a concert series of 1936.

Trustees of both organizations have drafted an agreement for perpetual use of the property, where Hawthorne once lived in the Berkshires, as a festival center.

At the meeting yesterday August 5, 7 and 8 and August 12, 14 and 15 were selected as dates for the 1937 concert series. Miss Smith announced that several gifts of $1,000 each have been received for the building fund of the festival and the executive committee was authorized to proceed with a membership campaign.

NORTHAMPTON, MASS.
GAZETTE

MUSIC SHRINE PLANNED IN THE BERKSHIRES

New York, Feb. 26 — Trustees of the Berkshire Symphonic Festi-

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GREENWICH, CONN.
NEWS-GRAPHIC
FEB 26 1937

There's No Propaganda In This Soviet Music!

BOSTON, Feb. 26 (U.P.)—Anyone suspecting that political propaganda might lurk in the words of the Soviet composer Yuri Shaporin's "Symphony in C Minor" is doomed to disappointment.

Rehearsing for today's American premiere of this choral symphony, the famous Cecilia Chorus, which will assist the Boston Symphony Orchestra, was heard in constant action—but not a word was sung.

The singers gave vent to the following sounds: "Ho, oo, oh, ah, oy, yokh, aie-yekh."

It was explained that the composer had decided to use the human voice purely for sound effects, as in the case of the instruments of the orchestra. Hence he found words unnecessary.

WILLIMANTIC, CONN.
CHRONICLE
FEB 26 1937

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SYMPHONY PROGRAMME

The programme for the next pair of concerts by the Boston Symphony orchestra to be given in Symphony hall next Friday afternoon and evening will consist of three numbers—Alban Berg's Violin Concerto, which is to have its first hearing in America, Richard Strauss's tone poem, "Thus Spake Zarathustra," and Schonberg's orchestration of Bach's Prelude and Fugue in E-flat (the "St. Anne" Fugue.)

Berg's Concerto carries with it an interesting story. Louis Krasner, the violinist who is to appear as soloist in the work, approached the Austrian composer in 1935 for a violin concerto. Berg did not at once respond to the idea, but moved by the news of the death of a young girl whom he knew in Vienna, the step-daughter of Gustav Mahler, he became possessed with the music as a memorial piece for his young friend. Berg, who was accustomed to linger over his scores, completed this one in six weeks. A few months later, Berg himself had died. The first performance was at the International Festival at Barcelona, and performances in London, Paris, and Vienna followed—Mr. Krasner taking the solo part in each. The Concerto is based upon the twelve-note system which, as a disciple of Schonberg, Berg has always used, but the scheme is modified by tonal harmonies such as the interpolation of a chorale of Bach.

BERKSHIRE FESTIVAL MADE PERMANENT

Orchestra Acquires Hawthorne Estate.

An estate in the Berkshire Mountains, rich in beauty and associations, has been presented to the Boston Symphony orchestra and will become the grounds of an annual summer festival by this orchestra on a larger scale than heretofore. The Tanglewood Estate of two hundred acres was presented by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan, and accepted by the Orchestra's trustees last Monday.

The estate lies in Lenox and Stockbridge. The Berkshire Festival committee is raising the funds necessary to erect a permanent building suitable for concerts, and in accord with the setting. It will accommodate 5000. The season will consist of six concerts by the Boston Symphony orchestra, under the direction of Serge Koussevitzky, on Thursdays, Saturdays, and Sundays of the first two weeks in August.

It was in "Tanglewood" where Nathaniel Hawthorne lived when he wrote his "Tanglewood Tales," and made the first sketches for his novel, "The House of the Seven Gables." The estate, which is beautifully wooded, has a vista across Stockbridge Bowl towards Mt. Everett, the second highest peak in Massachusetts. Its gardens, surrounded by hemlock hedges, will make an open-air foyer for use during the intermissions. The prospects for an annual summer festival in America are considerably enlarged by the assurance of such a site and such a permanent basis.

NEW YORK MIRROR
FEB 26 1937

Plan Tanglewood Center for Music

A GREAT musical festival center is to be established by the Berkshire Symphony Festival, Inc., at Tanglewood, Mass., where Nathaniel Hawthorne once lived. A drive membership to raise funds to erect a building on the grounds is now under way.

The festival will be "all-American." The property recently was given to the Boston Symphony Orchestra, because of outstanding success of the 1936 concert series. Dates for this year's concerts have been set as Aug. 5, 7 and 8, and 12, 14 and 15.

POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE
FEB 26 1937

Plans Are Started To Make Tanglewood Shrine for Music

Trustees of the Berkshire Sym-

NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 26 1937

Festival Backers Sought

Berkshire Symphonic Membership Drive Opens

The executive committee for the

If It Is Soviet Propaganda It Must Be Code

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No Red Propaganda In Soviet Symphony

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NEW YORK, N. Y.
SUN
FEB 27 1937

The violin concerto which Alban Berg wrote shortly before his death in 1935 will have its first American performance at the next pair of concerts by the Boston Symphony Orchestra in Boston. Louis Krasner, the violinist, will appear as soloist in the work.

ALBANY, N. Y.
TIMES-UNION
MAR 7 - 1937

Festival Officers Plan Musical Shrine

TRUSTEES of the Berkshire Symphonic Festival, Inc., meeting with the president, Miss Gertrude Robinson Smith at her home in New York City, enthu-

ET.C.

Symphony Soloist

Louis Krasner, who will appear with the Boston Symphony Orchestra in the first American performance of Alban Berg's Violin Concerto next Friday afternoon and Saturday evening.

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FEBRUARY 27, 1937

What's

Boston Symphony Orchestra

Richard Burgin is conducting the concerts of the Boston Symphony Orchestra this week. For his program of the Friday and Saturday subscription concerts, he has chosen Weber's "Oberon" Overture, Mozart's Serenade in D major (K. 320) and Shaporin's Symphony in C minor for chorus and orchestra. The Mozart, oddly enough, had its first performances at these concerts yesterday; and the Symphony of Yuri Shaporin, Soviet composer, was played for the first time in this country.

It was a well-made program, and the performance was splendid. Mr. Burgin gave a sensitive interpretation of the "Oberon" Overture, without attempting any exaggerated effects. His pace was a thought too quick in the Allegro passages, but otherwise his reading was well proportioned and eloquent.

The Mozart was a delight. This Serenade is in six sections, of which the most appealing are the two concertante movements, an Andante grazioso, and a Rondo, allegro ma non troppo. Here there is enthralling conversation among the flute (Mr. Laurent), the oboe (Mr. Gillet) and the orchestra. The soloists played with amazing grace, agility, beauty of tone and subtlety of phrasing. There were pleasures, too, in the other movements, an Allegro, a Minuetto, an Andantino and a Presto. Mr. Burgin secured a performance of exquisite clarity and just style.

The symphony, of course, was the chief item. In it the orchestra was assisted by the chorus of the Cecilia Society, well trained by Arthur Fiedler. The composer employs the voices without words, and also demands a full-sized orchestra and in addition an extra brass choir. The symphony was excellently played and was warmly applauded by the Friday audience. It will be discussed at length in the Music Page of the Monitor next Tuesday.

L. A. S.

In the World of Music

Trans. - Feb. 23/37

Harold Bauer and Symphony Play Beethoven

By Redfern Mason

It was a holiday audience that gathered to hear the Boston Symphony last night, and they thoroughly enjoyed a program that had not a really tragic note in it.

Yet the "Oberon" Overture, which opened the program, was composed by a man under sentence of death from tuberculosis. But Weber's imagination was sane and wholesome, and he produced a work which is beloved of directors, of players and of the public.

True. the fairies imagined by Richard Burgin, the urbane and scholarly concert-master of the Symphony, who conducted, may have been sobered by the reading of modern economics, for they were not so light on the foot as tradition has accustomed us to expect. But even fairies are not immune from the influence of the Zeit Geist, and, for all we know, there may have been a depression in Fairyland.

But the relative sobriety of the reading did not prevent our enjoying the exquisite music.

In the "Scheherazade" music, which concluded the concert, Mr. Burgin and his cohorts lent themselves to the magic of the score with a vim. The good artist who played the strain associated with the gracious lady who told the tales and softened the heart of her bloodthirsty lord did his work well, especially in the version of it in which it is both melody and undersong.

Sinbad's ship sailed lightly over the waves; the Indian Ocean alternated between calm and tempest; the Prince and Princess sang their idyll graciously, and the crowds at Bagdad voiced their sentiments in an oriental hubbub. In a word, it was a performance which an audience in holiday mood could and did enjoy.

There was a soloist, the Boston public's old friend, Harold Bauer, and he played the C minor Concerto of Beethoven, a genuinely "gemuthlich" composition, steeped in the romanticism of the earlier phase of the master's work. Only in the concluding Rondo do we get intimations of the Beethoven that was to be. Here he releases himself from the romanticism of his day and, in a genial, half-mocking spirit, says things whose meaning his contemporaries, in all probability, could only divine.

Harold Bauer played like the serious artist he has always showed himself. He neither condescended to the audience nor played the prima donna. For him the music is "the thing," as the play was to Hamlet. He set out to tell us what he thought was in the heart of Beethoven when the concerto was born. He had a message to give us, not a message that can be translated into verbal formulae, but a message that is the expression of a spirit "finely touched."

He and the orchestra were completely at one. There was no hint of the rivalry that is apt to manifest itself between the clavier and the orchestra when the soloist does not rise to the height of his great argument.

Bauer had something important to say. What a poet does with verse, what a painter does with his pigments, Harold Bauer does with the piano, and I have a firm conviction that the public is grateful to him. His performance was the joy of the evening. Musicians and audience were delighted.

EXPRESS

Delhi - N.Y.

FEB 26 1937

All Around Delhi

Mrs. Jennie Peck of Walton, who spent a week with her sister, Mrs. Frances Zeh Mason, has returned home.

Among those whom the past week-end holidays brought home for a few days were Miss Marguerite Arnold, who has a position in Albany; Jeffers Richards from Dansville; the Misses Mildred Hoos from Amsterdam, and Isabell Burgin from Berne, teachers; Hugh Dick from Cornell University; Sheldon Edgerton from the University of Rochester, and Miss Jane Curtis from Mt. Holyoke University.

Mrs. R. N. Harvey is home from Bassett hospital, Cooperstown, where she was a patient for a week.

Arthur Thompson returned to his work in Chauncey Stewart's store Wednesday, after a few days enforced vacation due to an attack of influenza.

Mrs. Emma Crossman of Cross Street, has returned home after spending a month with her sister, Mrs. Augusta Damm of 451 Second Avenue, New York City, also visiting her sister, Mrs. J. Ennis, who was a patient for a month in St. Peter's hospital, Brooklyn, where she was operated on for gall stones. Mrs. Ennis is now staying with her daughter, Mrs. R. Felgner, who is a registered nurse and who is caring for her. She is doing very nicely now.

Miss Mary Briggs of Hobart, at one time a Delhi resident, was taken ill Saturday, suffering a heart attack. Mrs. Charles White is caring for her.

Mrs. J. C. Mitchell spent last week in New York.

The Japanese operetta "Miss Cherry Blossom," was presented in Delaware Academy to appreciative audinces on Wednesday evening and last evening. Miss Ruth Krusa directed the music.

Rev. M. C. Adam addressed the Boy Scouts of Margaretville Thursday evening at a Scout rally in the High school building in that village. Demonstrations in first aid and other Scout duties were given and refreshments were served.

Fifty automobiles were burned when fire yesterday destroyed the garage of Dreyfus and Morgan at Delhi. Leslie Thompson was seriously burned.—From Oneonta Star's twenty year ago column, February 23, 1917.

Mr. and Mrs. Albert Davis of Binghamton, Mr. and Mrs. William Felton and son of Morristown, N. J., Mr. and Mrs. Alfred Felton and son of Paterson, N. J., and Mr. and Mrs. Roger Diihr of New Paltz were in town Monday, returning from Andes where they had attended the funeral of Mrs. Sarah Felton. Mrs. Alfred Felton is remembered here as Myrtle Collins. Mrs. Diihr, formerly of this villiage, is a granddaughter of the late Mrs. Felton.

Frank M. Gurnsey of Oneonta, manager of the district office of the Dairymen's League, and formerly of this village was the speaker Friday evening before the Laurens Grange at its meeting in Laurens. Mr. and Mrs. Gurnsey were in Afton Saturday evening where he attended a meeting of the directors of the Afton Fair Association.

Charles P. Brady and daughter, Mrs. Marion Townsend, spent Thursday with relatives in Delhi.—Roxbury Cor.

David Shaw, a son of Parker Shaw, Meredith road, got a bad gash in his forehead and other minor injuries when the Chevrolet car he was driving Monday evening struck a rut in a nearby dirt road, got out of control, went over an embankment and overturned. Two young ladies who were riding with Mr. Shaw escaped injury. The car was damaged to some extent and it was brought to J. C. Greene, who repaired it.

The Misses Marjorie and Dorothy Cobbe are sick with tonsilitis at their home on Elm Street. Mrs. Millard Cobbe, having an infection in her nose, is under the care of Dr. Pierson.

Miss Florence Greene, who has been employed in an office in New York, and who has been making her home with her aunt in that city, is now with her parents, Mr. and Mrs. J. C. Greene, Second Street, for a short vacation. She expects to return to Ryder College to resume her studies in about two weeks.

Mrs. F. M. Humiston and daughter, Miss Sara Humiston, left this week for Daytona Beach, Fla. They will be located at 125 South Ridgewood, Ave., where they were last winter.

Mr. and Mrs. Thomas Bouton were calling on friends in Fergusonville Sunday.

William Bell, who was laid up for about two weeks due to an attack of quinsy, is again on duty as village mail carrier.

H. J. Keeley is spending the week in Davenport where he has considerable work in his line as a painter and decorator.

Recent callers on Mrs. Margaret Hathaway, who has been confined to her bed since December 1st, were Mr. and Mrs. C. D. Hathaway, daughter Mary, Mrs. Ten Broeck of Deposit, Harvey and Maud Hathaway and Mr. and Mrs. Preston Schall of Cannonsville.

A family reunion was held Sunday at the home of Mrs. Emma Hoos, Second Street. Miss Matilda Hoos of Stapleton, S. I., Ernest J. Hoos, his daughter and a niece, of Liberty, Mrs. Augusta Hoos and Miss Louise Keller of Walton were guests.

Miss Marian Henderson of Meridale, formerly of this village, was in town Tuesday.

Rev. Jackson A. Martin conducted services of prayer and meditation in Christ Church, Walton, from Sunday, February 21st, to Wednesday morning.

The present week was vacation week for the Misses Agnes and Jean MacAdam, teachers in the High school at Maplewood, N. J., also for the Misses Florence Harkness and Irma Newell, who are teaching in South Orange, whose schools are under the same jurisdiction as the Maplewood schools. The Misses MacAdam came to Delhi Saturday evening and were with their sister, Mrs. William M. Thomson, until Tuesday morning when they went to Rochester to visit their niece, Mrs. H. B. Crawford, and to visit the schools there and gain information on special subjects of study. Miss Newell spent her vacation with her brother, Robert Newell, in Rochester, and Miss Harkness was in New York, studying at New York University. Her sister, Mrs. William N. Mable is spending the week with her in New York.

Mr. and Mrs. George E. Judd and son, George, Jr., of Boston, were overnight guests Sunday of his sister, Mrs. Harold Lord, they having spent the week-end with relatives at Walton and Cannonsville. Mr. Judd is manager of the Boston Symphony Orchestra and Symphony Hall, having been connected with that institution for several years

3/8

Two New Works Feature Symphony Program

By RUTH MARSTERS

Richard Burgin, conducting the Boston Symphony Orchestra in his capacity as assistant to Serge Koussevitsky, presented two works new to Boston audiences at yesterday afternoon's concert in Symphony Hall.

The first of these was, surprisingly enough, Mozart's Serenade in D major, (K. No. 320.)

With all due consideration for the nature of this music—which is necessarily light—one cannot still regard it as a particularly interesting or valuable piece of writing.

It could scarcely be compared with Mozart's "Eine Kleine Nachtmusik," for example—music which otherwise is in the same category.

The Serenade in D major is simply one of those pot-boilers which Mozart, as other musicians of his day, was bound to turn out in too great numbers. In addition it was the work of a youth of 23 discontented and depressed by the provincial atmosphere of Salzburg which, in 1779 was decidedly unmusical.

Following this, Mr. Burgin conducted the first American performance of the Symphony in C minor, Op. 11, by the Russian composer, Shaporin.

Though the name is not widely known here, Shaporin is a figure of importance in the post-revolutionary music world of his country.

The Symphony in C is political in implication. In the words of the composer it is intended to describe "the gradual transformation of individual consciousness in the process of acceptance of the Revolution."

The first movement entitled "Legend" portrays the past and the first awakenings to revolutionary consciousness. The last, "Campaign," or "March" as it is variously called, embodies the spirit of martial victory.

The Scherzo is mainly a display of rythmic inventiveness. The slow movement, "Lullaby," introduces the feminine element.

It is a serious work, bodly drawn.

The orchestration is heavy and further sonorities are achieved through the use of a chorus of voices. (The Cecilia Society assisted in the performance most ably.)

Mr. Burgin's reading of the score was essentially dramatic—and the orchestra performed magnificently under his direction.

The program will be repeated at this evening's concert in Symphony Hall.

PITTSFIELD, MASS
EAGLE

FEB 27 1937

PAWTUCKET, R. I.
TIMES

FEB 27 1937

Berg Concerto on Symphony Program

The program for the next pair of concerts by the Boston Symphony Orchestra to be given in Symphony Hall, Boston, next Friday afternoon and Saturday evening will consist of three numbers—Alban Berg's violin concerto, which is to have its first hearing in America, Richard Strauss' tone poem, "Thou Spake Zarathustra," and Schonberg's orchestration of Bach's Prelude and Fugue in E-flat (the "Saint Anne" Fugue).

Berg's Concerto carries with it an interesting story. Louis Krasner, the violinist who is to appear as soloist in the work, approached the Austrian composer in 1935 for a violin concerto. Berg did not at once respond to the idea, but moved by the news of the death of a young girl whom he knew in Vienna, the step-daughter of Gustav Mahler, he became possessed with the music as a memorial piece for his young friend. Berg, who was accustomed to linger over his scores, completed this one in six weeks. A few months later, Berg himself had died. The first performance was at the International Festival at Barcelona, and performances in London, Paris, and Vienna followed, Mr. Krasner taking the solo part in each. The Concerto is based upon the 12-note system which, as a disciple of Schonberg, Berg has always used, but the scheme is modified by tonal harmonies such as the interpolation of a chorale of Bach.

NEW YORK, N. Y.
TIMES

MAR 1 - 1937

$11,250 IN FESTIVAL FUND

Berkshire Group Gets Pledges to Help Develop Music Center

Special to THE NEW YORK TIMES.

LENOX, Mass., Feb. 28.—Building fund subscriptions that total $11,250 have been received by the Berkshire Symphonic Festival, which will cooperate with the Boston Symphony Orchestra in the development of Tanglewood as a festival center.

Those who have pledged $1,000 are Mrs. Charles C. Griswold, Mrs. John Bross Lloyd, Mr. and Mrs. Thomas H. Blodgett, Mr. and Mrs. William Felton Barrett, Norval H. Busey, Lester Roberts and England Brothers. There is one subscription of $4,000.

Festival Has Pledges of $11,250 For Its Building at Tanglewood

Pledges of $1000 each to aid the building fund for the Berkshire Symphonic Festival at its permanent home on the Tappan estate, Tanglewood, in Stockbridge and Lenox, have been received from Mr. and Mrs. Thomas H. Blodgett of Great Barrington, England Brothers of Pittsfield, Mr. and Mrs. William Felton Barrett of Egremont, Lester Roberts of the Curtis Hotel in Lenox, Norval H. Busey Jr., of Lee and New York, Mrs. John Bross Lloyd of Lee and Philadelphia, Mrs. Charles C. Griswold of Stockbridge and New York. There is an addition pledge of $4000 and one for $250, bringing the grand total to $11,250.

The Festival trustees are agreed that there shall be no general campaign for funds at this time, but individuals and firms in a position to help with the project are invited to make contributions. They may be sent to the treasurer, John C. Lynch, at Stockbridge, or the president, Miss Gertrude Robinson Smith, No. 1 Sutton Place, South, New York.

Newspaper clippings from coast to coast concerning the project of establishing a permanent home at Tanglewood, recently presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Boston, are being received by the Festival office. Seldom has an undertaking in the Berkshires been received with greater enthusiasm outside the county.

Olin Downes, music critic of the New York Times, wrote after the 1936 Festival that permanence of the venture should be assured. He declared that nowhere was there a greater opportunity to build something of national importance than in Berkshire with "the combined efforts of the Berkshire Festival and the Boston Symphony Orchestra.

Festival Members' List Will Remain Open Till April 1

The membership campaign for the Berkshire Symphonic Festival whose concerts will be held the first two week-ends in August with the Boston Symphony Orchestra and Dr. Serge Koussevitzky as the attraction, has been extended to April 1, because of the recent developments involving acceptance of Tanglewood as a permanent home for the festival.

There will be three concerts each week-end, and a membership will cover either series. Those wishing both series or six concerts will receive a substantial reduction from the subscription price which goes into effect after April 1. One membership provides either three or six tickets depending on where the seats are located. More than half of the boxes have been reserved and paid for.

Community chairmen have been invited to meet Monday afternoon at 2.30 o'clock in Stockbridge at the office of the treasurer, John C. Lynch, to discuss the membership campaign. At this meeting, Miss Gertrude Robinson Smith, president, and other officers of the Festival will be in attendance to explain plans for the concerts, plans for the structure to house an audience of 5000 and other details. All chairmen are urged to attend.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 28 1937

Boston Symphony

Berg Violin Concerto Will Be Played Next Friday

The Boston Symphony Orchestra, which was scheduled to introduce a symphony with chorus by Yuri Shaporin, of Leningrad, to this country last Friday and Saturday under its assistant conductor, Richard Burgin, will give the first American performances of Alban Berg's last major work, his violin concerto, next Friday and Saturday in Symphony Hall. The soloist will be Louis Krasner, who first suggested the idea of this concerto to the composer and played it for the first time in the festival of the International Society for Contemporary Music at Barcelona last April. Serge Koussevitsky's program also will include Strauss's Alpine Symphony.

The next guest conductor of the Cleveland Orchestra during Dr. Rodzinski's absence will be Georges Enesco, appearing next Thursday and Saturday, when he also will be the soloist in the Beethoven violin concerto.

NEW YORK, N. Y.
TIMES

FEB 28 1937

Alban Berg's violin concerto, written shortly before his death in 1935, will have its first American performance in Boston, this Friday afternoon and Saturday night, by the Boston Symphony Orchestra, under Serge Koussevitzky. The program also contains Richard Strauss's "Alpine" symphony and a suite for strings derived from sonatas by Corelli.

PROVIDENCE, R. I.
JOURNAL

FEB 28 1937

BACKED OWN ORCHESTRA

In pre-war days Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was both conductor and financial backer of his own symphony orchestra in Russia.

2/19

An Editorial on Music by Moses Smith

Trans
Feb 27/37

"The most beautiful and significant piece of music written since the War," wrote Constant Lambert concerning the Violin Concerto of Alban Berg, which will receive its first American performances at the Boston Symphony concerts of next Friday and Saturday, when the solo violinist will be Louis Krasner, Boston violinist, for whom the work was written.

There have been other signs that the swan-song of the composer, who died on Dec. 24, 1935, at the age of fifty, is the most compelling new music heard in European capitals in recent months. Eminent musicians, creative as well as analytical, have praised it in the most enthusiastic language: musicians as different in temperament, schooling and nationality as Lambert, Ernest Newman, Richard Capell, Jacques Ibert, Willi Reich, Willem Pijper, Florent Schmitt, Darius Milhaud and Joseph Marx.

The circumstances surrounding the composition of the Concerto and sundry related facts have been discussed at some length in these columns during the time since Berg died. Reasons of space forbid more than the sketchiest retelling. The outward tale has sufficient resemblance to the origin of the Mozart Requiem and attendant circumstances. Less (as in the case of Mozart) the element of mystery surrounding the stranger who prompted the work, there was the American violinist who urged his friend Berg to write a violin concerto. Berg, at first attracted to the task, let months slip by while little progress was made on the project. Then suddenly he was deeply affected by the death of a dearly beloved friend, young Manon Gropius, daughter of the widow of Mahler and an intimate of the Berg circle. Her death came all the more unexpectedly since she was apparently on the road to recovery from an illness that had caused her great suffering, which she had borne with an almost angelic fortitude.

For Berg, who, as the Dutch composer, Willem Pijper, has so well pointed out, needed a program to achieve his most successful music, this was enough. With feverish intensity, in marked contrast to his customarily deliberate and leisurely workmanship (vide his small list of compositions), he wrote the Concerto, now conceived as a Requiem for Manon Gropius, as the dedicatory line, "Dem Andenken eines Engels" ("To the Memory of an Angel"), in the score attests. Within six weeks the work was finished—as much to the surprise of Berg as to Krasner, as the composer wrote to the violinist at the time. Another few brief months and the composer's life was snuffed out. The parallel with Mozart was more or less completed: what Berg had composed as the requiem for another was his own requiem.

Those who have made cursory examinations of compositions written according to the principles of the twelve-tone system know what stupendous feats of organization they are likely to be. Judged as absolute music, the Berg Violin Concerto (which requires about twenty-five minutes in performance) is almost a miracle of such organization of materials. When it is considered that all the composer's processes have been in the service of a "story," which is wonderfully told the music, the phenomenon indeed takes on aspect of the miraculous.

s program music the Concerto may perhaps t be understood by allusion to the parallel hich Richard Capell has found between it and chubert's song (and quartet-movement), "Death and the Maiden." In Berg's work the Maiden enters first. Her purity is symbolized by the series of tones at the interval of a perfect fifth emerging from the open strings of the solo violin. This motto, which may be examined on the other side of this page, serves also to emphasize the improvisatory character of the violin, in terms of which alone the Concerto may be understood adequately.

This improvisation lasts for eleven measures and constitutes the Introduction. A few measures later the solo violin intones the principal "theme" of the composition, which, in the school of Schoenberg, is a series containing all twelve tones of the chromatic scale (Example 2). This series is artfully constructed so that it grows out of the preceding motto, since alternate notes of the first part of the series constitute the motto itself. Thus we have at once a striking example of the enormous tension imposed by the twelve-tone composers upon themselves. It will be seen, too, that the first nine notes of the series contain a regular minor and major triad—a fact which does much to explain the "tonal" character that so much of the composition has.

The last four notes of the series proper (B, C-sharp, E-flat and F) are the beginning of a whole-tone scale. They are significant not only because of their harmonic implications but even more because they anticipate the employment, in the last section of the Concerto, of the chorale, "Es ist genug," the first four notes of which they parallel in intervallic structure.

The Concerto is in two movements, each of which is, in turn, subdivided into two parts. The first part of the first movement (andante) has the improvisatory character predicted at the start. The second part of the movement is a scherzo with two trios and its lively character is obviously intended to convey an impression of the lightness and joy of the lovable young girl. The twelve-tone system, in the hands of Berg, is not so strait-laced as to prevent the introduction of a theme that takes on eventually the appearance of a Viennese waltz (Ex. 3) or of a Carinthian folk-tune (Ex. 4). It is the dance of the Maiden before Death.

The tempi are reversed in the second movement, and so are the moods. The violin solo part is again improvisatory ("freely, like a cadenza," according to the score). But now the range and flexibility of the instrument are employed to represent the agonized suffering of the Maiden. Soon one hears in the horns the persistent rhythmic figure which is the tread of Death (Ex. 5). There is a fearful struggle, in the course of which the violin pursues a tortuous path perhaps unparalleled in the history of the instrument. The excitement rises until the catastrophe (marked "Hohepunkt" in the score) is reached.

Then it subsides on a long F organ-point in the basses, while the four-note whole-tone motto begins to make its appearance. Thus the listener is quite prepared for the apparent growth, in his presence, of the chorale-theme, "Es ist genug," emerging from the solo violin and (in harmony) the clarinets (Ex. 6 and 7). The words of the chorale, which have been quoted here on another occasion, signalize resignation in the face of death. And it is this burden which occupies the composer for the rest of the Concerto.

Krasner is authority for the remarkable fact that Berg did not build his Concerto on the pregnant hymn-tune. On the contrary, Berg had completed the first movement of the Concerto before he stumbled upon "Es ist genug" in a book of chorales. The original is by an old German church composer, Johann Georg Ahle, and the harmony employed by Berg in the quoted example is exactly that used by J. S. Bach in his arrangement for the cantata, "O Ewigkeit, du Donnerwort." It is significant comment on the twelve-tone system that not only does Bach's harmony sound quite "natural" here, but also Berg avoided the Bachian harmonization of the first verse because it was too acrid for his purpose. Dissonance, we are reminded, was not invented in the twentieth century.

From here on the solo violin sings an elegy for the Maiden, a series of variations on the hymn. An impressive climax is achieved in a quite original fashion: the entire section of upper strings gradually—in successive small groups—join the solo violinist in unison, looking to him for leadership rather than to the conductor. In the same way they dissolve their partnership.

A few more measures and one arrives at the coda, the solo violin still engaged in its requiem-theme. The part gradually rises to the heavenly heights of a high G, the horns produce peacefully an inversion of the whole-tone motto and the strings sound, in a whisper, the opening series of fifths descending into the depths of the bass (Ex. 8). The circle has been completed.

Symphony List
for Next Week

Trans
Feb. 27/37

The program for the next pair of concerts by the Boston Symphony Orchestra to be given in Symphony Hall next Friday afternoon and Saturday evening will consist of three numbers—Alban Berg's Violin Concerto, which is to have its first hearing in America, Richard Strauss' tone poem, "Thus Spake Zarathustra," and Schonberg's orchestration of Bach's Prelude and Fugue in E flat (the "St. Anne" Fugue).

Berg's Concerto carries with it an interesting story. Louis Krasner, the violinist who is to appear as soloist in the work, approached the Austrian composer in 1935 for a violin concerto. Berg did not at once respond to the idea, but moved by the news of the death of a young girl whom he knew in Vienna, the step-daughter of Gustav Mahler, he devoted the music as a memorial piece for his young friend. Accustomed to linger over his scores, he completed this one in six weeks. A few months later, Berg himself had died. The first performance was at the International Festival at Barcelona, and performances in London, Paris and Vienna followed—Mr. Krasner taking the solo part in all. The Concerto is based upon the twelve-note system which, as a disciple of Schonberg, Berg has always used, but the scheme is modified by the interpolation of a chorale of Bach.

GREENFIELD, MASS.
Recorder-Gazette

MAR 4 - 1937

GIVES TO SYMPHONY

PITTSFIELD—(AP)—Mrs. John S. Newbury of Grosse Point Farms, Mich., president of the Detroit Symphony orchestra, today made a substantial donation to the building fund of the Berkshire Symphonic Festival.

The festival will construct an inclosure at Tanglewood, where it plans to conduct six open-air symphony concerts Aug. 5, 7, 8, 12, 14 and 15. The 210-acre estate, presented to the Boston Symphony orchestra, is located in the Berkshire hills between Lenox and Stockbridge. Mrs. Newbury spent her childhood in Stockbridge.

Boston Symphony Honors Pushkin

Prov Jo
Feb 23/37

Pushkin's centenary was observed in the program of the Boston Symphony Orchestra's sixteenth pair of concerts (Feb. 19-20), which listed three musical items inspired by the poet's works: A Suite from Rimsky-Korsakoff's opera, "Tsar Saltan"; the Letter Scene from Tchaikovsky's "Eugen Onégin," sung by Olga Averino, and the Introduction and March from Rimsky's "Coq d'Or." There was more musical meat, however, in the first half of the program, which included the Overture to "Coriolanus" and the Fourth Symphony, by Beethoven.

The symphony was brilliantly performed, with exquisite precision and subtlety of nuance. Only the opening Adagio dragged, as had the slower measures of the overture, which received a rather theatrical performance. But the noble melodies of the symphony's slow movement were nobly sung, with due regard for a sustained tempo and an unflagging legato; and the utterance of the last two movements was unsurpassably lively and graceful. Dr. Koussevitzky did well to revive this symphony after an interval of more than five years. It does not deserve neglect merely because it is surpassed by some of its companions in the series. Treated as Dr. Koussevitzky treats it, it repays hearing fairly often.

It must be confessed that Rimsky's bright orchestrations soundec exceptionally empty after the symphony. Tchiakovsky fared rathe better, for if he lacked Rimsky' color, he had more musical sub stance. "Eugen Onégin" is not th most exciting opera in the worlc nor is the Letter Scene the mos thrilling of lyric episodes, but i served to show us the Byroni aspect of Pushkin's genius, as th Rimsky excerpts showed us th fantastic. To honor the poet thu was an appropriate and a gracefu gesture.

L. A. S.

The Arts in Boston

THE CHRISTIAN SCIENCE MONITOR

Harold Bauer, Whi Will Play Beethoven's C Minor Piano Concerto With the Boston Symphony Orchestra Monday Evening

PROVIDENCE, R. I.
BULLETIN

FEB 27 1937

Music

Music Inspired by Pushkin's Works to be Played Here Tuesday by Boston Orchestra. — Olga Averino, Boston Soprano, Will Sing "Letter Scene" from "Oniegin"

A hundred years ago last month, Alexander Pushkin, the great Russian poet, and Baron George d'Anthes a French officer in the Russian army, faced each other with duelling pistols. An anonymous letter to Pushkin had hinted at an affair between his beautiful, intellectually shallow wife and the handsome soldier.

In the duel, Pushkin was mortally wounded. He died two days later, at the age of only 37 years. But, like Keats, Schubert, Mozart and many other geniuses of the arts, he had been able in a brief span to create masterpieces in many forms.

His work in the drama, the story and poetry inspired Russian composers to create some of their finest works, and excerpts from these works will be played by the Boston Symphony Orchestra on Tuesday night in commemoration of the death of Pushkin. The performance will be given in Metropolitan Theatre, with Dr. Serge Koussevitzky conducting.

On the program is a suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan." Pushkin used folk tales as the material or basis for many of his poems, and these poems gripped Rimsky-Korsakov strongly. "Tsar Saltan" was made into a libretto for him by Vladimir Bielsky. In 1899 he wrote the music. From the "rather longish preludes to Acts I, II, and IV," as he said later, he decided to make a suite called "Little Pictures to the Fairy Tale of Tsar Saltan." The orchestra will play the Allegretto alla marcia, the introduction to Act II, the "Flight of the Bumblebee" and the "Three Wonders," the introduction to the last scene.

Tsar Saltan is one of those fairy-tale rulers who go about incognito listening to the conversations of their subjects. He hears three sisters discussing what they would do if they were married to the Tsar. The youngest says she would bear him a fine heir. He marries her, and allows her two sisters to live with them in his palace. They are envious. Continually scheming and conspiring, they eventually contrive to have the Tsaritsa and her son cast upon the sea in a cask. They drift to a magic island, where the Tsar's son grows up and has many adventures. Wishing to visit his father, he is transformed into a bumblebee, flies to his father's land, and causes some annoyance to the two disappointed sisters. He returns to his island, where the Tsar eventually visits him.

The orchestra will play, and Olga Averino, Boston soprano, will sing, the letter scene from Tchaikovsky's opera "Eugene Oniegin," also drawn from the works of Pushkin. Oniegin is a handsome disillusioned man to whom is introduced Tatiana Larin, a girl of romantic tendency and little experience in the world. She falls in love with him and writes a letter confessing her infatuation. It is this scene, in which the letter is composed, that Miss Averino will sing.

To finish the story, Oniegin coldly turns aside the love of Tatiana, but meets her years afterwards when she is a fashionable lady married to a much older man. Oniegin falls in love with her, and she confesses that her old love for him is reawakened, but she will not yield to his entreaties; she leaves him with abrupt finality.

The first part of the program will be given over to Beethoven. His overture to Collin's "Coriolanus," and his Fourth Symphony will be played.

This symphony, in B-flat-major, was written in 1806. It is said to have been written on commission from Count Oppersdorf, a music lover rich enough to have a small symphony orchestra for his own delight. , Beethoven was working on the C-minor, subsequently published as the Fifth Symphony; but he was seemingly pressed for money—a situation not unusual—and he laid aside the C-minor and worked on the other. It was dedicated to Count Oppersdorf, and Beethoven received a good-sized sum for it. It is related that he did not send the score to the count, but gave it to Prince Lobkowitz for performance. This indefensible act and some similar dealings aroused the anger of Count Oppersdorf and certainly are no credit to Beethoven.

The symphony is in a happy and lyrical mood, and is supposed by some biographers to reflect his sentiments for Theresa von Brunswick, to whom he became engaged in May 1806.

G. Y. L.

Symphony by Soviet Composer Makes Profound Impression on Audience

2/27/37

By Redfern Mason

Richard Burgin took heart of grace and the fairies in Weber's "Oberon" moved with lighter feet at yesterday's concert of the Symphony than they did at the concert on the preceding Monday. In the Mozart Serenade in D, which followed, the beauty of the music awoke in him a purer fantasy, as well indeed it might in any spirit "finely touched." The work is pure Mozart in his most gracious mood. It is aristocratic, of course, fit to grace the wooing of lordly Viennese gentry of a time when the mutterings of the French Revolution were as yet unheard The trumpet passages in the Minuet, the colloquy of flutes in the "Concertante," and the choral antiphonies of the Andantino were undiluted pleasure to the audience.

In the Mozart indeed I think Burgin rose in esteem with the listening assembly. Here he was interpreting the music of one of Nature's aristocrats, not the genius which owes its dignity to a patent from royalty, but that which is superior by virtue of its native dignity.

But the conductor's triumph was yet to come. If the first half of the programme did homage to the upper ten of imperial Vienna, the second half sang the aspirations of insurgent humanity, as represented by Russia of the Bolsheviks.

Our Symphony had the courage to be realistic and to face the fact that, whatever we may think of the Soviet regime, it is a fact that cannot be ignored, for the simple reason that Russia, twenty years ago about the twelfth in the economic hierarchy of nations, is today only second to these United States.

Musically, in certain ways, Soviet Russia is leading the world. The fact that in the country around Moscow alone there have been established three thousand people's choirs, is eloquent proof that, from an aesthetic point of view, salvation may be once more coming to us from the East.

Shaporin's Symphony in C minor, the composer's opus II, is the work, in which Mr. Burgin and the orchestra chose to express the genius of the Soviets. It is an elemental work, of a significance so plain that he who listens may understand, without any help from the program notes. And a curious thing about the score is that devotees of Stravinsky and Schonberg might turn up their noses and call it bourgeois and old-fashioned, were it not so vital and earnest that it is impossible to hear it without being deeply stirred.

Shaporin holds out his hand to Beethoven. Between the "Eroica" and the "Choral" symphonies and the work of this inspired Bolshevik there is a community of passionate fervor. In all three works we hear the people challenging the old order; a chorus that sings purely syllabic melody cries out in grief at things as they are. You hear the lamentation of female voices, there is the angry outcry of rebellious manhood. The passion deepens; there is the feeling of deliberate valor, given direction by martial strains and ryhthms. The spirit of Russian folk song is manifest and the ever intensifying sense of an onward movement which no power in the wrold can withstand.

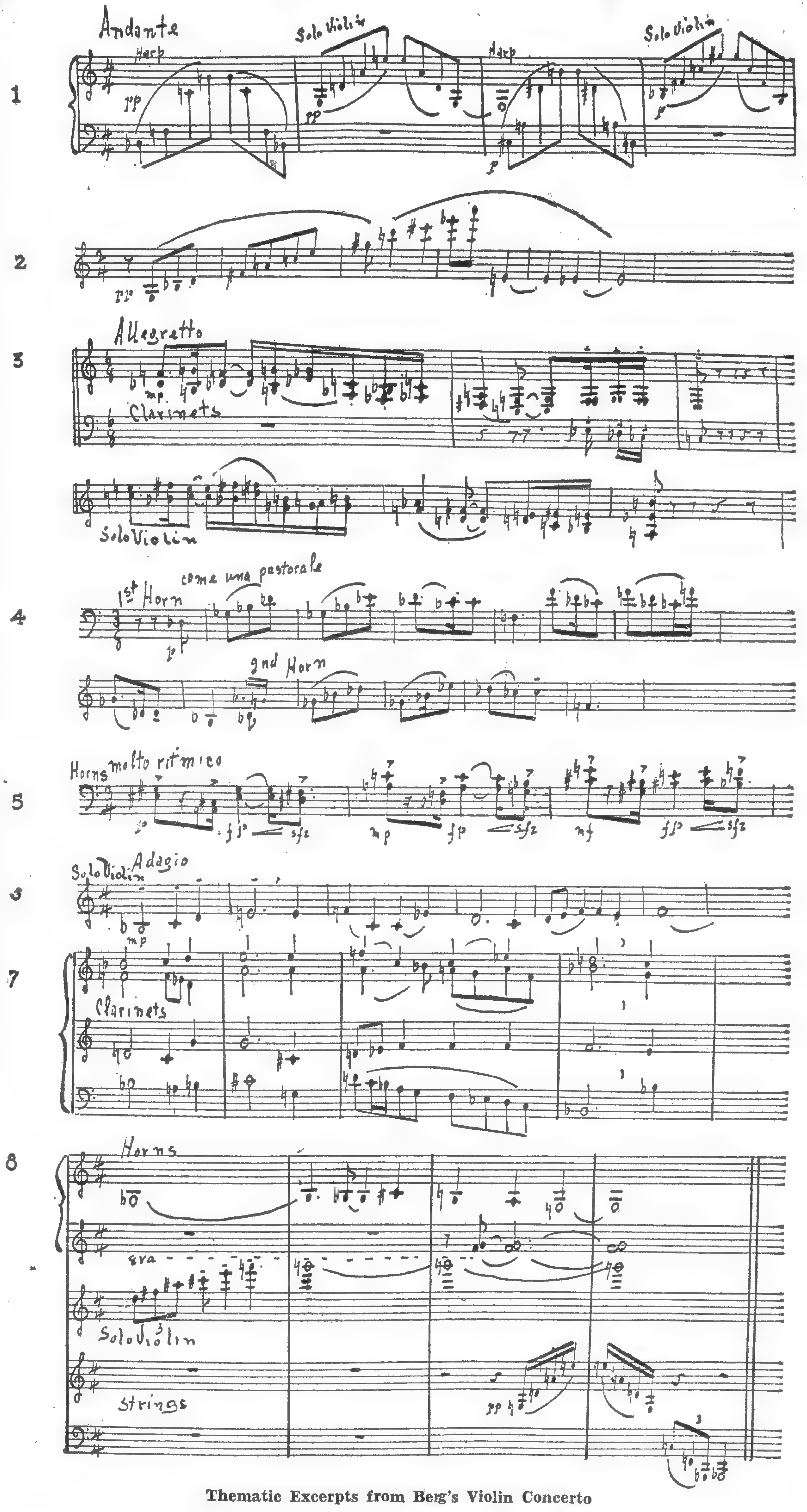
The composer may be wrong in his premisses; but he has the belief that moves mountains. There are paradisaic moments; but it is not the Paradise of the Bible that is meant; it is the Paradise of humanity that has evolved from the primal ooze to triumphant self realization.

The final blending of orchestra and chorus was apocalyptic, and we owe thanks to the men and women of the Cecilia Society who, under the leadership of Arthur Fiedler, did their part so nobly.

Burgin here dropped all his dubious faith in such music as the "Oberon" overture and gave himself to the direction of the Shaporin with an apostolic zeal. His interpretation of the score was the work of a master.

Shaporin may have achieved a "succes de scandale"; but no fair-minded man or woman can deny its beauty. For good or for ill this music will make a mark on the mind of the generation.

To the Memory of an Angel



Thematic Excerpts from Berg's Violin Concerto

Olga Averino to Be Soloist with the Boston Symphony

Providence Journal - Feb. 28/37

Noted Soprano Will Appear in Concert Here Tuesday Night.—Beethoven, Tschaikowski and Rimsky-Korsakoff Works on Program.

THE Boston Symphony Ochestra, Dr. Serge Koussevitzky, conductor, returns for its fourth Providence concert of the season in the Metropolitan Theatre, Tuesday night at 8:15 o'clock. The program will be composed of works by Beethoven, Tschaikowski and Rimsky-Korsakoff, with Olga Averino, soprano, as soloist.

Beethoven will occupy the entire first half with his Fourth Symphony and "Coriolanus" overture. Vocal and orchestral excerpts from Russian operas will follow the intermission. They number scenes from Tschaikowski's "Eugene Oniegen" and Rimsky-Korsakoff's suite taken from his "The Fairy Tale of Tsar Saltan." The "books" are by Pushkin. The arrangement of the program and other announcements of the week follow:

Overture to Collin's tragedy, "Coriolanus," opus 62 ....Beethoven
Symphony No. 4 in B-flat major, opus 60 ....Beethoven
- I Adagio; Allegro vivace
- II Adagio
- III Allegro vivace. Trio. Un poco meno allegro
- IV Finale: Allegro, ma non troppo

Letter Scene from "Eugene Oniegin," Lyrical Scenes (After Pushkin) ....Tschaikowski
Suite from the opera, "The Fairy Tale of Tsar Saltan" (After Pushkin) ....Rimsky-Korsakoff
- I Allegretto alla marcia
- II Introduction to Act II
- III "The Flight of the Bumble-Bee"
- IV "The Three Wonders" (Introduction to last scene)

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PITTSBURGH, PA.
PRESS
FEB 28 1937

* * *

DR. KOUSSEVITZKY and the Boston Orchestra give this symphony a most impressive projection that rivets the attention. Few conductors fathom the inmost emotion-implications of this stirring human document in tone. None brings it to performance as effectively as does the great Boston conductor.

Another of the RCA-Victor Musical Masterpieces Series pregnant with appeal is Faure's A-major sonata for violin and piano played by Jascha Heifetz and Emanuel, respectively, on three 12-inchers. Here is a recording of a chamber music work which should be in the library of every lover of this type of music. Beautiful ensemble performance characterizes its rendition throughout, and Mr. Heifertz further glorifies his art with magnificent and faultless playing.

Other orchestral items of great interest are in the Red Seal category, and embrace Eugen Zador's Hungarian Caprice, played by the Minneapolis Orchestra under Eugene Ormandy on a 12-incher; a D-minor Handel Overture freely transcribed by Leopold Stokowski, which the latter directs through the medium of the Philadelphia Orchestra, and a modern-idiomed orchestra work—Choros—by H. Villa Lobos, who directs the Victor Brazilian Orchestra in the playing of his work.

LOWELL, MASS.
COURIER-CITIZEN
MAR 3 - 1937

The acceptance of the Tanglewood estate by the trustees of the Boston Symphony orchestra assures the continuance of the summer music festivals in the Berkshires. The dates set for the concerts this season are August 5, 7, 8, 12, 14 and 15.

In the vocal domain the aria, This Very Vivid Day, and Lullaby, both from Richard Hageman's opera, Caponsacchi, is giving fine expression by Helen Jepson and an orchestra led by Alexander Smallens. Here is lovely, melodious music of definite appeal.

Marian Anderson, the Philadelphia colored girl, who has come to the fore as one of the outstanding contraltos of the day, sings H. T. Burleigh's arrangement of the spiritual, Go Down Moses, and Florence Price's transcription of My Soul's Been Anchored in the Lord. The piano accompaniments are played by Kosti Vehanen.

Festival Building Fund At Half Way Mark, $12,250

Evening Eagle March 2/37

At the recent of sub-chairmen of the Berkshire Symphonic Festival meetinb yesterday, in the offices of John C. Lynch, the membership lists will not be closed until May 1, instead of April 1, as originally announced. The sub-chairmen were of the opinion the additional month will be of great assistance in securing the necessary quota of 1750 sustaining members.

Gives $1000 for Building

Mrs. Elisabeth C. T. Miller, chairman for Windsor and Berkshire Trail towns, also a member of the board of trustees, enlarged the building fund to $12,250 by a gift of $1000. Before construction is begun, the Festival board wants $25,000.

Miss Gertrude Robinson Smith, president, of Stockbridge and New York, presided. Mrs. George L. Taylor of Great Barrington reported keen interest in her town. Miss Estelle G. Hutchinson felt Lenox would more than do its part. Business men and townspeople, she said, were alive to the possibilities of the Festival.

Miss Elizabeth Gamwell, chairman for Pittsfield, reported she had received a number of inquiries about the concerts to be given by the Boston Symphony Orchestra in August. Most of those inquiring desired tickets for all six concerts. Mrs. John C. Lynch said Stockbridge would do just as well as it had done in the past. Miss Margery Whiting of Lanesboro reported much interest there.

Persons desiring memberships need not wait for blanks. They may communicate with local chairmen or write to the office in Stockbridge.

PROVIDENCE, R. I. JOURNAL

FEB 2 8 193

From Pianissimo to Forte with SERGE KOUSSEVITSKY, Conductor of Boston Symphony Orchestra, during Concert Appearance

—Candid Camera Photos by Rogers

NEW HAVEN, CONN.
REGISTER

FEB 2 8 1937

Koussevitzky To Conduct Boston Symphony March 10

Under the baton of the distinguished Dr. Serge Koussevitzky, the Boston Symphony Orchestra will play its second concert of the season here on Wednesday evening, March 10, the important musical occasion bringing to a close the Woolsey Hall Concert Series for 1936-37.

Ranking second to none of the world's greatest orchestras, the Boston organization has naturally been accorded lavish newspaper space wherever they have appeared. But the brilliant conductor who directs the superb body of 110 musicians likewise has his place in the sun when it comes to critical and flattering newspaper comment about the orchestra, —in fact, Dr. Koussevitzky is one of the most widely publicized musical men in the world.

Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra in Woolsey Hall on March 10.

Some interesting comment was printed in the program of the Festival at Queen's Hall, London, England, when Dr. Koussevitzky conducted the British Broadcasting Orchestra some time ago.

Said the fluent commentator, in part: "Of that gifted handful of musicians, the great international conductors whose careers are spent for the most part profitably rolling their reputations around the world, few have hitherto borne Russian names. There is, of course, a possible explanation: Less than any European nation has Russia at any time willingly consented to share her artists with other countries, and it may be due to the accident of circumstance that one of the greatest conductors of today should be at the same time a world figure and a Russian . . ."

"Although Koussevitzky took first to conducting at an age much later than does the average student, he is none the less a born conductor, and there are those who declare that he and Toscanini are in a class by themselves However that may be, none will question his right to be regarded as heir-in-chief of the great modern tradition of conducting exercised and bequeathed by Nikisch, one of the previous famous conductors of the Boston Symphony."

"Dr. Koussevitzky's repertory is enormous; as for instance, during his first two years at Boston he conducted 52 concerts without repeating a single item in any one of the programs. His taste, too, is catholic in its widest sense. He based his first preferences upon the thr B's (Bach, Beethoven and Brahms), nourished them on the composers of his native Russia, and has since extended them to embrace practically everything, classical or modern, which is scored for orchestra, providing it is written with sincerity, and deports itself with dignity."

ALBANY, N. Y.
Knickerbocker Press

FEB 27 1937

Garden Shrine for Music Arranged for Berkshires

Symphonic Festival Trustees Endorse Program for Tanglewood, Between Lenox and Stockbridge; Funds for Building Sought

Neighboring the Capital District will be a garden shrine to American music.

Trustees of the Berkshire Symphonic Festival Inc., meeting in New York City recently with its president, Miss Gertrude Robinson Smith, endorsed a plan to establish such a shrine in Tanglewood, between Lenox and Stockbridge, Mass.

Tanglewood, where Nathaniel Hawthorne lived in the Berkshires, was recently given to the trustees of the Boston Symphony Orchestra by Mrs. Gorham Brooks of Boston as a permanent home for the Festival because of the outstanding success of the concerts in 1936. The trustees of both organizations have drafted an agreement for perpetual use of the property as a great Festival center.

The gardens were planned by Mrs. Brooks' parents, Mr. and Mrs. Richard C. Dixey of Boston. The formal garden, which will be used as an outside foyer, was planted about 1900, with the assistance of their gardener, Alexander McConnachie. The hemlocks for this planting were secured from neighboring woods, which was also the case for the 12 foot hedge, extending 1,200 feet along the front of the grounds. The latter is much older.

Mrs. Dixey was a painter of renown, having exhibited in Paris and other cities. Mr. Dixey was much interested in music though he did not follow this as a career. He conducted the first performance of "Lohengrin" in Boston, which he did in concert form.

It is hoped to make a substantial start on a building, a suitable inclosure, for the concerts this spring, for which the trustees planned today to raise the necessary funds. Miss Robinson Smith reported several gifts of $1,000 each for the building fund.

"I can conceive of no place in this country where a great festival could be more admirably located [illegible] far as tradition and background are concerned. It will be an American festival in New England with a great orchestra from New England conducted by an eminent leader, Dr. Serge Koussevitzky. We should be most happy to have anyone who is interested in our ambition for a great Festival Center in America join us in raising our building fund."

The concert dates were officially established today as Aug. 5, 7 and 8 and Aug. 12, 14 and 15, the first two weekends in the month.

The executive committee was authorized to proceed immediately with a membership campaign. Memberships will be accepted up to April 1. A member is given a substantial reduction in the price for the series of concerts. Information as to memberships, accommodations, roads and other attractions in the Berkshires during the period of the Festival may be secured by writing to the Berkshire Symphonic Festival Inc., Stockbridge, Mass.

At the meeting were Miss Robinson Smith, Mrs. Carlos M. deHeredia of New York and Stockbridge and Norval H. Busey, Jr. of New York and Lee, Mass., vicepresidents of the Festival; George W. Edman of Pittsfield, Mass., the clerk; John C. Lynch of Stockbridge, the treasurer; Milton B. Warner of Pittsfield; Mrs. Arthur Frederic Schermerhorn of New York and Lenox, Mrs. Bross Lloyd of Philadelphia and Lee, Mrs. Charles C. Griswold of New York and Stockbridge, Mrs. Elizabeth C. T. Miller of Cleveland and Windsor, Mass., Prof. Philip Marshall Brown of Washington and Williamstown, Mass and William Bull [illegible] enox.

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PROVIDENCE, R. I.
JOURNAL
FEB 28 193

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PROVIDENCE, R. I.
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FEB 28 1937

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World Honors to One Who Epitomized

Pushkin Centenary Stimulating Fresh Enthusiasm for Him

Acclaimed at 10, He Crammed Artistry Into Short Life Before Duellist's Bullet Cut Short Its Fervor.

BY GEORGE HENRY LOVETT SMITH

NOT only the Russian-speaking world, but indeed the whole literary globe is celebrating this month the 100th anniversary of the death of the Russian poet Pushkin.

Two forces are behind the observance, but neither of them is capable of stirring up the veritable volcano of enthusiasm that has poured its burning lava over the civilized map. The Soviet government, finding it necessary to reverse a tentative opinion that Pushkin was a friend of the czar, the ruling classes, the bourgeoisie, therefore anathema to all good proletarians, has discovered that his greatness cannot be denied on any grounds, and that a campaign to establish him as the common heritage of Russian people, as a formative influence on modern Russian culture and language, can have none but salutary results.

Thus many new editions of the works have been printed, critical studies have appeared by the dozen, illustrations have been made, music has been composed, and Pushkin hours on the government broadcasting system organized. No possible tribute to the poet has been overlooked: each eulogy, of course, showing the skill, the wisdom and the enlightened energy of the eulogizer.

NOSTALGIC HOMAGE

In America, as in many other countries, the expatriated White Russians, having lost all hope of returning to their native soil, take the pleasure and the responsibility of the anniversary upon their eager shoulders, rejoicing in the belief that the Soviet has been forced to acknowledge the power of the old Russian tradition.

Striving to bring the works of the poet before a general public, the energy of these two elements has also kindled a belated interest in Pushkin that has been stifled by the inadequacy of the translations of his verse as well as the comparative inaccessibility of the Russian language.

The numerous English versions appearing in honor of the anniversary year have shown both that the problem of translation is not solved, and that the vigor and richness of the original, its racy simplicity and elegant directness, beggar English. But they also impress us with their inability to be ignored: we must accept them till we can taste of the Russian itself, or till some equal artist plays King James to a needy scripture.

This magnificence and greatness, this mastery that we perceive in Pushkin, more than justify all the efforts of the popularizers, and the musical works inspired by his poetry and prose—as well as the paintings and sculpture—are equally rewarding explorations. "The Fairy Tale of the Czar Saltán" and "Eugene Oniegin"—which appear on the Boston Symphony Orchestra's Tuesday evening program in Providence—are both based on texts by Pushkin. They are played in his memory.

A countryman of the poet has exclaimed that "Pushkin is our all," and it is true that no author has so characteristically embodied the essential spirit of his native land. Indeed the very essence of Russian genius is in Pushkin; his work contains the epitome of all that Russians have ever thought or felt: and it is this amazing universality, this strange ability to encompass every human emotion and idea that is so impressive about the man. No Russian seems able to discuss any moral subject without some quotation from Pushkin, no Russian to refer to the simplest poetical experience without thinking or sensing some sentiment long become a part of his nature through love of Pushkin's work.

As the perfect representation of the Russian spirit, he may be considered to be the finest product of the great wave of creative enthusiasm that swept Russia from the end of the Seventeenth Century under the aegis of Peter the Great.

Peter was an innovator and a scientist who realized that Russia must orient herself sufficiently to absorb the technique that the world was creating more and more rapidly for the building of ships, the planning of campaigns, the simplification and enlargement of everyday life.

This wave of creative expansion and Westernization gathered momentum under the enlightened Catherine who realized the necessity of lending the strongest propulsive force to the already fruitful efforts of Peter and preserved her vision in her inscription on Peter's statue in St. Petersburg, "To Peter the First, Catherine the Second."

AFTER SHE HAD DIED

Catherine's efforts to found a culture to crown Peter's desires for Russia came to an unsuspected fulfillment only after her death, for Pushkin was not born till 1799—three years after the Empress' death. Had she been able to double her allotted span of years, what a future she would have seen for her deliberate attempt to found a literature and a culture!

Like Dante, Pushkin wrote in a popular language which was as yet hardly fixed in its modern form and character. By the strength, the ease, and the perfection of his writing in this vernacular recently descended from old Church Slavic he at once set the modern Russian literary language and established its best usage. Dante had done as much for Italian some five centuries earlier.

But not only would Catherine have seen the dignifying of the native tongue, and the appearance of the most perfect expression possible to it, she would have witnessed the founding of a Russian nationalistic school of music, based by Pushkin's friend Glinka on the inspiration of the poet's first really ambitious work, "Russlan and Ludmilla." This work and Glinka's earlier opera "A Life for the Czar," may be called the first steps in the advance of modern Russian music.

But how many of the great Russian composers have found inspiration in the constant spring of Pushkin's genius! Dargomijsky's "The Stone Guest": Rimsky-Korsakov's "Mozart and Salieri," "Czar Saltan," and "The Golden Cockerel"; Moussorgsky's "Boris Godounov;" Cesar Cui's "The Captain's Daughter." All these are based on tales of Pushkin.

So also are Chaikovsky's "Eugene Oniegin," "Pique Dame," "Mazeppa," and "Voyvode." Rachmaninoff's "The Miser Knight" and "Aleko." as well as Stravinsky's opera buffa "Mavra," are set to these intriguing tales. It is difficult to discover a Russian composer who has not been tempted to compose songs to Pushkin's exquisite lyrics.

Alexander Sergeievich Pushkin was born in Moscow, June 6, 1799. His father's family was descended from a long line of officials in the government who were not without royal blood; his mother's grandfather was the son of an Abyssinian prince brought to Russia at the request of Peter the Great. This maternal ancestry was reflected in his full lips and swarthy complexion, but it seems to have amused rather than disturbed him as there are numerous references to it in his letters and poems where he calls himself "an ugly offspring of the Negroes."

His early education was obtained mostly from the books in his father's library in which he read widely and without ordered design, and from his nurse Arina Rodiovna who is said to have initiated him into that extraordinary realm of Russian folklore of which he is greatest literary exponent.

After attending the Lyceum for six years, he went to St. Petersburg to accept a minor position in the Ministry of Foreign Affairs. At once the dominant characteristics of his whole life began to appear in an endless round of dissipation, passion, and poetry. Despite his continual stream of affairs, he managed to complete his first sizable poem "Russlan and Ludmilla," and found himself famous almost over the alleged night. This at the age of 21.

But this ease of existence could not last, and he found himself in exile for association with dangerous revolutionary organizations. For nearly seven years he was forced to remain away from the capital, and upon his return to Moscow in 1826 he was placed under a silken surveillance which was never slackened till his death.

PISTOLS FOR TWO COFFEE FOR ONE

Even his marriage, calculated to restore an order and sympathy to a fatigued life, proved unsuccessful because of the insufficient spiritual insight of his beautiful wife. Rushing into a duel with characteristc Byronic rebelliousness at an anonymous note accusing his wife of inconstancy, he was wounded and died after only slightly wounding his opponent, the young French officer Baron George d'Anthes, who has won eternal condemnation for destroying so precious a life which had reached but its 38th year.

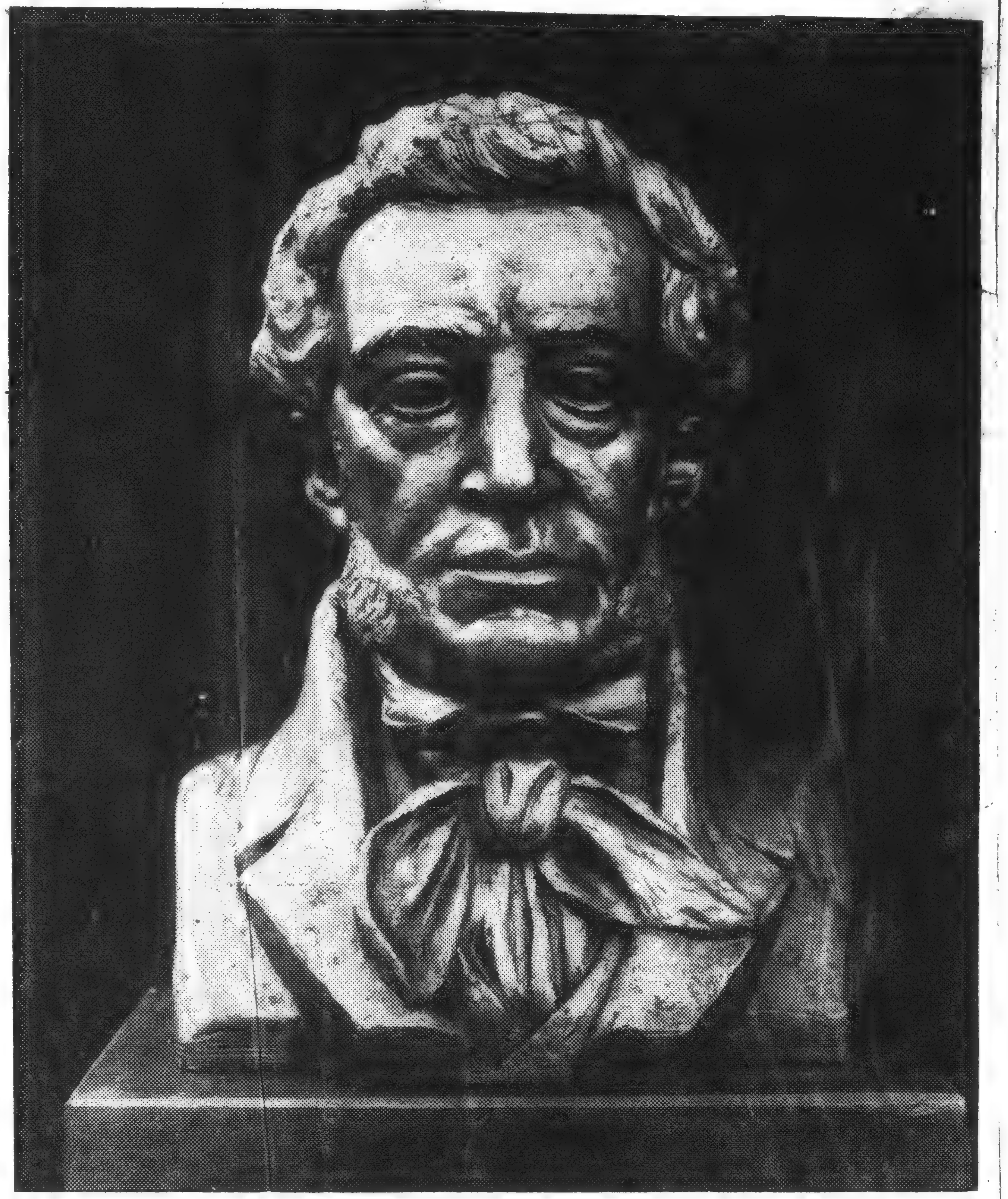
It is probable, however, that d'Anthes had no remote idea of the extraordinary quality of the man with whom he was pointing pistols, for his ignorance of Russian deprived him of the ability to understand the works of the poet, and there can be no doubt about the attitude of Petersburg society to a rather dissolute poet whose wife was accused of intimacy with the Czar.

When the shot was fired, however, immortality began, and at once the whole city realized what tragedy had come to its door. D'Anthes was forced to flee to France, thousands of copies of "Eugene Oniegin" sold at once, and the poet was quickly buried in the midst of a popular uprising.

It is a testimonial to the taste and the inspiration of all those concerned in his funeral that the tombstone was chiseled to bear the inscription "To Pushkin." No other unnecessary words defaced the smooth surface. Five months before he had written:

> "A monument, not built with
> human hands,
> I have erected to myself."

This he never doubted, or that Russia would remember him as its most inspired genius.



Pushkin. A bust of the poet recently completed by Madame Koussevitzky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. It is on exhibition in Symphony Hall, Boston.

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HUDSON, N. Y.
REGISTER

MAR 2 - 1937

TANGLEWOOD TO BE MUSIC SHRINE FOR BERKSHIRE FESTIVAI

NEW YORK, March 2—Trustees of the Berkshire Symphonic Festival Inc., meeting with the president, Miss Gertrude Robinson Smith at her home, 1 Sutton Place, South, in New York city recently enthusiastically endorsed the proposal to make Tanglewood, between Lenox and Stockbridge, Mass., a great musical shrine in America.

Tanglewood, where Nathaniel Hawthorne lived in the Berkshires, was recently given to the trustees of the Boston Symphony Orchestra by Mrs. Gorham Brooks of Boston as a permanent home for the Festival because of the outstanding success of the concerts in 1936. The trustees of both organizations have drafted an agreement for perpetual use of the property as a great Festival center.

The gardens were planned by Mrs. Brooks' parents, Mr. and Mrs. Richard C. Dixey, of Boston. The formal garden, which will be used as an outside foyer, was planted about 1900, with the assistance of their gardener, Alexander McConnachie. The hemlocks for this planting were secured from neighboring woods, which was also the case for the 12 foot hedge, extending 1200 feet along the front of the grounds. The latter is much older.

Mrs. Dixey was a painter of renown having exhibited in Paris and other cities. Mr. Dixey was much interested in music, though he did not follow this as a career. He conducted the first performance of "Lohengrin" in Boston which he did in concert form.

It is hoped to make a substantial start on a building, a suitable inclosure, for the concerts this spring, for which the trustees planned today to raise the necessary funds. Miss Robinson Smith reported several gifts of $1,000 each for the building fund, and board members agreed to contract others who might be willing to assist.

The concert dates were officially established today as August 5, 7 and 8 and August 12, 14 and 15, the first two weekends in the month.

The executive committee was authorized to proceed immediately with a membership campaign. Membership will be accepted up to April 1. A member is given a substantial reduction in the price for the series of concerts. Information as to memberships, accommodations, roads and other attractions in the Berkshires during the period of the Festival may be secured by writing to the Berkshire Symphonic Festival Inc., Stockbridge, Mass.

At the meeting were Miss Robinson Smith, Mrs. Carlos M. deHeredia, of New York and Stockbridge and Norval H. Busey, Jr., of New York and Lee, Mass., vice presidents of the Festival; George W. Edman, of Pittsfield, Mass., the clerk; John C. Lynch of Stockbride, the treasurer; Milton B. Warner, of Pittsfield; Mrs. Arthur Frederic Schermerhorn, of New York and Lenox, Mrs. John Bross Lloyd of Philadelphia and Lee, Mrs. Charles C. Griswold, of New York and Stockbridge, Mrs. Elizabeth C. T. Miller, of Cleveland and Windsor, Mass., Prof. Philip Marshall Brown, of Washington and Williamstown, Mass., William Bull of Lenox.

HOLYOKE, MASS.
Transcript Telegram

MAR 4 - 1937

Festival Center Up In The Berkshires Meets Approval

PITTSFIELD, March 4—Mrs. John H. Newberry, president of the Detroit Symphony orchestra, holding there is no reason why there should not be established a great festival center in America, comparable to those in Europe, today sent a donation to the building fund of the Berkshire symphonic festival.

Mrs. Newberry, whose home is in Grosse Point Farms, Mich., wrote that she is completely in sympathy with the plan to locate such a great center at Tanglewood, 210-acre estate given to trustees of the Boston Symphony orchestra by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappen of Boston. It was at Tanglewood that Nathaniel Hawthorne lived in the Berkshires.

Mrs. Newberry, who spent her childhood in Stockbridge, entertained Dr. Serge Koussevitzky, conductor of the Boston orchestra, during the orchestra's visit to Detroit in December. She also attended the concerts in the Berkshires last summer. The festival dates for 1937 are Aug. 5, 7 and 8, and Aug. 12, 14, and 15.

SCHENECTADY, N. Y.
UNION-STAR

MAR 1 - 1937

Moment Musicale

By MAUD WELIN

A program of Welsh music will be sung by the Schenectady Welsh Glee Club as part of the St. David's Day celebrations to be held March 6 in the Masonic Temple, Scotia. Mrs. Esther Short of Albany will be the soloist. Among choral numbers of Welsh inspiration "Harlech," "Myfanwy" and "Bryn Calfaria" will be offered. D. J. Woolcock directs the singers and Lloyd is accompanist.

TRUSTEES of the Berkshire Festival, Inc., have indorsed the proposal to make Tanglewood, between Lenox and Stockbridge, Mass., a great musical shrine in America. Nathaniel Hawthorne once lived on the estate which was recently given to the trustees of the Boston Symphony Orchestra by Mrs. Gorham Brooks of Boston, as a permanent home for the Festival.

The gardens were planned by Mrs. Brooks' parents, Mr. and Mrs. Richard C. Dixey of Boston. The formal garden, planted about 1900, will be used as an outside foyer. The hemlocks for this planting were secured from neighboring woods, as was also the 12 foot hedge, extending 1,200 feet along the front of the grounds.

Mrs. Dixey was a painter of renown, having exhibited in Paris and other cities. Mr. Dixey was much interested in music, although he did not follow it as a career. He conducted the first performance of "Lohengrin" in Boston, which was given in concert form.

It is hoped to make a substantial start on a building for the concerts this Spring. The concert dates were officially established today as August August 5, 7 and 8, and August 12, 14 and 15, the first two week-ends in the month.

A membership campaign is under way. Memberships will be accepted up to April 1 and afford a substantial reduction in the price for the series of concerts. Information may be secured by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

NEW HAVEN, CONN.
JOURNAL-COURIER

MAR 4 - 1937

Notable Boston Symphony Program for Next Week

Bringing the Woolsey hall concert series of the present season to a brilliant close the Boston Symphony Orchestra will come to Woolsey hall next Wednesday evening. Dr. Serge Koussevitzky, famed conductor of the great organization of one hundred and ten musicians, has arranged an unusually attractive program for the occasion, which will feature the Symphony No. 6 in B. minor, Opus 74, of Tchaikovsky. This is the famous "Pathetic," the most widely played work of the great composer, and its inclusion on the local program will cause widespread interest.

The evening of fine music will open with Liadov's Symphonic Picture, "From the Apocalpse," a dramatic piece of program music which is filled with associations of the orthodox Greek church, with themes based upon its ritual. The second number will be the prelude to Moussorgsky's opera, "Khovanstchina," another picture in tones which in the opera prepares the listener to behold dawn upon the Red Square in Moscow where soldiers are barracked. Serge Prokofieff, the only living composer whose music is included on this program, will be represented by his early "Scythian Suite, Ala and Lolli." Prokofieff has chosen his subject from a legendary barbaric people of pre-historic Russia, and the selection is in three movements.

The aforementioned Tchaikovsky symphony will occupy the entire second half of the program, and serve as a fitting finale to one of the finest series of concerts this city has ever enjoyed.

WATERTOWN, N. Y.
TIMES

MAR 5 - 1937

DETROIT MUSIC BACKER GIVES TO BERKSHIRE FESTIVAL FUND

Pittsfield, Mass., March 5. (U.P.)—Mrs. John H. Newberry, president of the Detroit Symphony orchestra, holding there is no reason why there should not be established a great festival center in America comparable to those in Europe, today sent a donation to the building fund of the Berkshire Symphonic Festival.

Mrs. Newberry, whose home is in Grosse Point Farms, Mich., wrote that she is completely in sympathy with the plan to locate such a center at Tanglewood, 210 acre estate given to trustees of the Boston Symphony orchestra by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappen of Boston. It was at Tanglewood that Nathaniel Hawthorne lived in the Berkshires.

The festival dates for 1937 are Aug. 5, 7 and 8 and Aug. 12, 14 and 15.

PAWTUCKET, R. I.
TIMES

MAR 3 - 1937

Russian Soprano Shares Boston Symphony Plaudits

The Boston Symphony Orchestra gave the fourth concert of its Providence season at the Metropolitan Theatre last evening, with Serge Koussevitsky conducting. Olga Averino, soprano, was the soloist of the evening and both orchestra and singer were in splendid form and did justice to a well planned program.

The first half of the program was devoted to Beethoven and included his Overture to Collin's Tragedy, "Coriolanus," Op. 62 and Symphony No. 4 in B-flat Major, Op. 60. The overture was noteworthy for the vigor of the attack on the bold opening chords, the delicacy of phrasing in the first theme and the sustained singing quality of the second theme. 'Cellos and violas were especially fine and contributed a well-balanced volume of tone which made the background for the repartee between reeds in turn and violins. The overture set the mood well for the happy exhilarating music of the Fourth Symphony.

Beethoven's Fourth was first performed in Vienna in March of 1807. After 130 years it retains its freshness and energy and in the hands of such competent interpreters it becomes a vivid proof that music which is truly great belongs to all ages. The symphony is written in four movements, and the only part having any trace of sadness is the opening adagio. The gayety of the allegro vivace is well contrasted and this music is Beethoven in a holiday mood. The second movement, adagio with its beautiful melodic line has in it more of serenity than of any deep emotion. The graceful accompaniment figure, with its persistent rhythmic pattern was well played. The third movement presented what in Beethoven's day was a novelty in symphonic construction, in that the trio appears twice instead of once. The finale is fast and affords an excellent opportunity to appreciate the skillful bowing of the string section and the fine technique of the wood-winds, as they went gaily through the joyful interpretation to this symphony which is not too frequently heard.

Music by Tchaikovsky and Rimsky-Korsakov made up the second half of the program. Mme. Averino sang the letter scene from "Eugene Onegin," a portion of Tchaikovsky's lyrical scenes (after Pushkin.) Seldom will the music of the great Russian be heard under more favorable circumstances. Mme. Averina has been a member of the Moscow Imperial Opera Company and is the god-daughter of Modest Tchaikovsky, the composer's brother. In her native Russian she sang this beautiful scene which is the confession of the romantic young heroine's infatuation for the hero of the poem. Mme. Averina has a voice of lovely lyric quality and she gave a most artistic interpretation to the song. The power of her dramatic ability together with the fervor and devotion of Koussevitsky's accompaniment made their letter scene one long to be remembered. It was altogether the Russia of Tchaikovsky's time, which was heard and the plaintive beauty of the song lingers.

Rimsky-Korsakov's suite from "The Fairy Tale of Tsar Saltan"

PROVIDENCE, R. I.
BULLETIN

MAR 3 - 1937

Music

Boston Symphony Orchestra Pleases Large Audience with Beethoven, Tchaikovsky, Rimsky-Korsakov. Miss Averino is Soloist. — Pushkin Centenary Marked by Music He Inspired

By G. Y. Loveridge

One of the most enjoyable concerts of the season was played by the Boston Symphony Orchestra. Dr. Serge Koussevitzky conducting, in Metropolitan Theatre last night.

The program was well-selected and well-arranged, and the playing was superb. A large audience gave such vigorous approval that Dr. Koussevitzky four times caused the orchestra to rise and share in the applause. Olga Averino, Boston soprano who appeared as soloist, was likewise heartily applauded.

Beethoven, Tchaikovsky and Rimsky-Korsakoff were the composers drawn upon. Their account seems never to run out or even to get low; musically they are always in funds.

The overture to "Coriolanus," with which the program began, presented Beethoven as a painter of character and event in tone. One sensed here, with succinct completeness, the struggle within the soul of the doughty Roman, who may or may not have led the Volscians against his countrymen, who may or may not have been deterred from vengeance by his wife and his mother—and who may or may not, for that matter, have ever lived. The historians seem not to agree. But he lives with convincing certainty in this music. As it was played last night it was dramatically compelling, and the fact that if one had no clue to its meaning one might build a different story around it does not alter its essential grip upon the emotions.

* * *

The Symphony No. 4, in B-flat major, is not so often played as some of the eight others. One finds here not the Beethoven so frequently permitted to thunder and rage at the public in the C-minor, but a jolly and sometimes sweetly melancholy fellow, akin to the Milton of "L'Allegro." Everything seems springtime-in-the-country, with some broad country humor.

The melodious and unhurried introduction sets the tone for the whole work, and presently there follows more lively and vigorous material, with the strings making merry, the bassoons capering.

Dr. Koussevitzky put happiness and pastoral serenity into his reading. It was good to enjoy the company of Beethoven when he was not in his heroic mood, when, so to speak, he was resting on the oars, enjoying the secenery and letting the race of life go hang.

The skillful blending of tone-colors, the constantly-pleasant atmosphere, the joyous rhythm were delightful, and the sheer brilliance and precision of the playing could hardly have been surpassed. The last chord of the finale precipitated a long outburst of applause.

According to our score card, as the sporting writers say, the full orchestra took two bows, at Dr. Koussekitzky's invitation.

* * *

After intermission came the Russians. One can depend on the Russians to get out everything there is in stock, from bass viol to celesta, and, furthermore, to know what to do with them once they have been got out.

The letter scene from "Eugene Oniegin" was sung by Miss Averino with considerable dramatic intensity. At the outset, the orchestra eclipsed the solo voice on two occasions, but this matter was smoothly adjusted for the remainder of the scene. Miss Averino's voice was strong and flexible, and was artistically managed, although it cannot be said that she conveyed the full intensity of Tatiana's conflict. Perhaps it is too much to expect this to be done in a concert performance, without assistance of costume, scenery and dramatic action. Miss Averino's lower tones were rich and moving, and her higher ones, while not always even, frequently attained a clear, lyric quality. The orchestra joined the audience in applauding the singer.

* * *

The final number, a suite from the Rimsky-Korsakoff opera "The Fairy Tale of Tsar Saltan," was inspired by the work of Pushkin, as was "Oniegin." The music was played in commemoration of the 100th anniversary of the death of Pushkin.

This suite was probably as acceptable to the listeners as anything played during the evening. It was lively, it was elaborately orchestrated, it was beautifully played, and it contained at least one item." The Flight of the Bumble-bee," that was very familiar.

The sprightly rhythm of the march, the brilliant fortes of the introduction to Act II, put everybody in the mood for the brief and breathless virtuosity of the bumble-bee. The expert droning of the strings of this marvelous orchestra was almost painful, and the tremendous technique of flute and clarinet—and everybody else for that matter—brought laughter and applause. With opulent sonority of "The Three Wonders" brought the evening to an invigorating end.

The program:

Beethoven....Overture to Collin's Tragedy, "Coriolanus," Op. 62
Beethoven....Symphony No. 4 in B-flat major, Op. 60
  I. Adagio; Allegro vivace
  II. Adagio
  III. Allegro vivace. Trio. Un poco meno allegro
  IV. Finale: Allegro, ma non troppo
Tchaikovsky....Letter Scene from "Eugene Oniegin," Lyrical Scenes (After Pushkin)
Rimsky-Korsakoff....Suite from the Opera "The Fairy Tale of Tsar Saltan" (After Pushkin)
  I. Allegretto alla marcia
  II. Introduction to Act II
  III. The Flight of the Bumble-Bee
  IV. The Three Wonders.

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In the World of Music

Trans Mar 3

Berkshire Takes Action on Festival Project

By Redfern Mason

Development of the Berkshire Symphonic Festival, so successful in 1936, into a great festival that will make the Berkshires as outstanding as the great festival centers of Europe is now being considered by the festival organization and a group of business men in the county.

Representative business men of Berkshire met yesterday afternoon with Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, at her home in Stockbridge, to discuss the reactions to the 1936 festival, to consider whether the time is ripe for further development of the festival idea and to discover whether there is sufficient sentiment in favor of the festival, it will be continued.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and George E. Judd, manager, were in the Berkshires earlier in the week and it was because of this visit that the conference was colled.

The Boston Symphony Orchestra with Dr. Koussevitzky will come to Berkshire next year for six concerts instead of three as given this year as the beginning of the plan. Six concerts constitute the first condition of their returning. The second condition is that, a hall be built to replace the tent. To meet these conditions, it is the consensus of the festival executive committee, which coincides with that of Dr. Koussevitzky, that a permanent home must be found, and a long range plan adopted to achieve the aim of making Berkshire as outstanding in America as the great festival centers of Europe.

Miss Robinson Smith explained to the group that the long range plan, if adopted, must have the support of the leading businessmen of the Berkshire community who have sufficient imagination and vision to realize its possibilities. The long range plan will include the six concerts next year with more developments each year.

Several men expressed their conviction that the festival this year had been of tremendous value to the whole Berkshire region. They believe that a real festival will be established somewhere in this country and realize that Berkshire has the opportunity to become the pioneer.

In a statement issued today, Miss Robinson Smith, president of the Berkshire Symphonic Festival, urged that persons who intend to become patrons and members of the 1937 festival do so at once.

She said: "In view of the possibilities of the future, obviously the decision of the board of trustees will depend largely on the response of members and patrons. We must give an answer to Dr. Serge Koussevitzky and the Boston Symphony Orchestra not later than Nov. 1 With the bigger plan in mind, naturally memberships and patrons become our only capital. We cannot, therefore, give an affirmative answer unless we have a substantial response.

"May I repeat that if there are six concerts next year, sustaining members and patrons will be able to buy tickets for additional concerts at the same price. Sustaining memberships are $5 for one or two tickets depending on location, for three concerts. Patrons pay $75 for boxes with six chairs for three concerts.

"We are not asking members and patrons to commit themselves for six concerts—only three. Inquiries and memberships may be addressed to the Berkshire Symphonic Festival, Stockbridge, Mass."

UTICA, N. Y.
OBSERVER DISPATCH

MAR 5 - 1937

MRS. NEWBERRY HELPS MUSIC FESTIVAL FUND

Michigan Woman Approves the Berkshire Building Project

Pittsfield, Mass.— (U.P.) —Mrs. John H. Newberry, president of the Detroit Symphony Orchestra, holding there is no reason why there should not be established a great festival center in America, comparable to those in Europe, yesterday sent a donation to the building fund of the Berkshire Symphonic Festival.

Mrs. Newberry, whose home is in Grosse Point Farms, Mich., wrote that she is completely in sympathy with the plan to locate such a great center at Tanglewood, 210-acre estate given to trustees of the Boston Symphony Orchestra by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappen of Boston. It was at Tanglewood that Nathaniel Hawthorne lived in the Berkshires.

Mrs. Newberry, who spent her childhood in Stockbridge, entertained Dr. Serge Koussevitzky, conductor of the Boston Orchestra, during the orchestra's visit to Detroit in December. She also attended the concerts in the Berkshires last summer. The festival dates for 1937 are Aug. 5, 7 and 8 and 12, 14 and 15.

Other donations to the building fund have been made by Grenville L. Winthrop, Mrs. Charles Robinson Smith, Mrs. Charles C. Griswold, Mr. and Mrs. Norval H. Busey, Mr. and Mrs. Thomas H. Llodgett of New York and the Berkshires, Mrs. Leonard Clark Feathers of Lenox and Miami Beach, Fla., Mr. and Mrs. Bruce Crane of Dalton, Kelton B. Miller, Simon and Daniel England of Pittsfield, Mrs. John Bross Lloyd of Philadelphia and Lee, and Lester Roberts of Lenox and Eustis, Fla.

SYRACUSE, N. Y.
HERALD

MAR 4 - 1937

Berkshire Symphonic Fund Grows

Mrs. Newberry, Head of Detroit Orchestra, Sends Check to Tanglewood

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NEW BEDFORD, MASS.
STANDARD-TIMES

MAR 4 - 1937

Editorial Comment

A Generous Gift and Good Auspices

The success of the third Berkshire Symphonic Festival last Summer has resulted in the gift of a 200-acre estate in Lenox and Stockbridge, Mass., as a permanent site for the Boston Symphony's Summer concerts. The trustees of the Boston Symphony Orchestra and the executive committee for the Berkshire Symphonic Festival announced a few days ago their acceptance of this generous gift and a campaign to raise funds for building an inclosure for the concerts has begun.

It is a happy circumstance and auspicious, many will feel, that the future site of the Berkshire festivals is Tanglewood, an estate laid out in 1849 by William Aspinwall Tappan, grandfather of one of the donors, Mrs. Gorham Brooks, and father of the other, Miss Mary Aspinwall Tappan. It was here in a little red cottage that burned down nearly 50 years ago that Nathaniel Hawthorne wrote "The House of the Seven Gables" and first related his "Tanglewood Tales."

In "The Flowering of New England" Van Wyck Brooks pictures Mrs. Hawthorne making tracings from Flaxman's outlines on the dull yellow painted chairs and tables of this vanished cottage while Hawthorne told the children stories that explained the drawings. Tanglewood, as the children called it, was a wild spot in the woods close by, where they all went for picnics in the Summer and Autumn of Hawthorne's sojourn in Lenox.

Miss Sedgwick, aging novelist and resident in Lenox in Hawthorne's time, said of Lenox, Brooks tells us, "En France tout arrive." And it was true that everything happened at Lenox or Pittsfield or Stockbridge; every one came their in Summer; the high fashion and nearly all of those worthies, celebrities, men of small or great genius who were making American art known for the first time abroad—Hawthorne, and his neighbor, Melville, chief among them, in retrospect, at least. From Tanglewood the genius of Hawthorne offered the world such fine things of imagination and spirit as are by no means extinct in Lenox today, it seems; affording a powerful genius loci for all the arts.—NEW YORK HERALD TRIBUNE.

SCHENECTADY, N. Y.
UNION-STAR

MAR 5 1937

Aid Berkshire Music Festival With Donations

Detroit Symphony Head Sees Need of Great Center in America

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Berkshire Festival Plans Develop

Times March 5 '37

Trustees of the Berkshire Symphonic Festival Inc., meeting with the president, Miss Gertrude Robinson Smith at her home, 1 Sutton place, South, in New York city yesterday, enthusiastically endorsed the proposal to make Tanglewood, between Lenox and Stockbridge, Mass., a great musical shrine in America.

Tanglewood, where Nathaniel Hawthorne lived in the Berkshires, was recently given to the trustees of the Boston Symphony Orchestra by Mrs. Gorham Brooks of Boston as a permanent home for the festival because of the outstanding success of the concerts in 1936. The trustees of both organizations have drafted an agreement for perpetual use of the property as a great festival center.

The gardens were planned by Mrs. Brooks's parents, Mr. and Mrs. Richard C. Dixey of Boston. The formal garden, which will be used as an outside foyer, was planted about 1900, with the assistance of their gardener, Alexander McConnachie. The hemlocks for this planting were secured from neighboring woods, also for the twelve-foot hedge, extending 1200 feet along the front of the grounds.

Mrs. Dixey was a painter of renown, having exhibited in Paris and other cities. Mr. Dixey was much interested in music, though he did not follow it as a career. He conducted the first performance of "Lohengrin" in Boston, in concert form.

It is hoped to make a substantial start on a building, a suitable inclosure, for the concerts this spring, and the trustees planned yesterday to raise the necessary funds. Miss Robinson Smith reported several gifts of $1000 each for the building fund, and board members agreed to contact others who might be willing to assist. She added:

"I can conceive of no place in this country where a great festival could be more admirably located so far as tradition and background are concerned. It will be an American festival in New England with a great orchestra from New England conducted by an eminent leader, Dr. Serge Koussevitzky. We should be most happy to have anyone who is interested in our ambition for a great festival center in America join us in raising our building fund."

The concert dates were officially established today as Aug. 5, 7 and 8 and Aug. 12, 14 and 15, the first two week-ends in the month.

The executive committee was authorized to proceed immediately with a membership campaign. Memberships will be accepted up to April 1. A member is given a substantial reduction in the price for the series of concerts. Information as to memberships, accommodations, roads and other attractions in the Berkshires during the period of the festival may be secured by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

At yesterday's meeting were Miss Robinson Smith, Mrs. Carlos M. de Heredia of New York and Stockbridge and Norval H. Busey, Jr., of New York and Lee, Mass., vice presidents of the festival; George W. Edman of Pittsfield, Mass., the clerk; John C. Lynch of Stockbridge, the treasurer; Milton B. Warner of Pittsfield; Mrs. Arthur Frederic Schermerhorn of New York and Lenox, Mrs. John Bross Lloyd of Philadelphia and Lee, Mrs. Charles C. Griswold of New York and Stockbridge, Mrs. Elisabeth C. T. Miller of Cleveland and Windso,r Mass.; Professor Philip Marshall Brown of Washington and Williamstown, Mass.; William Bull of Lenox.

NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 4 - 1937

Berg Concerto Thursday

Alban Berg's last completed work, a concerto for violin, is to be introduced to New York next Thursday evening when the Boston Symphony Orchestra, Serge Koussevitsky, conductor, returns to Carnegie Hall. The soloist will be Louis Krasner. Also on the program are Beethoven's Fourth Symphony and the "Thus Spake Zarathustra" of Richard Strauss.

For the orchestra's Carnegie Hall matinee of the following Saturday a Russian program has been selected, comprising Liadoff's "From the Apocalypse," the prelude to Moussorgsky's opera "Khovantchina," Prokofieff's Scythian Suite" and Tschaikowsky's "Pathetic" symphony.

* * *

voice sounded surprisingly fresh ... of the "Goetter-

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which the com-

Except for a few details of overemphasis and wilfulness in tempos, Koussevitzky's performance of Tchaikovsky's Fourth Symphony with the Boston Symphony (Victor: five records, $10) is refreshingly and effectively straightforward. The recording is excellent in fidelity and sonority, but I am disturbed by the reverberations in the empty hall in which it was made, and by the fact that when instruments play softly they seem to recede into the distance. And what it is that will lead a recording manager and a conductor, in the year 1936, to destroy the formal balance of the third movement by cutting out seventy-five measures in order to get the movement all on one side and the entire work all on nine sides, and this in order to use for a Tchaikovsky waltz the tenth side that might have been used for the third movement—this, with some other mental processes manifested in recording, is beyond my comprehension.

point in adding that the music is dull. B. H. HAGGIN

please mention The Nation

Nation Mar 6 '37

Alban Berg's Violin Concerto at Symphony with Krasner as Soloist

Trans

March 6/37

By Moses Smith

The program played by the Boston Symphony Orchestra under Serge Koussevitzky yesterday afternoon and to be repeated this evening is unusually artful and unified. It begins with Arnold Schoenberg's opulent orchestral transcription of Bach's Organ Prelude and Fugue in E-flat. Then comes the final testament of Alban Berg, his Violin Concerto, in first American presentation, with Louis Krasner, Boston violinist, as the soloist. To end, there is the Strauss tone-poem, "Also sprach Zarathustra."

The performance of the Bach-Schoenberg music was as magnificent yesterday as the setting, which may displease the Bach purists but pleases the present writer and the vast majority of listeners. The Strauss tone-poem has long been a tour de force of Dr. Koussevitzky and his virtuoso ensemble. But for at least one person in the audience the mild hysteria and banalities of many of the Straussian measures sounded especially cheap after the sensitively polished though deeply emotional music of Berg.

There is no need to enter again into a discussion of the origin of the Concerto or of its technical and formal elements. The important thing here is that the performance justified one's high hopes. Here is a masterpiece of our times, a significant contribution not only to the literature of violin concertos but also to the entire body of symphonic music. We have been told again and again—and perhaps justly—that the music of our time is ephemeral, that the melodic basis is for the most part lacking in contemporary composition and that, as a consequence, very few works of this day will survive. I believe that the Berg Concerto is one of these works—and it is in lonely company. Berg is here, perhaps even more than in his small list of other compositions, an exquisite meldist. If Substantive value is the important thing in music, Berg was probably the finest composer of our generation.

The remarkable thing is that this melodic material should come from a composer who writes according to complicated and highly organized twelve-tone system of Schoenberg, a system which has been repeatedly described as ingenious but unaesthetic. I do not say that the beauty of Berg's melodic line is perceptible on first hearing of a work like the Violin concerto. But I believe that a person with open ears, who has heard this strange music repeatedly (as, thanks to the imperfect phonograph, I have), cannot escape the conviction that it is great music just as certainly as masterpieces of the past.

Certain beauties a performance like yesterday's conveys to the general public hearing it for the first time and having no especial interest in preparing itself by study. With his masterly orchestral skill, amounting to genius, Berg has been most successful in establishing moods which affect even the untutored. Berg has, too, a subtle, refined harmonic sense, even though, like a good Schoenbergian, he is a contrapuntist to begin with.

As a result the listener who has taken the elementary pains to equip himself with the story behind this Concerto cannot fail to be moved by the close correspondence between the music and the tragical history of Manon Gropius, for whom the Concerto is a requiem. For once, it may be said parenthetically, the literary program of a musical composition is of its very essence. That is why, very likely, the Concerto was received by yesterday's audience with evidence of interest as well as of some pleasure, and why the applause was sufficient to bring the conductor as well as the soloist back on the stage several times after the performance.

Another reason lay in the character of the performance, which did honor to Mr. Krasner, for whom the Concerto was written, to Dr. Koussevitzky and to the Boston Symphony Orchestra. If I had a single reservation about the performance it was that, with all its extraordinary intensity, it did not at times traverse the wide spaces of Symphony Hall. The auditorium seemed at moments too large for the work. A previous guess that the Concerto is essentially a chamber work, was frequently confirmed. At any rate, it is to be hoped that in the section where the upper strings join the soloist in unison in singing Manon's elegy will be sounded more fully this evening.

But otherwise the performance was of a character not only to justify one's faith in the work but also to make one proud to be present at the first American presentation. Mr. Krasner played the difficult, complicated solo part with the devotion of an artist and an initiate. So absorbed was he in the music that it is almost sacrilegious to mention his remarkable violinism, which exhibited him as a first-rate performer. Rather than compare him with other violinists it would be more accurate to say that if the Concerto was written for him (as it was) he deserved it.

Mr. Krasner's intensity was matched by that of Dr. Koussevitzky, who at last, after many months, had evidently found a significant novelty to absorb his energies and enthusiasm. Never in recollection has he seemed so intent, so entirely un-self-conscious as in yesterday's performance of the Concerto. Between him and Krasner there was the most intimate and profound rapport: for both, the performance took the aspect of a religious rite. And the orchestra played beautifully.

PROVIDENCE, R. I.
JOURNAL

MAR 6 - 1937

PROVIDENCE, R. I.
NEWS-TRIBUNE

AR 6 - 1937

'Fiddler' at Smokers Here Now Soloist for Symphony

KRASNER ACCLAIMED IN BERG CONCERTO

Gives American Premier of Piece He Played in Europe

By G. Y. Loveridge

Louis Krasner, who in boyhood "fiddled" at smokers, dances and other entertainments in this city, was soloist with the Boston Symphony Orchestra in Boston yesterday afternoon and will be again tonight. He is presenting for the first time in America the violin concerto of the late Alban Berg, written at the violinist's request and recently played by him in London, Vienna, Barcelona and Paris.

Luck, talent, work and generous assistance all had a part in Mr. Krasner's rise from Providence dance halls to the international concert stage. Yesterday he received the applause of the large audience and the orchestra and the congratulations of Dr. Serge Koussevitzky. Several persons from Rhode Island were in the audience, which pleased Mr. Krasner, but some of those who would have liked particularly to hear him on this important occasion could not be there. His mother, Mrs. Sarah Krasner, of 185 Jewett street, is ill. Mrs. O. T. Howe of this city, who enabled him to study at the New England Conservatory of Music and in Europe, also is ill. His father is dead. But his wife, whom he married recently in Vienna, was present.

LOUIS KRASNER

International Concert Violinist Recalls Boyhood Appearances as a "Fiddler" With Boxers, Dancers and Others at Smokers, Dances and Entertainments in Providence.

In one of the artists' rooms in Symphony Hall, Mr. Krasner outlined the story of his career. He said:

"One night, when I was a boy, I played at an entertainment at the Turks Head Club. I think there was a box-fight on before he and a dancer afterward. Something of that sort. Among the men who heard me was Dr. Hussey (Dr. Frederic V. Hussey, of 151 Taber avenue). He asked me to stay until after the show. So I did and I played for him and some other men. He gave me a card and asked me to come to his office, so I did a few days later and then he took me to see Mrs. Howe and to play for her. Mrs. Howe went with me to Boston to play for Mr. Chadwick at the conservatory. Mrs. Howe made it possible for me to study in Boston and later in Europe until I could begin concertizing.

Continued on Page 9, Column 3

"When I was a boy I played anywhere I could to earn a dollar. Hotels, amateur nights. I played at Rhodes once."

Mr. Krasner has spent most of his time in Europe giving concerts. His wife is a violinist and pianist and was a member of a well known quartet in Vienna. It is her first visit to this country.

BRIDGEPORT, CONN.
POST

MAR 6 - 1937

Koussevitzky to Give All Russian Program

AN ALL Russian program is announced by Serge Koussevitzky for the concert to be given in Woolsey hall, New Haven, next Wednesday evening.

The Russian conductor will open the program with Liadov's Symphonic picture, "From the Apocalypse," a dramatic piece which is filled with associations of the orthodox Greek church and themes based upon its ritual. The second number will be the Prelude to Moussorgsky's opera, "Khovanstchina," another picture in tones which in the opera prepares the listener to behold dawn on the Red Square in Moscow where soldiers are barrack-

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Providence Fiddler Now Is Concert Star

Louis Krasner Presents New Concerto With Boston Orchestra

LOUIS KRASNER

A young man who used to fiddle in Providence dance halls and at smokers is presenting a new concerto in Boston today.

He is dark, solemn-looking Louis Krasner, son of Mrs. Sarah Krasner, 185 Jewett street, whose violin playing between a prize fight and a dance act at a smoker one night gave him the chance for a concert career.

Krasner is appearing with the Boston Symphony Orchestra in Boston tonight after playing the violin concerto of Alban Berg, composed at Krasner's request, for the first time in America in Boston last night. He has just returned from a tour of London, Vienna, Barcelona and Paris, where the Berg concerto met with huge success.

Boston critics who heard Krasner play his friend's work yesterday saw in it the elements of a great piece of music, but they want to hear it again, they say, before they can judge its full power. Krasner, who once played at hotels and amateur nights here, says it will stand the test of time with the greatest music.

Only regrets of the violinist—his days as a fiddler are long since past—is that the persons most vital to his career were unable to witness his triumphant return to America, his first appearance in this country since he began concertizing. Both his mother and Mrs. O. T. Howe, who made it possible for him to study in Boston and then in Europe, were ill today.

Krasner's wife, whom he married in Vienna, was present last night. She smiled as her musician husband recalled the night in Providence that changed his career. It was at a smoker in the Turk's Head Club, he said, and a Providence man in the audience was impressed with the young fiddler and sent him to Mrs. Howe, who in turn sent him to Boston and Europe to study.

The Berg concerto, based on the 12-tone scale, is considered by Mr. Krasner to be a masterpiece. It is very difficult, both for soloist and for orchestra, and yet it is not essentially a display piece for the violin. Nor is there much immediate glory in introducing a work of this kind to the public, because it is not in the accepted manner and is hard to grasp.

But Mr. Krasner, who knows the music better than anybody else in the world, believes that it will endure when most of what is being written today will inevitably be forgotten.

TROY, N. Y.
TIME RECORD

MAR 6 - 1937

'CELLIST, PIANIST PLAN SKIDMORE CONCERT MONDAY

Jean Bedetti, Jesus Sanroma of Boston Symphony in Recital at Saratoga Springs.

A recital will be given by Jean Bedetti, 'cellist, and Jesus Sanroma, pianist, at Skidmore College at Saratoga Springs Monday evening. Both Mr. Bedetti and Mr. Sanroma play in the Boston Symphony Orchestra.

Born at Lyons, France, Mr. Bedetti received his musical education at the Paris Conservatory of Music. While still in his 'teens, he gave many concerts in Europe and became 'cello soloist at the Opera Comique in Paris. When Pierre Monteaux became conductor of the Boston Symphony Orchestra in 1918 he brought Mr. Bedetti to this country to fill the post of solo 'cellist, a position he still holds. Mr. Bedetti is professor of 'cello at the University of Puerto Rico.

Mr. Sanroma was born in Puerto Rico and is a graduate from the New England Conservatory of Music where he won the Mason and Hamblin piano prize. He is official pianist of the Boston Symphony Orchestra. Leo Litwin will accompany Mr. Bedetti at the piano.

The program they will present will be as follows:

"Suite Ancienne"	J. B. Breval
Allegro	
Adagio	
Rondo	
"Toccata"	Frescobaldi
Mr. Bedetti	
"Adante con Variazioni in F Minor"	Haydn
"Italian Concerto"	Bach
Allegro	
Andante	
Presto	
Mr. Sanroma	
"Arioso"	J. S. Bach
"Sibellenlu"	Delune
'Goyescas"	Granados
'Allegro"	N. Boulanger
Mr. Bedetti	
'Ritual Fire Dance	Falla
'La Cathedrale Engloutie"	Debussy
"Cantique"	Liszt
Mr. Sanroma	
'Sonata Op. 19 for Piano and 'Cello"	Rachmaninoff
1. Lento-Allegro moderato	
2. Allegro scherzando	
3. Andante	
4. Allegro mosso	
Mr. Bedetti and Mr. Sanroma.	

TROY, N. Y.
MORNING RECORD

MAR 6 - 1937

'CELLIST, PIANIST PRESENT SKIDMORE CONCERT MONDAY

JEAN BEDETTI, JESUS SANROMA OF BOSTON SYMPHONY IN RECITAL.

A recital will be given by Jean Bedetti, 'cellist, and Jesus Sanroma, pianist, at Skidmore College at Saratoga Springs Monday evening. Both Mr. Bedetti and Mr. Sanroma play in the Boston Symphony Orchestra.

ETC.—LIKE ABOVE

Stockbridge Festival Founder Tells of Her Great Ambition

Trave March 8/37

By Redfern Mason

Now that everybody is talking about the Stockbridge Festival, it is time to tell about the dwellers in that Sleepy Hollow of the Berkshires who have inspired the directorate of the Boston Symphony with a wider conception of its usefulness.

The founder of this movement is Miss Gertrude Robinson Smith, who lives as retired a life in the lovely Stockbridge country as her mercurial disposition will allow.

I find her seated by the fire in her placid home, which is a group of dwellings that seem to have increased and multiplied as it were by instinct. After the usual ceremonious exchanges we plunge into the subject that is in both our hearts.

"It's about time that Europe discovered America," observed Miss Smith; "We've been discovering Europe long enough."

"It's about time they got over thinking our women are all 'dollar Prinzessins' and our men Rockefellers," I admit. "The visit of Toscanini with the Philharmonic must have wakened them up. Europe has no orchestra as good as our Boston Symphony and no opera with as good artists as the Met."

"I spend part of each year abroad," says Miss Smith, "and if I'm not mistaken, the French are undergoing an attack of aesthetic growing pains. That's why I want them to know about our Stockbridge Festival. Already the big steamship companies are asking questions. Tell me how we can turn European noses Westward, instead of towards Salzburg and Bayreuth."

An Original Slant

"Give your festival an original slant of some kind," I suggest. "Don't you think it would be a good idea if our music had an American accent, something like Mark Twain in 'Tom Sawyer' or Walt Whitman in his 'Leaves of Grass.' "

A dawning frown crossed my hostess's face. "If American music is good," she said emphatically, "I'd like them to hear it; but I shrink from subjecting people to the work of our frenzied experimentalists. After all, Bach and Beethoven, Cesar Franck and Moussorgsky, Schubert and Brahms, all the classics in a word, are our classics as well as theirs, and we must not deprive ourselves of them."

"And you want the great music-hungry people of these United States to hear them here at home? Why not initiate them into the spirit of the great choral masters? Borrow an idea from the Welsh Eisteddfod. There isn't a cottage in Wales that does not shelter a singer."

"Now you've got it!" cries the New England idealist. "Think of the long nights of our Massachusetts winter, the tedium of them. Think what it would do for thousands of people if every village within fifty miles of Stockbridge had a choral group of its own, each studying good music, to come together at our festival, with a man like Koussevitzky to direct them. Think of the enthusiasm it would arouse, the artistic pride it would kindle in thousands of hearts. Everyone is a musician at heart, you know, if only in a small way."

Koussevitzky Inspired

"Is Mr. Koussevitzky benevolently inclined towards the idea? I inquire.

"Man! he's inspired with it. For all his devotion to perfection—and nothing short of perfection will satisfy him—he is aflame with the ideal of awakening the artist that slumbers in the hearts of America's millions."

"It had to come," I ruminate, "and you quiet, reserved, cautious New Englanders seem the people to do it."

Miss Smith laughs joyously. "You should know my committee," she exclaims; "there are millionaires; there are soberminded members of the chambers of commerce; there are solid tradesmen, and we have an inspired newspaper man, George Edmund, for publicist. They didn't bite immediately the project was broached; they nibbled at it; but today it has taken possession of them, and all the powers of indifference can't stand against them."

"And the uncomfortable realities of finance," I suggest.

"It will cost us some $120,000 to put up the shed—I wish you could find another name—and we can only spend about $20,000 this year. But we count on the enthusiasm engendered by the August festival to raise the balance. Now let us go and look over the estate."

The car speeds through the keen morning air toward that Tanglewood where Hawthorne planned the story of "The House of the Seven Gables." The home the author lived in has gone; but a tablet tells where he dwelt, and the magic of the countryside is as real as it was when he was here in the flesh.

The silver birches flash by like snow-clad nymphs; the pine needles cover the ground with a russet carpet; the hedgerow tells of old-time seclusion. It is a gently rolling countryside and it seems to be dreaming dreams of yesterday, when the early settlers dwelt peacefully with the Indians. "You must take care of the place where our forefathers sleep," said the chief of those days. This the Tanglewood people have done, and a year or two ago a descendant of the chief who exacted the promise came back, bringing with him the chalice that had been part of the Christian worship of those far off days.

Atmosphere of Reverie

An atmosphere of reverie envelopes the region and the great, rather Rococo house, which crowns the knoll, near the spot where the festivals have been held, looks down on the ice-covered lake which they call "The Bowl."

My companion sighs contentedly as we stroll over the grounds, picturing, in imagination, the scene to be enacted here a few months from now, when people from all parts of America and from Europe come to hear the spell which Koussevitzky and the Boston Symphony cast over the smiling earth.

"In the heart of every man and woman there is a yearning for beauty," says my companion, thinking aloud; " 'Man does not live by bread alone'; the things of the spirit are as necessary to him as are the things of the body. We must put beauty into men's lives, or, better still, we must bring out the beauty which lies dormant in our human nature. Can't you imagine the notes of the 'Pastoral' Symphony filling this landscape with song that is like itself? Or the 'Eroica' awakening a dream of heroism as glorious as that which was dreamed by our ancestors?"

"Why not invite the Chanteurs de Saint Gervaise over here?" I suggest. "Your neighbor, Mrs. Coolidge, did as much for the literature of the string quartet."

"Or that glorius chorus of business men from Vienna," chimes in Miss Smith, "or, better still, our American lads from Harvard and Yale and Princeton? Let us make this spot a place of pilgrimage to the one God whom all worship, the God of beauty."

And so we vied with each other in enthusiasm. Meanwhile there is a job for "folks like you and me." It will cost you a trifle of ten dollars for a ticket which will admit to all of the six concerts in August. They will be held on the evenings of Thursday, Friday and Saturday in two successive weeks. What better way to entertain your guests if you are staying in the neighborhood? You can have all the golf and tennis you want, and devote the evenings to refreshment of the spirit with that sweetest of all the wines of the earth, the wine of music.

MUSIC

Herald March 6/37

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 18th regular concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Louis Krasner, violinist. The program was as follows:

Prelude and Fugue in E flat for organ, arranged for orchestra by Arnold Schoenberg .... Bach
Concerto for violin and orchestra ..... Berg
"Also Sprach Zarathustra," Tone Poem Op. 30 .... Strauss

Dr. Koussevitzky is a conductor who has an alert and inquisitive mind for modern music of importance. His catholicity of taste is remarkable, so that Boston has often been the first in this country to hear a score that is soon acclaimed in other cities. He has done a real service in securing the first American performance of Alban Berg's concerto. There are many, no doubt, who honestly dislike Berg's music, for its nature is certainly uncompromising. For example, we could not bring ourselves to like the "Lulu" Suite, played here a few seasons ago. But the Violin Concerto in our own opinion is quite another matter. The work is undeniably both sincere and original, and it made a deep impression on us.

It is unfortunate that it should be called a "concerto," for it makes no pretense of adhering either to the classical or any other subsequent form of concerto. Nor does it go back to the concerto grosso idea of Handel. It is more plausibly a tone poem or requiem without words, in which the violin is by far the most important voice. Because of the atonal harmony—if one may use the expression—the work may well have been obscure in form also to many in the audience. But the score has been very clearly planned, as further performances would unquestionably prove. It is not an easy work to listen to for the first time; and probably the departure of several people in the middle of the performance was conclusive evidence of the difficulties of appreciation. Yet the rewards are there for those who will sympathetically listen.

Berg's principles of composition may stem from the ideas of Arnold Schoenberg, but his inspiration is his own. The entirely natural way in which the chorale is led up to, the mysterious voices in the orchestra contrasted with the melodic line of the violin, the poignancy of the sorrow in the slow movements—these are qualities which are part of the distinction of the Concerto. The composer has a great deal to say; and his technique of saying it is both very personal and absolutely sure. This Concerto should be heard soon again, for it has many fine qualities as a work of art.

Mr. Krasner's playing was extraordinarily sensitive. The phrasing of the difficult solo part was executed with the greatest refinement. The tone was also beautiful. Indeed Mr. Krasner deserved much more applause than he got. The orchestral performance was equally sympathetic. Dr. Koussevitzky obtained an accompaniment (to use an inadequate word) that was a marvel of subtlety. The applause for the Concerto was uneven, showing the sharply divided opinion.

Why Dr. Koussevitzky has such an affection for Schoenberg's monstrous arrangement of this Bach Prelude and Fugue is a mystery to us. It is over-elaborate to the point of vulgarity. The scoring of the fugue, where everything is sacrificed to a long crescendo, is the antithesis of the way Bach should sound. Schoenberg may deserve his intellectual reputation; but this kind of arrangement is like Dryden's rewriting of Chaucer and Shakespeare. It is a ghastly piece of work.

The concert ended brilliantly with a superb performance of Strauss's tone poem. "Zarathustra" along with "Don Juan," is the tone poem of Strauss that best bears frequent repetition. Morever in yesterday's concert its lushness was not out of place as a contrast to the austerity of Berg.

SYMPHONY PLAYS NEW CONCERTO

Post March 6/37

Louis Krasner, Violinist, in Novelty by Alban Berg

BY WARREN STOREY SMITH

Since orchestral programmes nowadays so easily resolve themselves into the well-worn and the hardly-worth-wearing, a significant novelty, even a significant revival, becomes an event of importance. The significant novelty, the rarer of the two, was present at the Symphony Concert of yesterday afternoon in the first American performance of Alban Berg's Concerto for Violin.

MR. KRASNER'S SUGGESTION

Few pieces have had so dramatic a background. It was Louis Krasner of this city, the only one to play the Concerto so far, who suggested to Berg that he essay a work in that form, but the inspiration of the piece, as we commonly say, was the death of the composer's young friend, Manon Gropius, daughter of the widow of Gustav Mahler, who endured the agonies of her affliction with heroic fortitude. The Concerto bears the dedication, "To the Memory of An Angel," and a Chorale of Bach, "It Is Enough," is utilized at the close of the work.

Four months after the Concerto was finished, in December, 1935, Berg was dead. Yet before ever he began it he expressed the wish that his next piece should receive its first American performance from Dr. Koussevitzky and his orchestra, so impressed was he with the accounts of the conductor's reading of the suite from his opera "Lulu."

In Twelve-Tone System

Since Berg was a pupil of Schoenberg, Dr. Koussevitzky appropriately began his programme with the elder master's transcription for orchestra of Bach's organ Prelude and Fugue in E-flat major. Strauss' "Thus Spake Zarathustra" brought the end.

Berg's music, cast for the most part in the Schoenbergian 12-tone system, must have perplexed many a listener yesterday, although it is hard to see how any could fail to sense that the music was written in deep sincerity. After it, the tone-poem of Strauss may have brought to one listener a comforting directness of appeal, to another a painful relapse into the obvious. At the beginning of the century, however, this music of Strauss, then as much the last word as that of Berg seems today, caused the excited and baffled Huneker to say that it should be heard by an audience of poets, musicians and madmen. Today it would almost seem that the butcher, the baker and the candlestick maker could comprehend it, so straightforward do Strauss' themes appear, so clear even is the structure of the music, despite the polyphonic complexity of the writing.

Berg just now is caviar to the general. The avoidance of tonality in the older sense—and how steadfastly Strauss clings to it!—gives the Austrian's music an amorphous character. You may feel that the melodies are often of a poignant expressiveness, that the orchestral colors are subtle and beautiful, but harmony and key as we were brought up to consider them are simply not there, at least until the Chorale makes its almost incongruous appearance.

With Strauss, to continue the comparison, the theme is simpler than the structure: with Berg the structure might be more readily grasped than the theme. Play on the piano at random the 12 different tones which make the "series" with which all the Schoenbergians work, and you are reminded a little of Scarlatti's "Cat's Fugue." Play the same 12 tones as Strauss uses them for the subject of his fugato "Of Science," and their harmonic implication is clear as daylight.

Exhilaration of Strauss

Fortunate yesterday were those who could be both moved and impressed by Berg and stirred and exhilarated by Strauss in this most brilliant and resplendent of his tone-poems. The performance of "Zarathustra" from any point of view was one upon which superlatives might well be exhausted. The Concerto seemed to receive from Dr. Koussevitzky, the orchestra and Mr. Krasner, the intense, finely felt expressiveness which it calls for and requires. Mr. Krasner's role was not that of virtuoso in the usual sense, but of celebrant and priest.

The Concerto should surely be heard again, and as soon as possible, that we may more nearly make its idiom our own.

MUSIC

Mar 6 Globe

SYMPHONY HALL

Boston Symphony Orchestra

The Violin Concerto by the late Alban Berg, a score which may prove to be among the most notable of the time, was given its first performance in America at the Boston Symphony concert yesterday afternoon. Dr Serge Koussevitzky conducted. The soloist was Louis Krasner, who has played at all previous performances of the work in Europe, and upon whose request Berg composed what turned out to be his artistic farewell to earth. The program began with Schoenberg's orchestral transcription of the Prelude and Fugue in E-flat (the latter popularly known as the "St Anne's Fugue") by J. S. Bach. After intermission came that redoubtable creation of Richard Strauss, the tone poem "Thus Spake Zarathustra."

The touching account of circumstances surrounding the composition of Berg's Concerto has been sufficiently told: the untimely death of Manon Gropius, 18-year-old daughter of Mahler's widow—Berg's sorrow at the loss of this esteemed young friend—and the composer's own death a short time after the piece had been finished.

If a first hearing left one listener not so much moved as he had expected to be, that may be charged to the fact of excessive anticipation aroused by reports of European performances. For this is a work by a man of great talent, perhaps the only composer whose manipulation of the 12-tone system evolved by Schoenberg has been equaled by those qualities requisite in any artist: imagination and emotional intensity. Schoenberg himself, with all his vast theoretical learning, has perhaps never made a true work of art from his own materials, since in him intellect far predominates over warmth of heart.

But this Concerto does not reveal completely, at one performance, all its aspects of beauty. Few great works of art do reveal all their secrets immediately. This reviewer is frank to say that a just estimate will for him be possible only after future hearings—for which he devoutly hopes.

The external details are simple—two movements, each divided into contrasting halves with corresponding differences of tempo—a concerted style far removed from the procedure of the traditional concerto—little display of the solo instrument. Berg's imaginative use of 12 independent tones within the octave is the key to his artistic rank. He has secured a wealth of melodic expression; the essential dissonance lends a wealth of harmonic color, but the prevailing mood is subdued, elegiac, and there is no confused welter of unrelated sonorities. Indeed, the texture might be termed crystal-clear.

Perhaps this is, in its own way, as patently music of death as the final movement of Mahler's "Song of the Earth." Berg, however, seems to have found a means of expression by eschewing pronounced rhythm and constructing his phrases in such a way that they seem to have no shape. This results in static, amorphous music, and to one listener constitutes a barrier to immediate appreciation of the whole.

Mr Krasner's sensitive playing, his excellent tone, were deeply enjoyable. The performance as a whole seemed to be admirable, better that those of Schoenberg and Strauss, in fact, when the orchestra played a little coarsely.

Schoenberg's transcription of the Prelude and Fugue is one of the least successful attempts at renovating Bach. The general effect of his scoring is fragmentary, the imitation of organ timbres is commonplace, and his decorative touches at dynamic climaxes are not far from tawdry.

No amount of argument over the lack of taste in such portions of "Thus Spake Zarathustra" as the "dance-song," can really dim the magnificence of the tone poem. Purely as music, "Thus Spake Zarathustra" is dazzling. Once again Dr Koussevitzky's sympathetic reading swept all before it.

The orchestra goes to New York this coming week. At the concerts of March 19 and 20, Nicolai Berezowsky will conduct from manuscript his Symphony No. 3, Op 21. Dr Koussevitzky wil conduct the "Surprise" Symphony of Haydn, and the Seventh Symphony of Sibelius.

C. W. D.

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NEW HAVEN, CONN.
REGISTER

MAR 7 - 1937

Boston Symphony At Woolsey Wednesday

Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra in the final Woolsey Hall Series concert of the season in Woolsey Hall Wednesday evening.

PRESENTING a concert that will have a wide public appeal the Boston Symphony Orchestra comes to Woolsey Hall Wednesday evening in the concluding concert of the season's Woolsey Hall Concert Series. Dr Serge Koussevitzky, famed conductor of the distinguished organization of one hundred and ten musicians, has arranged an all-Russian program for the occasion, which will have as its feature offering the Symphony No. 6 in B minor, "Pathetic," Opus 74, of Tchaikovsky. This work is the outstanding work of the great composer, and music-lovers from far and wide should be attracted through the opportunity of hearing the great work performed by the famous Boston orchestra.

Liadov's Symphony Picture, "From the Apocalypse" will open the evening of great music. This is a dramatic piece of program music which is filled with associations of the orthodox Greek church, with themes based upon its ritual. The second number will be the prelude to Moussorgsky's opera "Khovanstchina," another picture in tones which in the opera prepares the listener to behold the dawn upon the Red Square in Moscow where soldiers are barracked. Serge Prokofieff, the only living composer whose music is included on this program, will be represented by his early Scythian Suite, "Ala and Loli." Prokofieff has chosen for his subject, a legendary barbaric people of pre-historic Russia. The movements are entitled: The Adoration of Veles and Ala, The Enemy God and the Dance of the Black Spirits, Night, and the Glorious Departure of Loli and the Procession of the Sun.

The entire second half of the program is given over to the Tchaikovsky work, which is in four movements: I. Adagio. Allegro non troppo, II. Allegro con grazia, III. Allegro molto vivace, IV. Finale: Adagio lamentoso.

This season's Woolsey Hall Series has met with the greatest success in the history of these famous musical occasions that are presented once a month during the fall and winter season, this substantially indicating the host of devotees who desire to hear the finest music and see the outstanding performers on the concert stage. With the exception of a very few tickets Woolsey Hall was entirely sold out on subscription last October prior to the opening concert of the present season, and hundreds of orders were received only to be turned back because of the lack of suitable locations.

Although the New Haven concert-going public naturally furnishes the bulk of the audience that attends the Woolsey concerts their number is augmented by persons from throughout this section of the state, with some subscribers coming from as far as fifty and sixty miles away.

This season's schedule opened with a concert in October by Fritz Kreisler, violinist. Next came the Boston Symphony for its fall concert in November, to be followed by the Don Cossack Russian Male Chorus in December. January saw Lotte Lehmann of the Metropolitan Opera, and February brought the great Josef Hofmann, pianist.

NEW YORK, N. Y.
TIMES

MAR 7 - 193

BOSTON SYMPHONY WILL PLAY FRIDAY

Koussevitzky Will Give Fourth Concert of the Season at Brooklyn Music Academy

ENESCO RECITAL TUESDAY

Program by Yon and a Cathedral Choir Ensemble Tonight at the Arion Society Clubhouse

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will give its fourth Brooklyn concert of the season on Friday at 8:30 P. M., at the Brooklyn Academy of Music. The program will consist of Beethoven's Overture to "Egmont" and Symphony No. 4 in B-flat major, and Rimsky-Korsakov's symphonic suite, "Scheherazade."

The concert series is sponsored by the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president; the Philharmonic Society of Brooklyn, of which E. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport is acting chairman.

Mrs. Charles R. Gay will be the hostess in the committee box. The box holders will include Mrs. Mary Childs Draper, Mrs. David C. Johnson, Miss Helen Jones uinn, Mrs. Joseph A. Bennett, Mrs. Robert Franklin Ives, and Colonel and Mrs. R. E. Beebe.

Mrs. Edward C. Blum is chairman of boxes; Mrs. M. Preston Goodfellow, membership chairman, and Miss Virginia Marvin, chairman of the Junior League Comitte. Members of the Junior League Committee include Miss Phyllis Barnes, Mrs. Theodore Fitz Randolph, Miss Louise Goetze, Miss Arrietta Smith, Mrs. Hollis K. Thayer, Miss Vatherine Van Brunt and Miss Edith Warren.

BROOKLYN, N. Y.
EAGLE

MAR 7 - 1937

Boxholders for Boston Symphony Concert on Friday Evening

Mrs. Charles R. Gay will be the hostess in the committee box at the Boston Symphony Orchestra's fourth appearance in Brooklyn at the Academy of Music on Friday evening. Dr. Serge Koussevitzky will conduct. Other box holders will be Mrs. Mary Childs Draper, Mrs. David C. Johnson, Miss Helen Jones Quinn, Mrs. Joseph A. Bennett, Mrs. Robert Franklin Ives, Col. and Mrs. R. E. Beebe, of Fort Hamilton, and the Associate Alumnae of Adelphi Academy, Mrs. Roy M. Hart, president. The program will be divided between the music of two composers—Beethoven and Rimsky-Korsakov. The first part will consist of Beethoven's Overture to "Egmont," and the same composer's Symphony No. 4. The closing work will be Rimsky-Korsakov's Symphonic Suite, "Scheherazade," based on the Arabian Night tales, the Russian composer's familiar masterpiece which exacts the utmost powers of a full virtuoso orchestra. The April concert will be the final one of the 51st season of the orchestra in Brooklyn. The series is given under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport is acting chairman.

In the interest of the Brooklyn season Mrs. Blum is chairman of boxes, Mrs. M. Preston Goodfellow, membership chairman, and Miss Virginia Marvin, chairman of the Junior League Committee. Members of the Junior League Committee include Miss Marvin, Miss Phyllis Barnes, Mrs. Theodore Fitz Randolph, Miss Louise Goetze, Miss Arrietta Smith, Mrs. Hollis K. Thayer, Miss Catherine Van Brunt and Miss Edith Warren.

* * *

Music Notes and Comment

The Boston Symphony Orchestra, returning from a week's visit to New York and other cities, will give the fourth concert of the Tuesday afternoon series in Symphony Hall on March 16, and the 19th regular pair of concerts on Friday afternoon and Saturday evening, March 19 and 20.

Dr Serge Koussevitzky announces the following program for the Tuesday afternoon concert: Grieg's "Peer Gynt," Suite No. 1; the second movement, entitled "Gretchen," from Liszt's "Faust Symphony"; and the Fourth Symphony of Brahms.

At the Friday and Saturday concerts, the new Third Symphony of Nicolai Berezowsky will have its first Boston performance. The composer will conduct from the manuscript score. Dr Koussevitzky will conduct Haydn's "Surprise" Symphony, and the Seventh Symphony of Sibelius.

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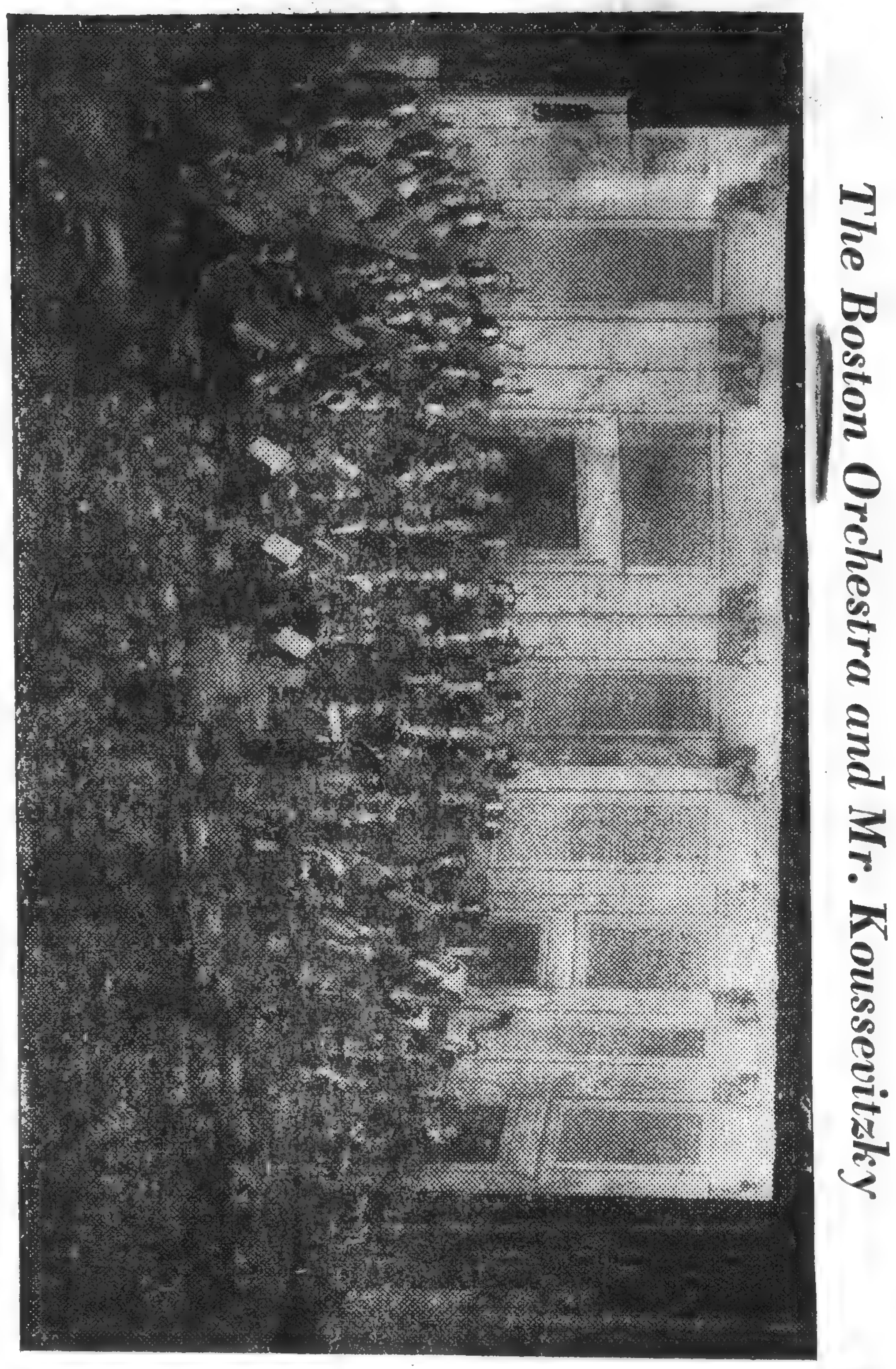
Bach's "Passion According to St Matthew," the revival of which last Spring was one of the events of the season, will be repeated in a single performance for the benefit of the Pension Fund of the Boston Symphony Orchestra, on Good Friday. The performance will be given in Symphony Hall on March 26, in two parts. The Boston Symphony Orchestra, Dr Serge Koussevitzky, conductor, will be assisted by the Harvard Glee Club and the Radcliffe Choral Society, and the following soloists: Jeannette Vreeland, Kathryn Meisle, John L. Priebe, Keith Falkner, Fritz Lechner, and Dr V. Ernst Wolff.

BROOKLYN, N. Y.
EAGLE
MAR 7 - 1937



As they appear on the stage of the Academy of Music Friday night.

The Boston Orchestra and Mr. Koussevitzky

Among the Soloists in This Week's Musical Events

Fayer, Vienna

Alfredo

ho makes her American debut tomorrow at the Metropolitan Opera Hous

Krasner, playing Alban Berg's violin concerto with the Boston Symphony Thursday night in Carnegie Hall

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Berg Music Makes Debut in Carnegie

Heard Between Beethoven and Strauss Masterpieces.

By **PITTS SANBORN.**

Unfortunately for Alban Berg's concerto it made its local debut in Carnegie Hall last evening between the [illegible] pleas[illegible] of Beethoven's Fo[illegible] Symphony and the apocalyp[illegible] of the "Thus Spake Zara[illegible] of Richard Strauss. In spite of the fact that it is Berg's last legacy to the world, composed shortly before his death [illegible] December [illegible]3, [illegible] already [illegible] in dimness between the glories that flanked it on the program.

This work, in two movements, was inspired by the untimely death of Manon Gropius and is inscribed "To the Memory of an Angel." Manon Gropius was the youthful daughter of the second marriage of the lady who previously had been Frau Gustav Mahler and who now is Frau Franz Werfel. A victim of infantile paralysis, she died in great pain, which she bore bravely. In view of Berg's reaction, the irreverent might add it is lucky we die but once.

* * *

Performed First Last Year.

The concerto, for violin and orchestra, was performed for the first time on April 19, 1936, at the festival of the International Society for Contemporary Music held in Barcelona. Then as now the violinist was Louis Krasner. Serge Koussevitzky and the Boston Symphony Orchestra, together with Mr. Krasner, introduced the work to America last week in Boston. The same forces were engaged in yesterday's performance.

After a single hearing I would rather pass the buck to the future with a promise to consider the thing more in detail if ever I happen to hear it again, which seems altogether unlikely.

Last night the Berg who wrote it appeared to cast longing eyes from the twelve-tonal exile of the Schoenberg desert at the flesh-pots of the diatonic Egypt, and odds and ends of poignancy flecked the dry pages of the geometric design. It was like coming across pressed violets and buttercups in a volume of Euclid.

* * *

Little Enthusiasm Shown.

Mr. Krasner sustained his part in the performance—the part that tends toward the sentimental—with devoted earnestness, and Mr. Koussevitzky shepherded his men through their part as though salvation were at stake. The audience, however, showed little enthusiasm.

Beethoven's symphony was played with surpassing euphony and a vivid stressing of contrasts. The Adagio has been more poetically set forth. The Strauss tone-poem suffered in places from over-impetuosity, but as sheer sound it had indisputable magnificence.

World Tele [illegible]
12/37

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Concerto by Alban Berg

By Ruth Marsters

Post March 7/37

DR. SERGE KOUSSEVITZKY'S return to conduct the Boston Symphony Orchestra on Friday afternoon and Saturday evening after a brief absence from these concerts was warmly greeted by the usual capacity audience.

The program presented on these occasions was such as to stimulate both thought and enthusiasm.

The performance of the opening work, Schoenberg's arrangement of Bach's Organ prelude and Fugue in E flat left, to be sure, on Friday afternoon, something to be desired.

In both the massive prelude and the triple fugue (said to be the most perfect of its kind) the orchestra lacked its usual solidity and precision—a fact upon which all of the conductor's determined effort prevailed not. (The performance was probably quite otherwise on Saturday evening.)

Since Schoenberg's arrangement of the Bach score was first introduced to these concerts in 1930 it has become part of the established repertoire of the orchestra. And rightly so.

In his orchestral version of the great work Schoenberg was studiously faithful to the original thought and peculiarly sensitive in the handling of orchestral color.

Strings, woodwind, brass, xylophone, harp, timpani, triangle, cymbals, glockenspiel and celestra, are here used in a manner which, while lending the greatest effectiveness to thematic material, and making translucent the contrapuntal web, still embodies the characteristic qualities of the organ registers.

Following this, Alban Berg's Violin Concerto was given its first American performance—Louis Krasner distinguished Boston musician at whose instigation the work was written, appearing as soloist.

Mr. Krasner's conception of the score is obviously authentic, and the orchestra under Dr. Koussevitzky's keenly sensitive supervision gave a performance of that excellence of caliber which we have been lead to expect from this organization.

The violin concerto, written shortly before his death, is the only music Alban Berg has left in this form.

Though it was Mr. Krasner who suggested its composition, the inspiration for work was derived from the sad occasion of the death of the lovely young Manon Gropius, daughter of Gustav Mahler's widow.

The concerto was brought to completion in July, 1935, after six weeks of intensive work upon it, and is inscribed "To the Memory of an Angel."

It was written in two parts, each of which is divided into two sections: Andante, Allegretto; Allegro, Adagio.

The first part is descriptive of the character and personality of the beloved Manon. There is a wistful quality in this music—as tender as the first crocus of spring. And there is also—barely perceptible—a faint and fragile tinge of exoticism.

The second part opens with a cadenza for the solo instrument which leads to a dramatic climax depicting the "struggle with death."

The closing Adagio is elegiac and is based on a chorale by Ahle which had been used on another occasion by Bach. (Cantata, "O Ewigheit, du Donnerwort.").

The music soars in a last anguish of grief and is quiet. All the more moving has Concerto proved because of its association with Berg's own death which occurred in December of the same year.

ESTATE OFFERED TO SYMPHONY

Summer Headquarters Would Be Provided on Lake In Stockbridge

[Special Dispatch to The Herald]

STOCKBRIDGE, Feb. 14—Historic Tanglewood on the north shore of Mahkeenac Lake has been offered by its owners, Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan of Boston to the Boston Symphony orchestra for summer headquarters and for development by the Berkshire Music Festival Corporation.

Brave Girl Inspired Violin Concerto "To Memory of Angel," Played Here

Mar 7

BY LANING HUMPHREY

Great musical compositions and great heart stories about great composers seem bound to come from Vienna through the years. Often, however, fact becomes fictionized by legend, as succeeding generations of romantic Viennese re-tell stories of Beethoven and Schubert.

But the true facts of one of the greatest stories ever connected with a musical masterpiece by a celebrated Viennese composer have just been brought back from the Austrian capital by a Boston man. He is the violinist, Louis Krasner.

LOUIS KRASNER

Last night and Friday afternoon, at Symphony Hall, musical public and critics lavished praises on the solo performance of Krasner in the Violin Concerto of Alban Berg. They acknowledged as a true modern masterpiece the composition itself, which Krasner assisted Serge Koussevitzky and the Boston Symphony Orchestra to give its first two performances in America.

The composer had dedicated the Concerto to the Boston violinist. Indeed, it was Krasner who had caused him to think of writing a work in that form, which he never had attempted before. But a whole real life drama took place between the suggestion and the accomplishment. It reads like a literary creation, but every detail of it is true.

Louis Krasner's Story

Let Louis Krasner tell the story. He mingled warmth of heart and understanding of soul with the dazzling violin technicalities of Berg's music. But he is a stickler for facts as against romantic enlarging on facts in the story behind the music. And so here at last we have one musical narrative from Vienna that is not inextricably entwined with legend.

"I was in Vienna on a musical pilgrimage," Krasner related in a quiet nook of Symphony Hall. "Naturally on the watch for new music for the violin, I sought out the city's most famous composer, Alban Berg.

"Berg confessed that he had never written anything for solo violin. 'I have not composed anything to display either violin or any other solo instrument,' he said.

"I argued with him that each master—as he certainly was—had shown his powers in at least one violin concerto. We talked of his other works, his opera, "Wozzek," and the orchestral suite from his uncompleted opera, "Lulu."

Talked of Concerto

He spoke dejectedly of how unusual it was to find a conductor who could bring out the true qualities of his music, instead of letting it go as a mass of perplexities. I told him of the remarkably sympathetic performances I had heard given of his Suite from "Lulu" by Koussevitzky. Berg brightened at that. Finally, he said that he would like above all to have Koussevitzky give the first performance in America of his next work. He wasn't at all sure that that would be a violin concerto. But he promised to keep it in mind.

"Although Berg was a very shy individual, he began to be seen at concerts of string instruments. His interest in the violin seemed to be increasing tremendously. Finally he told me that he probably would attempt a violin concerto. However, first he would have to acquire a good idea. Then he would need about a year to work it out. There the matter seemed due to rest indefinitely.

"Suddenly a sad piece of news put Berg in a fever of inspiration. A young girl whom he had watched grow up had died after apparently beginning to recover from a year's illness. She was Manon Gropius, daughter of the widow of the composer, Gustav Mahler.

The elite of Vienna's artistic, literary and musical life attended the soirees held in the Gropius home. That was one place where Berg would go. Manon, a beautiful and charming girl, endeared herself to all, especially Berg.

"It was a deep shock to Berg when Manon was stricken with infantile paralysis, at the age of 17.. For 11 months she suffered terribly, but she was so courageous and gracious that Berg took heart. He and everyone else believed she was recovering—only to hear of her death.

"News of the tragedy inspired Berg with the idea of writing a Violin Concerto as a memorial to Manon. Although usually he was extremely slow in composition, six weeks later he wrote to me:

"'Yesterday I brought the composition of the Violin Concerto to its close. If you are perhaps astonished, I am still more so.'

"The manuscript which Berg sent to me with the letter bore the title, 'To the Memory of an Angel.' I know there is no doubt that that meant to the memory of Manon Gropius.

His Curious End

"He was taken to a hospital. A carbuncle had become dangerous.

"On the 23d of December, the composer's condition was at a low ebb. He mentioned the fact, however, that 23 always had been a lucky number for him. He told the doctor that he felt he would recover if he survived the twenty-third hour. When he asked to see the time, the doctor managed to set a timepiece forward to midnight—the twenty-fourth hour, of course. Happy to see that he had lived well past the twenty-third hour, Berg dropped happily to sleep. He died within 20 minutes.

"At the beginning of the Concerto, Berg represents the lightness and gaiety of Manon. Then comes a fateful forboding. You seem to hear the tread of death. Finally an old German chorale of resignation,

'It is enough . . . Now, good night, O World!'

"And so Berg, in writing 'To the Memory of an Angel,' also composed his own requiem.

"Just before his passing, Berg showed the nobility of his character in a striking way—which involved the Concerto. In Vienna it had been proposed that the new Concerto be entered as Austria's contribution to the festival of the International Society for Contemporary Music at Barcelona. Berg said the opportunity should be given to a younger man—he being 50—and one who needed to be introduced. When Berg died, the Vienna committee sent the Concerto to Barcelona. There I first played it in public. The audience showed such enthusiasm for the music that the conductor, Hermann Scherchen, held up the manuscript so that it might be applauded in the absence of the composer."

N.Y. Tribune March 13/37

MUSIC

By LAWRENCE GILMAN

Alban Berg's Memorial Concerto for Violin Heard at Boston Symphony Concert

Fourth evening concert of the Boston Symphony Orchestra, at Carnegie Hall. Conductor, Serge Koussevitzky; soloist, Louis Krasner, violinist.

PROGRAM

1. Beethoven,
   Symphony No. 4, in B-flat major, Op. 60
2. Berg..Concerto for Violin and Orchestra
   I. Andante—Allegretto
   II. Allegro-Adagio
   (First performance in New York)
   Soloist: Louis Krasner

Intermission

3. S auss,
   Tone Poem, "Thus spake Zarathustra"
   y after Friedrich Nietzsche) Opus 30

Manon Gropius

The "Angel" in whose memory Berg wrote his violin concerto

ALBAN BERG'S much discussed concerto for violin was introduced to New York Thursday evening at the Boston Symphony concert in Carnegie Hall, after having stirred up a vast amount of controversy in various capitals of Europe. From which it will be inferred that the Concerto must have a history.

* * *

It has. The work was written at the suggestion of the Boston violinist Louis Krasner (who played the solo part Thursday night). Mr. Krasner thought it would be nice if the famous composer of the operas "Wozzeck" and "Lulu" would compose a piece for his use, and he broached the subject to Berg in the spring of 1935. Berg was then engrossed with the unfinished score of "Lulu," and his interest in the concerto idea seems to have languished.

But in May of that year a personal tragedy stirred profoundly his sensibilities. A young and talented girl of eighteen named Manon Gropius, whose mother had been Gustav Mahler's widow, died in Vienna after a long and agonizing illness, which she endured with singular courage and serenity.

* * *

Berg was devotedly attached to her, and the effect upon him was at once shattering and emotionally releasing. He applied himself to the composition of the violin concerto, which he now conceived as a threnody for his young friend. It became in his mind, and in its spirit and content, a tribute to the memory of the nature which had seemed to him so lovable and rare. He is said to have fashioned the Allegretto of the first part as a tonal portrait of Manon Gropius. The tortured Allegro holds the precipitation of his anguish and despair. The final Adagio—tenderly musing and serene—is an elegy. On the manuscript is inscribed the dedication, *Dem Andenken eines Engels* ("To the memory of an Angel").

Shortly after he had completed the instrumentation, Berg himself died at Vienna, leaving a memory of gentleness and ardor and sincerity which might well be envied by greater geniuses and lesser men.

It would be easy to romanticize the concerto, to sentimentalize it out of existence; and this, indeed, is in process of accomplishment. Berg, an honest artist, deserves a better fate. The imaginative basis of this music is genuinely affecting, and only the incurably hard-boiled could fail to be moved by the circumstances that surrounded the work's creation, and the thoughts that conditioned it. The pathos of early death speaks from the few fine pages of the score, and leaves its mark upon us. But one cannot help wishing that the tenderness and the grief that lie upon the music at its best might have been kept impersonal, anonymous, with something of the grave aloofness that makes Ravel's "Pavane for a Dead Infanta," for example, so lastingly poignant.

Berg's complete simplicity of approach, his entire aesthetic integrity, are above suspicion. There was never, one is convinced, an honester artist, nor one more sensitive and responsive. But something in his last year had relaxed the fibre of his musical thinking, made it flaccid and conventional and trite. The Berg of "Wozzeck," of certain moments in "Lulu"—searing, astringent, firm-textured—is not in the music of this concerto. Instead, we get for the most part the ancient clichés of atonality and "twelve-tonalism," the stale odor of spilt modernity, sweetish left-overs from the Schonbergian pastry-shop.

There is nothing older than a modernity that has dated, that has turned from impulse to formula. Berg seems to have said his say in "Wozzeck" and in certain scenes of "Lulu." Barring a few moments of deep and genuine poignancy in the closing pages of the Violin Concerto, the treasurable Berg of earlier years is absent from this score.

* * *

Berg has used in his final Adagio a chorale from Bach — the last chorale of the sixtieth Cantata, "O Ewigkeit, du Donnerwort," based on a seventeen-century melody of Ahle's. The words of the chorale, "Es ist genug: Herr, wenn es dir gefällt," are deeply apt and touching in this association; but Berg should have been wise enough to leave the music of Sebastian alone. The comparison between Bach's modernity and Berg's is disastrous. Bach contains everything — modernity and timelessness, newness and everlastingness. His harmonization of the chorale is far more telling and alive and piercing in its modernity than anything in Berg's own writing. A Viennese critic, Herr Willi Reich, says that Berg has quoted "the original harmony of the classic prototype." Herr Reich is mistaken. But perhaps it is just as well. If Berg had quoted literally in his concerto Bach's original harmony, we should be wondering even more at his temerity in quoting Bach at all.

* * *

It remains to be said that Mr. Louis Krasner, for whom the concerto was written, played it Thursday night with infinite devotion and incredible skill. As a feat of memory alone the achievement was miraculous. Mr. Koussevitzky and his superlative orchestra provided him with an accompaniment the beauty and solicitude of which were in themselves a tribute to the memory of Alban Berg.

In Boston

Monitor Mar 6/37

Alban Berg's Violin Concerto had its first American performance yesterday by the Boston Symphony Orchestra, under the direction of Dr. Koussevitzky. It was the central item of the eighteenth program of the season, which will be repeated this evening in Symphony Hall. Louis Krasner, Boston violinist for whom the concerto was written, was the soloist, as he had been in previous performances in Barcelona, London, Vienna and Paris.

The concerto was preceded by the Schönberg transcription of Bach's Organ Prelude and Fugue in E flat, and followed by Strauss's "Also Sprach Zarathustra." This was brilliant program-making—relating the classic, the romantic and the so-called "atonal" schools of music, just as Berg had done in the score round which the program was constructed.

Through the efforts of a portion of the audience, concerto and soloist had a good reception. This is not music to make an immediate popular appeal. Yet it has been highly praised by distinguished European critics, both in the columns of this newspaper and elsewhere. It has even been called a turning point in the history of music. It is hardly that. It is really a logical continuation of romantic music in the line from Wagner through Strauss and Mahler. But it does emphasize the continuity of that line. By fitting an old German chorale used by Bach into the 12-tone system, Berg may have removed the terror from "atonality." At any rate, he has proved that atonality, like the lock on the cell door in "Beggar on Horseback," never was there at all.

It is characteristic that Berg should have used the concerto form for a piece of program music, just as he used sonata form, the fugue, the passacaglia and so on in his opera, "Wozzeck." Schönberg's mission seems to have been to introduce the twelve-tone system; Berg's, to demonstrate its connection with the history of music and its adaptability to romantic as well as strictly formal expression.

The "argument" as well as the music of this concerto is evidence that the most conspicuously successful member of the Schönberg school was a true South-German romantic. Written in memory of a young girl, it celebrates her goodness and charm, and sings a threnody for her. Since Berg passed on shortly after finishing it, comparison with the circumstances of the composition of Mozart's Requiem has been made.

All this has surrounded the work with sentimental associations, to which, indeed, it readily lends itself as music. At times it gets onomatopoetic. At one point we were embarrassed by being reminded of the fate of "Till Eulenspiegel." In the Allegro of his second movement, Berg is not far from bathos, that ever-present danger of the romantic. But the chorale is impressive, and so is the conclusion.

The performance was an artistic victory for conductor and orchestra as well as soloist. L. A. S.

CHARLES A. ELLIS DEAD

Was Symphony Orchestra Manager 33 Years

Post Mar 10

Friend and companion and one-time manager of Sergei Rachmaninoff, Fritz Kreisler, Walter Damrosch, Nellie Melba, Geraldine Farrar and the members of the Boston Symphony Orchestra, Charles Adams Ellis, 82, died yesterday at the Ritz-Carlton Hotel where he had made his home for some years. He was the manager of the Boston Symphony Orchestra from its inauguration until his retirement in April, 1918.

Born in 1855 in South Boston, Mr. Ellis was graduated from English High School and worked for Major Henry Lee Higginson who appointed him manager of the orchestra to succeed A. P. Peck, who was manager of the Music Hall on Hamilton place. In 1885, Mr. Ellis was appointed sole manager of the orchestra.

A trustee of the New England Conservatory of Music, Mr. Ellis was known as a friend to hundreds of the famous artists that came to Boston to play. At one time, according to friends, he ran an opera company with Walter Damrosch. Among Mr. Ellis' most prized treasures, according to his friends, was a gold cigar box with the facsimile signatures of half a dozen famous musicians.

He is survived by his sister-in-law, Mrs. Florence Ellis, wife of his late brother, George H. Ellis; Mrs. Henry W. Patterson of Wayland, a cousin, Mrs. Frederick Hyde of Port Angeles, Wash.; Mrs. Charles Harvey of New York, and Carl Adams of Worcester. He will be buried from the chapel of Forest Hills Cemetery, Tuesday afternoon at 2 o'clock.

BOSTON SYMPHONY HAILED BY HEARERS

Koussevitzky Directs One of Most Brilliant Concerts of Orchestra's Career

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BERG CONCERTO IS GIVEN

Krasner, American Violinist Who Suggested Work to Composer, Appears as Soloist

By OLIN DOWNES

N.Y. Times Mar 12/37

The concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall, must rank, because of the material of the program and the quality of the performances, among the most brilliant exhibitions that this distinguished instrumental body has given in this city.

The compositions presented were in themselves of unusual significance; the interpretations bore witness again to the unsurpassed qualities of the band, as they also testified to the versatility and the constantly ripening mastery of its leader. That the New York public is well aware of these things was shown by the audience that packed the hall and made every performance the occasion for the most enthusiastic demonstrations.

The program presented a highly interesting and provocative novelty, the violin concerto of Alban Berg, of which the solo part was played by Louis Krasner, an American, who suggested to Berg, in 1935, the composition of this work, and who has acted as its particular exponent in Europe and America from the time of its first performance at Barcelona, April 19, 1936, at the festival of the International Society for Contemporary Music.

Concerto Is an Elegy

The concerto has an extremely romantic history, which is not as that of other concerti for solo instruments. It is in sum an elegy for the youthful Manon Gropius, the daughter of Mahler's widow, a young woman to whom Berg was "tenderly devoted," and it is the only work of the kind that Berg ever attempted.

Manon Gropius died in May of 1935, and Berg, who had previously been indifferent to the idea, took up the composition of the concerto. He worked upon it furiously, finished it in six weeks and dedicated the score "To the memory of an angel." This was in July of 1935. Berg was putting the finishing touches upon the instrumentation in December of that year when he developed the blood infection which brought him to his end at midnight of Dec. 23 of the same year.

The concerto is in two parts, which was subdivided.

"It was observed," says Mr. Burke in his program notes, recounting the Barcelona performance, "that Alban Berg, the avowed disciple of Schoenberg and the faithful exponent of the twelve-tone system, whose opera, 'Wozzeck' had won far more attention than any work of Schoenberg, reverted in his last complete score, composed at 50, to such time-honored tonal anchors as the common triad and the square-cut cadences of a Bach chorale."

This chorale of Bach, "Es ist genug," is used in the last part of the concerto, after the long and free cadenza of the violin with punctuation by the orchestra, which, to Richard Capell, has the "unmistakable significance" of "the living creature's struggle with death." Upon the chorale Berg weaves his own variations. In the first movement is "a scherzo-like movement which introduces a Viennese waltz theme and a lilting Carinthian folksong. It has been said to recall the lightness and gaiety of Manon."

Audience Is Enthusiastic

This writer, at a first hearing, does not find himself in sympathy with the music. This is the record of a preliminary impression, not of a formed opinion about a work by a composer of indisuptable gifts and extremely subtle craftsmanship. It is to be recorded that a considerable part of the audience applauded the concerto loudly and long and called soloist and conductor repeatedly back to the stage, and that persons of sensitive musical taste found the music uncommonly beautiful.

The present commentator only concurs with this reaction where the later pages of the final movement are concerned. He finds the composer's initial ideas, and their idiom, forced and involved. No doubt, this style had become so native with Berg as to be his habitual musical speech. There need be no question of the sincerity and conviction of his expression. It may become clearer and more communicative in days in store. Just now it all seems to be essentially artificial and false in theory.

The cadenza-like movement, which has been explained by the thought of the struggle between life and death, ends with a passage not unremindful in color and dramatic inflection of the music of dissolution in Richard Strauss's "Death and Transfiguration." The loud whacks of the drum, the roars of the orchestra, seem unduly realistic and out of kelter with the prevailing style of the composition. The final pages have unmistakably tenderness and intensity of feeling.

If the work itself is of dubious or debatable quality the performance was not. It was tribute alike to soloist, conductor and orchestra. This is immensely difficult music. It was interpreted with astonishing eloquence and precision in execution.

The changing and interlocking rhythms, delicate balances of polyphony and sheer virtuosity of brain and of hand that they necessitate constitute a task for the most consummate musicians. There is every probability that the performance was ideally after the composer's wishes.

Message Well Interpreted

Much could be said of his harmonic scheme in its various ramifications and in its relation to Bach's choral, but these disquisitions can be postponed till a time of greater familiarity with the score. Certainly the soloist, Dr. Koussevitzky, and his men had done nobly the duty of artists in making as clear and beautiful as they might the message of an exceptional creative individuality.

The Berg concerto, as the important novelty of the occasion, has been discussed at some length, and yet, properly speaking, it is not half the tale of the concert. There was an opening performance of Beethoven's Fourth Symphony, ideal in beauty and proportion.

The greatest depth is found, in terms of the profoundest simplicity, in the introduction of the symphony and in the slow movement. But every measure of this modest composition is a work of art, which was presented with the scale of sonorities and the transparency of style by which only could it be properly communicated. With another conductor this might have been merely the deed of an admirable scholar conversant with the usages of Beethoven's early period. With Dr. Koussevitzky and his men it was re-creation.

Richard Strauss's "Zarathustra" ended the concert. It is very remarkable to realize the belated popularity and public appreciation of this, one of the last Strauss scores to meet with general recognition. Dr. Koussevitzky's performance is the second in New York this season and there soon will be a third.

The end of "Zarathustra" is so mystical and remote that some find it anti-climactic after the mad climax of the Night-Wanderer's Song. But lo! last night the audience remained to applaud furiously long after the last enigmatical C of the plucked basses had sounded.

Lesson in Interpretation

And here, if it had been needed, was a lesson as to the manner in which a truly imaginative and intuitive interpreter, confronted with various creative manifestations, changes his style.

The interpretation was broadly rhapsodic, of a stupendous breadth in the introduction and of a truly Nietzschean frenzy. It was furious, proud, Dionysiac and bitter, too—on occasion bitter as gall, and entirely mad, like so much of the music. The trumpets that screamed over the void as the bell tolled and the orchestra ran fairly amok are not to be quickly forgotten.

Dr. Koussevitsky treated certain tempi and details in ways of his own, and by a grand sweep and a head-long impetus, once the dance song had been propounded, fairly flung the music from the instruments. If he ignored a few niceties it was fortunate rather than otherwise. He could afford to do so, so far as technique was concerned, with his virtuoso orchestra, and it is utterly essential that the sardonic laughter and the extravagant fantasy of the piece should be so flung forth, without calmness or reservation. And this result was secured in spite of the inadequate functioning, for some reason or other, of the organ, an important feature of the score.

And the music? It remains unconquerably vast and magnificent. Sometimes the composer uses marble, sometimes clay. Nothing stultifies his purpose or clouds his vision, until we too are caught up and overwhelmed by his power.

Berg's Violin Concerto Heard

Louis Krasner Appears as Soloist in Concert by Boston Symphony Orchestra.

By W. J. HENDERSON.

N.Y. Sun – Mar 12/37

The fourth evening concert of the Boston Symphony Orchestra in this city took place last night in Carnegie Hall. There was much diversity in the program. It began with Beethoven's B flat symphony, continued with one of the latest products of the advanced musical thought of Germany and then, making a reactionary movement, concluded with the "Also sprach Zarathustra" of Richard Strauss.

Great expectations preceded the second number, the violin concerto of Alban Berg, celebrated composer of "Wozzek" and "Lulu," for the Continental press had spread its glorifications from Vienna to Copenhagen. The audience bestowed upon it the resolute applause of perplexed minds and went forth into the corridors to submerge itself in speculation. Alban Berg's violin concerto had its first American performances at the home concerts of the Boston orchestra of March 5 and 6. The composition of this work was undertaken in 1935 at the suggestion of Louis Krasner, the violinist who came to this country to play it and who has so far been its only interpreter. The concerto was created as a lament over the early death of Manon Gropius, daughter of Mahler's widow. Berg had a sincere affection for the young maiden and he inscribed his score "To the Memory of an Angel." He worked at its composition feverishly and completed it in six weeks. He had not finished the details of the orchestration when fatal illness seized him and carried him off in December, 1935.

The concerto is in two parts, each divided into two sections. An introductory andante leads to an allegro which is of light and animated character and utilizes a waltz theme and a Carinthian folk song. The second part is developed on a cadenza for the solo instrument. "The music is relieved by an intermezzo," to quote the program notes; "it rises to an intense climax and then gradually subsides." The finale is elegiac a lament for the dead girl, and this introduces the old chorale, "It Is Enough," used by Bach in the cantata "O Ewigkeit, du Donnerwort." One recalls the immortal air of Mendelssohn's "Elijah." "It is enough; Lord, now take away my life."

Since Berg is the apostle of the Schoenberg theories it is not surprising that he founds this composition on the twelve-tone scale of that inventor. But as the work unfolds itself it becomes evident that Berg's chief concern was not with a demonstration of the possibilities of a system. He has not hesitated to utilize Austrian folk song and Bach chorale in his attempt to voice his own deeply felt emotion. Let us confess at once that these quotations were for us buried in a mass of orchestration and contrapuntal cross references. The composer could not escape the prescriptions of his method.

There can be no question that the concerto is one of the most important contributions to the stock of what is called "modernistic" music. It is made with accomplished craft and its cunningly devised instrumentation aids in every moment to present the new and still strange harmonies in their most alluring disguises. There is more than that to be said for the composition. It has episodes of musical illusion; that is, they sound almost beautiful to those who can conceive of musical beauty only as existing in its older manifestations. But even those to have not yet learned to enjoy the new music must perceive that the work is consistent in development, that its feeling is sustained, and that its lyric line, though entirely different from the typical line of the romanticists, is clearly drawn and ably projected. One qualification of this statement must be made, inasmuch as the orchestration frequently drowns the solo voice and obscures the proportions of the composition.

The concerto is decidedly unbeautiful according to the standards which have prevailed in music for several centuries and which the progressives declare can no longer be upheld. It has sincerity in places and communicative force in these, but for the disinterested listener, not bound to adherence to a school or a style, it must surely present many minutes of insignificant melodic progressions and harmonic sequences more commendable for ingenuity than for constructive or expressional effect.

Ernest Newman confessed to a feeling that this work would be a historic document. With this the present writer agrees. It will be quoted in future periods as a striking example of the singular trends of this extraordinary musical transition through which we are now passing. But that it will gain and keep a place for one, two or three centuries beside other historical documents which refuse to retire to library shelves, but persist in remaining living testimonials to the genius of their composers, we do not believe.

If it demonstrates a progress in the art, it is a progress from healthy, frank and candid expression of spontaneous ideas to artificial embalming of thought, laboriously conceived and developed and already clouded with the shadow of decay. The work was played with consummate skill by the orchestra and with praiseworthy devotion by Mr. Krasner, a violinist of skill and assuredly of great faith.

It does not seem imperative to enter into a description of the performances of the other two works. They are familiar friends, and those who did not attend the concert will know that they were safe in the hands of Mr. Koussevitzky and his famous ensemble.

SITE IS ENCHANTING, SAYS KOUSSEVITZKY

Conductor, Trustees View Berkshire Festival Tract

Special Dispatch to the Globe

Globe Mar. 16/37

PITTSFIELD, March 15—"Wonderful!" exclaimed Dr Serge Koussevitzky, dynamic conductor of the Boston Symphony Orchestra, as he took one last look at Tanglewood, before departing for Boston today accompanied by Madame Koussevitzky.

Dr Koussevitzky, members of the board of trustees of the orchestra and the executive committee of the Berkshire Symphonic Festival spent all morning wading through the snow at the 210-acre estate between Lenox and Stockbridge, presented as a permanent home for the festival by Mrs Gorham Brooks and Miss Mary Aspinwall Tappen of Boston.

Several possible sites for the proposed building were studied carefully by the group and the available facilities in the house and other buildings on the estate were considered with a view to adapting them to the needs of the festival.

Standing on the elevation near the house and taking in the panorama of Stockbridge Bowl and distant mountains, Dr Koussevitzky was ecstatic as he flung out his arms if to embrace the view: "We can make beautiful music here. Here is the place for an American festival."

Times

UNDAY, MARCH 14,

BOSTONIANS PLAY PROKOFIEFF SUITE

Koussevitzky Conducts Work, Still a Provocative One, at Carnegie Hall

CHEERS AND JEERS MINGLE

All-Russian Program Includes Tschaikovsky, Moussorksky and Liadoff Symphonies

By OLIN DOWNES

Although Prokofieff's "Scythian Suite" had been heard a number of times in this city previous to its performance by Dr. Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall, and although the piece is vintage of 1914, it nevertheless provoked a rather amusing demonstration. A derisive cry, in a feminine voice, of "Oh, oh", after the last measure was followed by cheers from the other camp and by prolonged applause from the majority in the audience.

Mr. Prokofieff, for these considerable years a bad boy of modern music, may thus congratulate himself that he is emphatically in the running, before the public and the press. His comparatively early score has not lost the power to stir up dissension which it emphatically possessed twenty-odd years ago.

The performance of this music was simply another tribute in the form of inescapable evidence to the remarkable finish and brilliancy of the orchestra and the authority of the conductor who has made it what it is today. The music retains much of its bite, if it is no longer as amazing to those acquainted with its details as it was in an earlier day.

Still Provokes Sensation

In spite of the phenomenal advances, or, as some would say, the phenomenal harmonic licence that composers permit themselves today, this "Scnthian Suite" still provokes a sensation. How long it will endure as a work of art sufficient unto itself, or whether it will appear to the next generation as a very interesting and talented exhibition of a certain phase of modern composition remains to be seen.

But Mr. Prokofieff's banner of those days, "touqours de l'audace," has not been lowered, and is not lowered an inch in this score. He composes therein with prodigious audacity, brilliancy and self-confidence.

The program, consisting entirely of Russian music, began with the "symphonic picture," "From the Apocalypse," by Liadoff, continued with Meussorgsky's Prelude to "Khovantchine," and ended with Tschaikovsky's "Symphonie pathetique."

This latter performance impressed one as somewhat fused in detail and a little mannered, as though the piece had been played so often by the same conductor and band—as indeed it has—that leader and men were a trifle satiated with it, and had, therefore, altered a traditional detail here and there in order to afford themselves a little variety of experience.

Worthy of Its Title

The same time could have been devoted to less familiar music, and not all people in a symphonic-minded audience are afraid of novelty, or at least reasonable variety.

There are, on the other hand, certain justifications for another hearing of the work. The symphony remains astonishingly expressive and original. And it shows, incontrovertibly and tragically, that Tschaikovsky, when he died at the age of 53, was just entering his great period as a symphonist.

The "Pathetique" is one of the few works in which a composer really did something quite new and yet worthy of the title "symphonic" in the treatment of the form. There are no parallels, in form or content, in other symphonies, to the five-four second movement, the nightmarish march-scherzo, the threnody which makes the finale. It remains immortal and searing music.

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Berg Concerto Is Heard in New York

B. Tran. Mar 15/37

Alban Berg's Concerto was played by the Boston Symphony on Friday night. As in Boston the work has been received with marked diversity of opinion.

Writing in the Herald Tribune, Lawrence Gilman says:

"Berg's complete simplicity of approach, his entire aesthetic integrity, are above suspicion. There was never, one is convinced, an honester artist, nor one more sensitive and responsive. But something in his last years had relaxed the fiber of his musical thinking, made it flaccid and conventional and trite. The Berg of "Wozzeck," of certain moments in "Lulu"—searing, astringent, firm-textured—is not in the music of this concerto. Instead, we get for the most part the ancient cliches of atonality and "twelve-tonalism," the stale odor of spilt modernity, sweetish left-overs from the Schonbergian pastry-shop.

"Barring a few moments of deep and genuine poignancy in the closing pages of the Violin Concerto, the treasurable Berg of earlier years is absent from this score.

"The pathos of early death speaks from the few fine pages of the score, and leaves its mark upon us. But one cannot help wishing that the tenderness and the grief that lie upon the music at its best might have been kept impersonal, anonymous, with something of the grave aloofness that makes Ravel's "Pavane for a Dead Infanta," for example, so lastingly poignant."

Here is the view of Olin Downes, as set forth in the Times.

"This writer, at a first hearing, does not find himself in sympathy with the music. This is the record of a preliminary impression, not of a formed opinion about a work by a composer of indisputable gifts and extremely subtle craftsmanship. It is to be recorded that a considerable part of the audience applauded the concerto loudly and long and called soloist and conductor repeatedly back to the stage, and that persons of sensitive musical taste found the music uncommonly beautiful.

"The present commentator only concurs with this reaction where the later pages of the final movement are concerned. He finds the composer's initial ideas, and their idiom, forced and involved. No doubt, this style had become so native with Berg as to be his habitual musical speech. There need be no question of the sincerity and conviction of his expression. It may become clearer and more communicative in days in store. Just now it all seems to be essentially artificial and false in theory.

"The cadenza-like movement, which has been explained by the thought of the struggle between life and death, ends with a passage not unremindful in color and dramatic inflection of the music of dissolution in Richard Strauss's 'Death and Transfiguration.' The loud whacks of the drum, the roars of the orchestra, seem unduly realistic and out of kelter with the prevailing style of the composition. The final pages have unmistakably tenderness and intensity of feeling."

Pitts Sanborn is more drastic:

"Unfortunately for Alban Berg's concerto it made its local debut in Carnegie Hall last evening between the perfect pleasings of Beethoven's Fourth Symphony and the apocalyptic opening of the 'Thus Spake Zarathustra' of Richard Strauss. In spite of the fact that it is Berg's last legacy to the world, composed shortly before his death on Dec. 23, 1935, it already fades away in dimness between the glories that flanked it on the program."

The veteran William J. Henderson takes a more judicial stand:

"The concerto is decidedly unbeautiful according to the standards which have prevailed in music for several centuries and which the progressives declare can no longer be upheld. It has sincerity in places and communicative force in these, but for the disinterested listener, not bound to adherence to a school or a style, it must surely present many minutes of insignificant melodic progressions and harmonic sequences more commendable for ingenuity than for constructive or expressional effect.

CHARLES ELLIS IS DEAD AT 81

Recruited First Boston Symphony for Major Higginson in 1881

DIRECTED CAREERS OF MANY ARTISTS

Charles A. Ellis, 81, who recruited the first Boston Symphony orchestra in 1881 and acted as manager of that great musical organization until 1918, died yesterday at the Ritz Carlton Hotel, where he had lived since his retirement from business several years ago. Funeral services will be held at the Forest Hills chapel tomorrow at 2:30 P. M.

Although during his long career he managed many of the world's outstanding musicians, Mr. Ellis regarded as his most important achievement the carrying out of the orders of the late Major Henry L. Higginson 56 years ago to "go out and get an orchestra." He assembled 75 musicians from Boston and New York, and during its initial season the Boston Symphony orchestra played to capacity houses of 2400 persons in the old Music Hall, Winter street and Hamilton place, where the Orpheum Theater now stands.

FRIEND OF OPERA STARS

To the many stars who were under his management at various times, he was friend, teacher, adviser and even banker. Among them were Madame Nellie Melba, Ignace Paderewski, Geraldine Farrar, Fritz Kreisler and Rachmaninoff. Only last week Geraldine Farrar came to Boston to sing to him in his hotel room. He is affectionately remembered in the autobiographies of Madame Melba, Paderewski and others.

He was drafted from business by Major Higginson to take charge of the symphony orchestra of which Georg Henschel was the first director and conductor. Recalling those pioneer days in an interview several years ago, Mr. Ellis said:

"There were a number of people

(Continued on Page Eleven)

(see above Right)

THE BOSTON HERALD, MONDAY, MARCH 15, 1937

CHARLES ELLIS IS DEAD AT 81

Recruited First Boston Symphony for Major Higginson in 1881

(Continued from First Page)

who were skeptical about the success of Major Higginson's enterprise. Even some of his best friends feared, and enemies hoped, that it would not be permanently successful. There were many who declared that the love of symphonic music was affectation.

"They said that Henschel had caught the town and it was fashionable to attend the concerts, but that after a while the attendance would dwindle away. I am happy to say that the record of more than 50 years has changed this forecast."

BUSINESS TRAINING

He was born in South Boston, the son of George W. Ellis and Clarinda (Adams) Ellis. His father was president of the South Boston Savings Bank and when the son graduated from the English High School he entered the employ of the Calumet & Hecla Mining Co. as an accountant. His sound business training led to his selection as manager of the orchestra.

The part he played in the success of the infant organization has been mentioned by several historians of the Boston Symphony Orchestra, including M. A. de Wolfe Howe, who wrote:

"Since that time he has managed all the affairs of the orchestra—a task of great labor, including attention to contracts, to the whims and difficulties of musicians, their discipline when not in concerts and rehearsals, the business of traveling, which was great, and the details for preparation for concerts all over the country. Any record of the organization which omitted a full acknowledgment of what it owes to Mr. Ellis would fall far short of completeness."

One of his most difficult journeys was that to the San Francisco exposition in 1915. George W. Stewart, musical director of the exposition, had made arrangements with several famous European orchestras, but the outbreak of the World War made it impossible for these to fulfill their contracts. The Boston Symphony Orchestra, at that time under the leadership of Dr. Karl Muck, was engaged for 12 concerts to be played on 12 successive days.

"To the surprise of everyone and particularly the managers of the exposition, the concerts not only paid for themselves, but left a margin of profit," Mr. Ellis said later. "In that respect they made a better showing than any other department of the exposition."

He was for many years associated with Walter Damrosch in the management of opera companies, and at one time was mentioned as director of the Metropolitan Opera Company, New York.

Taken by Death

CHARLES ELLIS

Mar. 15

Recent

Charles Ellis, Long Manager of Symphony

Got First Players for Boston Orchestra—Handled Famous Musicians

Funeral services for Charles A. Ellis, manager of the Boston Symphony Orchestra from 1881 to 1918, who died yesterday at the Ritz Carlton Hotel where he lived since his retirement several years ago, will be held tomorrow at 4 P. M. in the Forest Hills Cemetery Chapel.

During his long association with the musical world, Mr. Ellis managed such world figures as Ignace Paderewski, Madame Nellie Melba, Geraldine Farrar, Fritz Kreisler and Rachmaninoff. To them he was not only a banker and business adviser but also a friend and confidante.

He was born in South Boston eighty-one years ago, a son of George W. Ellis and Clarinda Adams Ellis. After his graduation from the Boston English High School, he entered the employ of the Calumet and Hecla Mining Company as an accountant. Shortly after, however, he was drafted from business by the late Major Henry L. Higginson, who ordered the young man to "go out and get an orchestra." Thus was organized one of the greatest musical organizations in the country which, during its first season, played to capacity houses in the old Music Hall where the Orpheum Theater now stands.

His efforts in behalf of the orchestra were highly commended time and time again by historians writing about the Boston Symphony Orchestra. M. A. de Wolfe Howe wrote: "Any record of the organization which omitted a full acknowledgment of what it owes to Mr. Ellis, would fall far short of completeness."

Mr. Ellis was for many years associated with Walter Damrosch in the management of opera companies. He at one time was mentioned as a candidate for the directorship of the Metropolitan Opera Company in New York.

In a telegram sent to the Transcript today by Geraldine Farrar, the following tribute was paid Mr. Ellis: "In the passing of Charles A. Ellis, it seems fitting on behalf of my family and myself that I give voice to public expression of the affection and esteem we held this friend. His services in behalf of the Boston Symphony Orchestra are too well known for extended comment. . . Since early youth I have especial reasons to signal his friendship and encouragement in my own career. His unfaltering loyalty and integrity will be attested as well by a large circle of those who will share this inadequate tribute to a rare character that enjoyed all the virtues."

Symphony Programs, Other Music Notes

Adv Mar. 14

DR. SERGE KOUSSEVITZKY will conduct the Boston Symphony Orchestra in more than the usual number of concerts during the ensuing week.

The program of the fourth in the series of Tuesday afternoon concerts in Symphony Hall will be devoted to music by Grieg, Liszt and Brahms.

The Norwegian composer will be represented by the first "Peer Gynt" Suite, consisting of Morning Mood, Ase's Death, Anitra's Dance, and In the Hall of the Troll King. "Gretchen," from Liszt's "Faust Symphony," will also be heard and the program will close with Brahms' Fourth Symphony in E minor.

On Thursday evening in Sanders Theater, Dr. Koussevitzky will conduct the orchestra in a program which includes, Mozart's Symphony in A major, K. No. 201; Alban Berg's Violin Concerto, and Rimsky-Korsakov's "Scheherazade."

The program of the regular pair of concerts in Symphony Hall on Friday afternoon and Saturday evening will open with Haydn's "Surprise" Symphony in G. major.

Nicolai Berezowsky will conduct the performance of his Third Symphony (from manuscript.)

Dr. Koussevitzky will devote the last half of the program to music of Sibelius: The Seventh Symphony and the tone poems, "The Swan of Tuolona" and "Finlandia."

* * *

BACH'S setting of the Passion According to St. Matthew will be performed on Good Friday, March 26, by the Boston Symphony Orchestra, Dr. Koussevitzky, conducting, for the benefit of the Pension Fund.

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the singular trends of this extraordinary musical transition through which we are now passing. But that it will gain and keep a place for one, two, or three centuries beside other historical documents which refuse to retire to library shelves, but persist in remaining living testimonials to the genius of their composers, we do not believe."

SYMPHONY IN 4TH TUESDAY

Grieg's "Peer Gynt" First Number on List

Post Mar 17

BY WARREN STOREY SMITH

Not for many years, since 1909 to be act, had the first "Peer Gynt" suite of Grieg been played in Symphony Hall at anything but a Pop Concert, but yesterday afternoon it appeared as the first number on the programme prepared by Dr. Koussevitzky for the fourth concert of the current Tuesday series. Since this series is currently dedicated to music composed in the 19th century, and since Grieg loomed large in its later years, there was temporary justification for the conductor's choice.

Once at a pension fund concert of a deliberately popular nature Dr. Koussevitzky and his orchestra brought to virtuoso performance the "Valse Triste" of Sibelius, likewise the property of the Pops in these days, and yesterday, although their opportunity was less great, they did similar service for this music to "Peer Gynt." It was hard to realize yesterday that some of us had once taken these ingenuous pieces seriously, so naive did they seem, especially when Dr. Koussevitzky conducted them as carefully and as grandly as though he were engaged on something really important.

For the rest the concert fell to the "Gretchen" movement from Liszt's "Faust Symphony" and the Fourth Symphony of Brahms, and after the mincing music of Grieg not only Brahms but Liszt seemed "deep stuff" indeed. Since both these numbers had been played at the regular concerts of the season, it is necessary to refer to yesterday's performance of them only as a repetition of past achievements.

MUSIC

TUESDAY SYMPHONY

By Alexander Williams

B. Herald Mar. 17/37

The fourth concert in the Tuesday series by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. The program was as follows:

Grieg ...."Peer Gynt" Suite No. 1
Liszt......"Gretchen," second movement from "A Faust Symphony"
Brahms....Symphony No. 4 in E minor Op. 98

There is a good deal of the common-place in Grieg's music alongside of much that is unaffectedly lovely. In this Suite Anitra's dance comes as a rather vulgar anti-climax after the dignity of the music for Aase's Death. Of course, one may argue that Ibsen's poem abounds in abrupt changes of mood and dips into many aspects of life and that consequently it would be foolish to write music that did not suit the action. But there are nowadays hundreds of people who know Grieg's music to one that has read Ibsen's remarkable poem. The Suite must be considered apart from its original purpose, and there is good music in it. A fine performance, such as yesterday's, can make it undeniably effective.

The second volume of Newman's Life of Wagner now gives us the information that the pompous choral finale of Liszt's Faust Symphony was added at the suggestion of the Princess of Sayn-Wittgenstein, whose influence on Liszt was unwholesome. There seems no reason why one should not go further, as Dr. Koussevitzky did yesterday, and give a single movement. The "Gretchen" Andante has always been considered to contain the best pages in the score—or at least those of profoundest inspiration, since the Mephistopheles movement is highly ingenious. There is in truth lovely music for Gretchen; but to us the movement is at times desperately tedious. There is so much repetition that the movement becomes cloying. On the other hand, it must be admitted that it stands well alone, as a tone poem; and one does not have to have knowledge of the themes of the first movement to appreciate it.

A splendid performance of the Brahms Fourth Symphony brought the concert to an end. This is for some Brahms' greatest symphony, an opinion to which we willingly subscribe. Possibly he has written more beautiful slow movements and more effective scherzos; but the first movement and the finale are Brahms at the summit of his powers.

The final concert of this series will be given Tuesday, April 6.

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"The present commentator only concurs with this reaction where the later pages of the final movement are concerned. He finds the composer's initial ideas, and their idiom, forced and involved. No doubt, this style had become so native with Berg as to be his habitual musical speech. There need be no question of the sincerity and conviction of his expression. It may become clearer and more communicative in days in store. Just now it all seems to be essentially artificial and false in theory.

"The cadenza-like movement, which has been explained by the thought of the struggle between life and death, ends with a passage not unremindful in color and dramatic inflection of the music of dissolution in Richard Strauss's 'Death and Transfiguration.' The loud whacks of the drum, the roars of the orchestra, seem unduly realistic and out of kelter with the prevailing style of the composition. The final pages have unmistakably tenderness and intensity of feeling."

Pitts Sanborn is more drastic:

"Unfortunately for Alban Berg's concerto it made its local debut in Carnegie Hall last evening between the perfect pleasings of Beethoven's Fourth Symphony and the apocalyptic opening of the 'Thus Spake Zarathustra' of Richard Strauss. In spite of the fact that it is Berg's last legacy to the world, composed shortly before his death on Dec. 23, 1935, it already fades away in dimness between the glories that flanked it on the program."

The veteran William J. Henderson takes a more judicial stand:

"The concerto is decidedly unbeautiful according to the standards which have prevailed in music for several centuries and which the progressives declare can no longer be upheld. It has sincerity in places and communicative force in these, but for the disinterested listener, not bound to adherence to a school or a style, it must surely present many minutes of insignificant melodic progressions and harmonic sequences more commendable for ingenuity than for constructive or expressional effect.

"Ernest Newman confessed to a feeling that this work would be a historic document. With this the present writer agrees. It will be quoted in future periods as a striking example of the singular trends of this extraordinary musical transition through which we are now passing. But that it will gain and keep a place for one, two, or three centuries beside other historical documents which refuse to retire to library shelves, but persist in remaining living testimonials to the genius of their composers, we do not believe."

CHARLES ELLIS IS DEAD AT 81

Recruited First Boston Symphony for Major Higginson in 1881

DIRECTED CAREERS OF MANY ARTISTS

Charles A. Ellis, 81, who recruited the first Boston Symphony orchestra in 1881 and acted as manager of that great musical organization until 1918, died yesterday at the Ritz Carlton Hotel, where he had lived since his retirement from business several years ago. Funeral services will be held at the Forest Hills chapel tomorrow at 2:30 P. M.

Although during his long career he managed many of the world's outstanding musicians, Mr. Ellis regarded as his most important achievement the carrying out of the orders of the late Major Henry L. Higginson 56 years ago to "go out and get an orchestra." He assembled 75 musicians from Boston and New York, and during its initial season the Boston Symphony orchestra played to capacity houses of 2400 persons in the old Music Hall, Winter street and Hamilton place, where the Orpheum Theater now stands.

FRIEND OF OPERA STARS

To the many stars who were under his management at various times, he was friend, teacher, adviser and even banker. Among them were Madame Nellie Melba, Ignace Paderewski, Geraldine Farrar, Fritz Kreisler and Rachmaninoff. Only last week Geraldine Farrar came to Boston to sing to him in his hotel room. He is affectionately remembered in the autobiographies of Madame Melba, Paderewski and others.

He was drafted from business by Major Higginson to take charge of the symphony orchestra of which Georg Henschel was the first director and conductor. Recalling those pioneer days in an interview several years ago, Mr. Ellis said:

"There were a number of people

(Continued on Page Eleven)

(see above Right)

THE BOSTON HERALD, MONDAY, MARCH 15, 1937

CHARLES ELLIS IS DEAD AT 81

Recruited First Boston Symphony for Major Higginson in 1881

(Continued from First Page)

who were skeptical about the success of Major Higginson's enterprise. Even some of his best friends feared, and enemies hoped, that it would not be permanently successful. There were many who declared that the love of symphonic music was affectation.

"They said that Henschel had caught the town and it was fashionable to attend the concerts, but that after a while the attendance would dwindle away. I am happy to say that the record of more than 50 years has changed this forecast."

BUSINESS TRAINING

He was born in South Boston, the son of George W. Ellis and Clarinda (Adams) Ellis. His father was president of the South Boston Savings Bank and when the son graduated from the English High School he entered the employ of the Calumet & Hecla Mining Co. as an accountant. His sound business training led to his selection as manager of the orchestra.

The part he played in the success of the infant organization has been mentioned by several historians of the Boston Symphony Orchestra, including M. A. de Wolfe Howe, who wrote:

"Since that time he has managed all the affairs of the orchestra—a task of great labor, including attention to contracts, to the whims and difficulties of musicians, their discipline when not in concerts and rehearsals, the business of traveling, which was great, and the details for preparation for concerts all over the country. Any record of the organization which omitted a full acknowledgment of what it owes to Mr. Ellis would fall far short of completeness."

One of his most difficult journeys was that to the San Francisco exposition in 1915. George W. Stewart, musical director of the exposition, had made arrangements with several famous European orchestras, but the outbreak of the World War made it impossible for these to fulfill their contracts. The Boston Symphony Orchestra, at that time under the leadership of Dr. Karl Muck, was engaged for 12 concerts to be played on 12 successive days.

"To the surprise of everyone and particularly the managers of the exposition, the concerts not only paid for themselves, but left a margin of profit," Mr. Ellis said later. "In that respect they made a better showing than any other department of the exposition."

He was for many years associated with Walter Damrosch in the management of opera companies, and at one time was mentioned as director of the Metropolitan Opera Company, New York.

Taken by Death

CHARLES ELLIS

Mar 15

Recent

Charles Ellis, Long Manager of Symphony

Got First Players for Boston Orchestra—Handled Famous Musicians

Funeral services for Charles A. Ellis, manager of the Boston Symphony Orchestra from 1881 to 1918, who died yesterday at the Ritz Carlton Hotel where he lived since his retirement several years ago, will be held tomorrow at 4 P. M. in the Forest Hills Cemetery Chapel.

During his long association with the musical world, Mr. Ellis managed such world figures as Ignace Paderewski, Madame Nellie Melba, Geraldine Farrar, Fritz Kreisler and Rachmaninoff. To them he was not only a banker and business adviser but also a friend and confidante.

He was born in South Boston eighty-one years ago, a son of George W. Ellis and Clarinda Adams Ellis. After his graduation from the Boston English High School, he entered the employ of the Calumet and Hecla Mining Company as an accountant. Shortly after, however, he was drafted from business by the late Major Henry L. Higginson, who ordered the young man to "go out and get an orchestra." Thus was organized one of the greatest musical organizations in the country which, during its first season, played to capacity houses in the old Music Hall where the Orpheum Theater now stands.

His efforts in behalf of the orchestra were highly commended time and time again by historians writing about the Boston Symphony Orchestra. M. A. de-Wolfe Howe wrote: "Any record of the organization which omitted a full acknowledgment of what it owes to Mr. Ellis, would fall far short of completeness."

Mr. Ellis was for many years associated with Walter Damrosch in the management of opera companies. He at one time was mentioned as a candidate for the directorship of the Metropolitan Opera Company in New York.

In a telegram sent to the Transcript today by Geraldine Farrar, the following tribute was paid Mr. Ellis: "In the passing of Charles A. Ellis, it seems fitting on behalf of my family and myself that I give voice to public expression of the affection and esteem we held this friend. His services in behalf of the Boston Symphony Orchestra are too well known for extended comment. . . Since early youth I have especial reasons to signal his friendship and encouragement in my own career. His unfaltering loyalty and integrity will be attested as well by a large circle of those who will share this inadequate tribute to a rare character that enjoyed all the virtues."

Symphony Programs, Other Music Notes

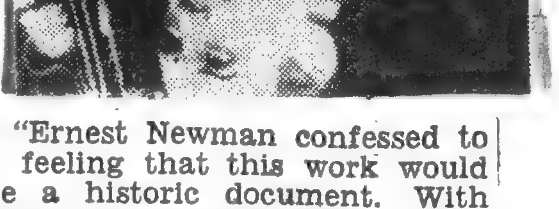
DR. SERGE KOUSSEVITZKY will conduct the Boston Symphony Orchestra in more than the usual number of concerts during the ensuing week.

Adv Mar 14

The program of the fourth in the series of Tuesday afternoon concerts in Symphony Hall will be devoted to music by Grieg, Liszt and Brahms.

The Norwegian composer will be represented by the first "Peer Gynt" Suite, consisting of Morning Mood, Ase's Death, Anitra's Dance, and In the Hall of the Troll King. "Gretchen," from Liszt's "Faust Symphony," will also be heard and the program will close with Brahms' Fourth Symphony in E minor.

On Thursday evening in



duct the performance of his Third Symphony (from manuscript.)

Dr. Koussevitzky will devote the last half of the program to music of Sibelius: The Seventh Symphony and the tone poems, "The Swan of Tuolona" and "Finlandia."

* * *

BACH'S setting of the Passion According to St. Matthew will be performed on Good Friday, March 26, by the Boston Symphony Orchestra, Dr. Koussevitzky, conducting, for the benefit of the Pension Fund.

SYMPHONY IN 4TH TUESDAY

Grieg's "Peer Gynt" First Number on List

Post Mar 17

BY WARREN STOREY SMITH

Not for many years, since 1909 to be act, had the first "Peer Gynt" suite of Grieg been played in Symphony Hall at anything but a Pop Concert, but yesterday afternoon it appeared as the first number on the programme prepared by Dr. Koussevitzky for the fourth concert of the current Tuesday series. Since this series is currently dedicated to music composed in the 19th century, and since Grieg loomed large in its later years, there was temporary justification for the conductor's choice.

Once at a pension fund concert of a deliberately popular nature Dr. Koussevitzky and his orchestra brought to virtuoso performance the "Valse Triste" of Sibelius, likewise the property of the Pops in these days, and yesterday, although their opportunity was less great, they did similar service for this music to "Peer Gynt." It was hard to realize yesterday that some of us had once taken these ingenuous pieces seriously, so naive did they seem, especially when Dr. Koussevitzky conducted them as carefully and as grandly as though he were engaged on something really important.

For the rest the concert fell to the "Gretchen" movement from Liszt's "Faust Symphony" and the Fourth Symphony of Brahms, and after the mincing music of Grieg not only Brahms but Liszt seemed "deep stuff" indeed. Since both these numbers had been played at the regular concerts of the season, it is necessary to refer to yesterday's performance of them only as a repetition of past achievements.

MUSIC

TUESDAY SYMPHONY

By Alexander Williams

B Herald Mar 17/37

The fourth concert in the Tuesday series by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. The program was as follows:

Grieg ...."Peer Gynt" Suite No. 1
Liszt......"Gretchen," second movement from "A Faust Symphony"
Brahms....Symphony No. 4 in E minor Op. 98

There is a good deal of the common-place in Grieg's music alongside of much that is unaffectedly lovely. In this Suite Anitra's dance comes as a rather vulgar anti-climax after the dignity of the music for Aase's Death. Of course, one may argue that Ibsen's poem abounds in abrupt changes of mood and dips into many aspects of life and that consequently it would be foolish to write music that did not suit the action. But there are nowadays hundreds of people who know Grieg's music to one that has read Ibsen's remarkable poem. The Suite must be considered apart from its original purpose, and there is good music in it. A fine performance, such as yesterday's, can make it undeniably effective.

The second volume of Newman's Life of Wagner now gives us the information that the pompous choral finale of Liszt's Faust Symphony was added at the suggestion of the Princess of Sayn-Wittgenstein, whose influence on Liszt was unwholesome. There seems no reason why one should not go further, as Dr. Koussevitzky did yesterday, and give a single movement. The "Gretchen" Andante has always been considered to contain the best pages in the score—or at least those of profoundest inspiration, since the Mephistopheles movement is highly ingenious. There is in truth lovely music for Gretchen; but to us the movement is at times desperately tedious. There is so much repetition that the movement becomes cloying. On the other hand, it must be admitted that it stands well alone, as a tone poem; and one does not have to have knowledge of the themes of the first movement to appreciate it.

A splendid performance of the Brahms Fourth Symphony brought the concert to an end. This is for some Brahms' greatest symphony, an opinion to which we willingly subscribe. Possibly he has written more beautiful slow movements and more effective scherzos; but the first movement and the finale are Brahms at the summit of his powers.

The final concert of this series will be given Tuesday, April 6.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

B. Globe
Mar 17/37

What magic there is in a performance, by a first-rank orchestra, of a composition hackneyed by frequent mediocre playings! The "Peer Gynt" Suite, No. 1, by Edvard Grieg, has long suffered from overwork on popular programs until its charm has become tarnished. But it does contain a good deal of good melody, as Dr. Koussevitzky and the gentlemen of the Boston Symphony proved at the fourth Tuesday concert yesterday afternoon.

It must be years since this suite was played by this orchestra; the last occasion upon a "regular" program was away back in 1909—28 years ago! Grieg's talent was essentially that of a miniaturist, and his gifts were more for flowing melody and for a refined use of conventional chromatic harmony than for innovations of any sort. Grieg probably never wrote anything which will survive as an example of what once was novel. But he did create a bulk of music in smaller forms, which will continue to please by their gracious melodies. The "Peer Cynt" suites are among them.

The remainder of the program consisted of the "Gretchen" movement from the "Faust" Symphony of Liszt, and Brahms' Fourth Symphony. The slow movement from what is perhaps Liszt's greatest symphonic conception, has long been recognized as truly great music. But does it make the effect which it should when played by itself? After all, Liszt had definite reason to call the movements "three character pictures." The sweet, gentle Gretchen stands out more vividly if contrasted, as when the entire work is played, with ardent Faust and mocking Mephistopheles.

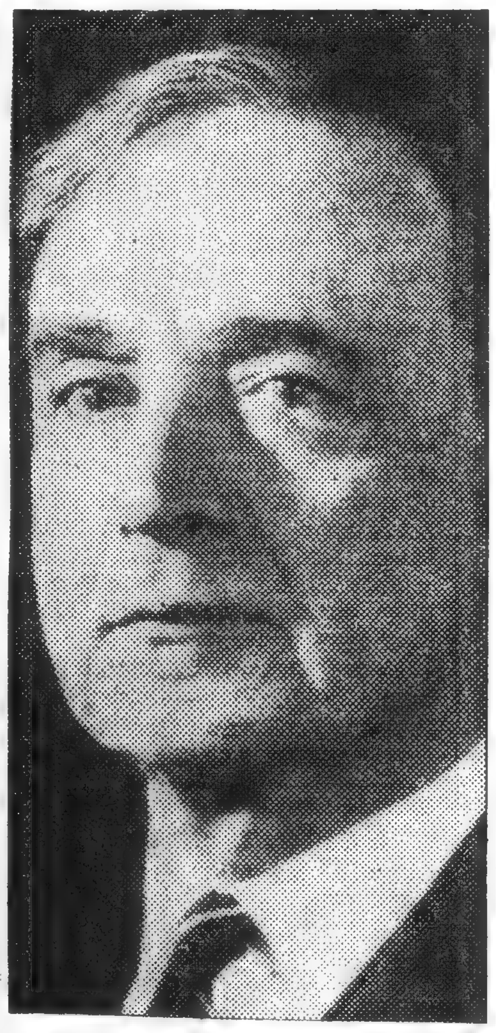
The orchestra was in excellent form throughout the afternoon, save for a little coarseness in Brahms' Symphony. The next concert of this series will come April 6.

C. W. D.

HARTFORD, CONN.
TIMES

MAR 11 1937

Conductor



DR. SERGE KOUSSEVITZKY
Boston Symphony Orchestra

Roulades and Cadenzas

Continued from pages 88-146

they are the same group of the faithful who ten years ago were genuflecting before Brahms and telling us that his music was "better than it sounds." Now you hear them reciting the Sibelius litany in every *entr'acte:*

He is cold.
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* * *

To understand them well, it is necessary to hear them often and to get over that feeling of unusualness with which they first fall on the ears. As Ernest Newman has rightly observed: "Once this sense of strangeness has been overcome, the hold of Sibelius upon the average intelligent person increases in proportion as the works become known to him. It is only the first step that costs."

Naturally, this first step should be taken under the proper guidance; that is, performances which do justice to the works should be heard. This is not as easy as it would appear. First of all, many conductors are not in sympathy with Sibelius. They find it more advantageous to perform works with which they can better display their own personalities. Therefore, his greater symphonies are seldom played. Second, interpreters who sincerely try to understand his scores often fail because they approach them through music already familiar to them. This is fatal, as Sibelius is original, unique, and utterly unlike any other musician who ever lived before him. He is not derivative and, moreover, the Sibelius symphonies do not play themselves. Often they cannot be played even by excellent orchestras, quite capable of getting off Beethoven, Brahms, or Wagner. Without seeming specially difficult when they are well performed, they require long and careful preparation and an uncommon interpretive insight.

The best Sibelius performances in our country today are given by Serge Koussevitzky, who has remarkable ~~intuitive~~ gifts and who learned the scores from men in his orchestra who had formerly played in the Helsinki Symphony, often under the composer himself. Not for every symphony, but for most, Koussevitzky's readings may be taken as authoritative.

For the reason that they play Sibelius as if he were Brahms or Mahler, German conductors cannot touch his greater pages. Stokowski is inclined to make them theatrical and to overstate the composer's individual patterns. In his recording of the *Fourth Symphony*, Stokowski distorts certain passages beyond all recognition, retarding the tempi, laying on heavy orchestral coloring, and putting in expression marks where none exist. In the *Scherzo*, he fails to observe that the tempo is plainly marked *allegro molto vivace;* his choice of a slower time completely changes the meaning. In the final movement he introduces large bells, which have a place in *Tosca* or Tchaikovsky, but not in Sibelius. Not only is the passage sounded an octave lower than it is written in the score, but the sensational climax here produces an effect extraneous to the whole structure of the composition. The printed page contains only the word *glocken*, but Sibelius never used such bells when he himself conducted the symphony.

Robert Kajanus, Sibelius' fellow-countryman, who did the most to make his music known in early years and who conducted many recordings for the Sibelius Society, knew the correct tempi and had the right feeling for the music, as he studied it with Sibelius. But, unfortunately, he was not a conductor of the first rank and when he made these records he was a sick man. Neither he nor Sibelius was satisfied with them.

* * *

In view of the loud shouting, surprisingly little has been done to secure adequate performances of the great Sibelius masterpieces. It is no wonder that the old man himself, sitting alone amidst his clump of trees north of Helsinki, wonders if his much heralded success in America means anything, if there really are many here who understand and love his music.

Unfortunately, only a very few can sit down with his scores and be stimulated to even greater enjoyment by the black dots on the music paper than by ordinary performances. Also, for them, this has been expensive and not easy. Only in the last year or two have miniature partiturs of his best symphonies been available.

To that extent that listeners do understand and appreciate his symphonies, it does them credit. For no other music written in our time has so much to say or says it so well. Sibelius himself stated the case clearly when he said to his German music publisher that whereas other modern composers were engaged in manufacturing cocktails, he offered the public pure cold water.

As time goes on, his music will be more thoroughly understood and more genuinely appreciated. Exactly how important will be

Continued on page 150

ESQUIRE
CHICAGO, ILL.

MAR - 1937

Roulades a

Appraising th
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by CARLE

Throughout Scandinavia and the English-speaking world, the discerning toast the name of Jean Sibelius. They acclaim him as one of their own, a Viking among men, a free spirit uncontaminated by Levantine prophets. In his music, they find an open door to their ancestral memory. Through it they gain a glimpse of that lost world of what-might-have-been, had the upsweep of Mediterranean cultures been turned back . . . had their pagan forefathers been allowed to go their own way and express their own thoughts in art. For Sibelius' music harks back to the Edda, the sagas, and the runes. It is a conversation of Odin and Thor in our time. And, with it, Sibelius has become the musical Redeemer of an ancient faith, the Nordic word made sound.

Among continentals, this is not understood. For them, Sibelius speaks a strange language. His symphonies say little. The Latin, the Slav, and the Teuton long ago slammed shut the doors to their ears, ex-

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PLAIN DEALER

FEB 28 1937

A Review of Suggested Music for the Home

BY STEWART MATTER

STRAVINSKY — Concerto for violin; Samuel Dushkin with the Lamoreaux Orchestra, directed by the composer. Brunswick.

The first in the new classical series of the Brunswick Co. to reach our hands is the widely discussed violin concerto of Igor Stravinsky. Of particular interest is the fact that it was programmed this past week by the Cleveland Orchestra with Dushkin and Stravinsky in the same roles.

Mr. Dushkin does a marvelous performance of the work; the fact that he and Stravinsky for so long have been such intimate friends assures us of an authentic reading. The recording standard is of the best, with the somewhat open hall effect which lends such a feeling of naturalness; the tone fidelity and balance are excellent.

TSCHAIKOWSKY—Symphony No. 4 in F minor, opus 36, the Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set 327.

TSCHAIKOWSKY—Symphony No. 6 in B minor, opus 74 (Pathetique); the Paris Conservatory Orchestra, direction of Philippe Gaubert. Columbia set 277.

The sudden revival of interest in the work of Tschaikowski has prompted two of the companies to bring out major works at the same time. The new biography, "Beloved Friend," by Bowen and von Meck, the performance of unusual compositions of the Russian master in New York, the talk created by the praise Stravinsky heaped on Tschaikowsky in his recent autobiography, have all been instrumental in bringing back to our attention a man who was considered morbid and unfit for the intelligent listener.

I cannot ask for a finer conception of the magnificent "Fourth" than is this by Koussevitzky; heroic, grandiose, but always within control, each bit carefully drawn, the phrasing superb. I find fault only with the balance in spots, for the woodwinds do not seem to balance with the strings and the brasses. It certainly is a question of microphone placement, for the orchestra was balanced in the recent recordings they made of "Zarathustra," Mendelssohn's "Italian Symphony" and Schubert's "Unfinished."

The string section of this organization is the finest in the country and one hearing of the pizzacato section in the third movement will bring you to your feet. The waltz from the String Serenade is used to fill out the final side; this is the last word in string recording. A wide range recording, so do not turn up the volume and go far from your set.

In the case of the "Pathetique", conductors too often overstress the emotional element; it is enough to play the notes, and what Tschaikowsky has written gives emotion a-plenty. Gaubert is to be applauded for the restraint he uses, when a Gallic nature would seem to call so loudly for "interpretation." Unfortunately, the Paris Orchestra does not stack up with the other major orchestras of the world; the brasses are thin and the woodwinds deplorably so. It happens that the solo clarinet is unusually fine, but, I cannot hear the bass clarinet. And too, the winds are off pitch in a number of places. The lack of body of tone detracts from the effectiveness of the piece, but then it is better than the other existing versions, so we must accept it for the present.

PURCELL—Dido and Aeneas: Roy Henderson, Nancy Evans and famous soloists, Charles Kennedy Scott's A Capella Singers, the Boyd Neel String Orchestra under the direction of Clarence Raybould. Decca records 25573-79.

Repressed from English Decca, this admirable set of records is now within the reach of everyone. An excellent recording of England's first and still the greatest opera, by outstanding British artists. The score is followed literally, for only a small string orchestra is used, the chorus is a capella, and a harpsichord of the period retains the flavor. This is the first time we have had any decent representation of the opera, and every educational institution should grasp the opportunity to add this set to its library.

COLUMBUS, GA.
LEDGER

MAR 12 1937

✓ "**TANGLEWOOD,**" where Nathaniel Hawthorne wrote the Tanglewood Tales, located in the Berkshire mountains is to be the permanent home of the Boston Symphony. This estate of over 200 acres, known as the Dixey estate, is the gift of Mrs. Gorham Brooks (nee Dixey) and her aunt, Miss Mary Tappan. A building to cost around $25,000 is to be erected to seat 5,000 and the gardens of the estate, surrounded by ancient hemlock hedges, will provide natural promenades during intermissions. Dr. Serge Konssevitzsky is the conductor of the Boston Symphony.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Bo. Globe
Mar. 17/37

What magic there is in a performance, by a first-rank orchestra, of a composition hackneyed by frequent mediocre playings! The "Peer Gynt" Suite, No. 1, by Edvard Grieg, has long suffered from overwork on popular programs until its charm has become tarnished. But it does contain a good deal of good melody, as Dr Koussevitzky and the gentlemen of the Boston Symphony proved at the fourth Tuesday concert yesterday afternoon.

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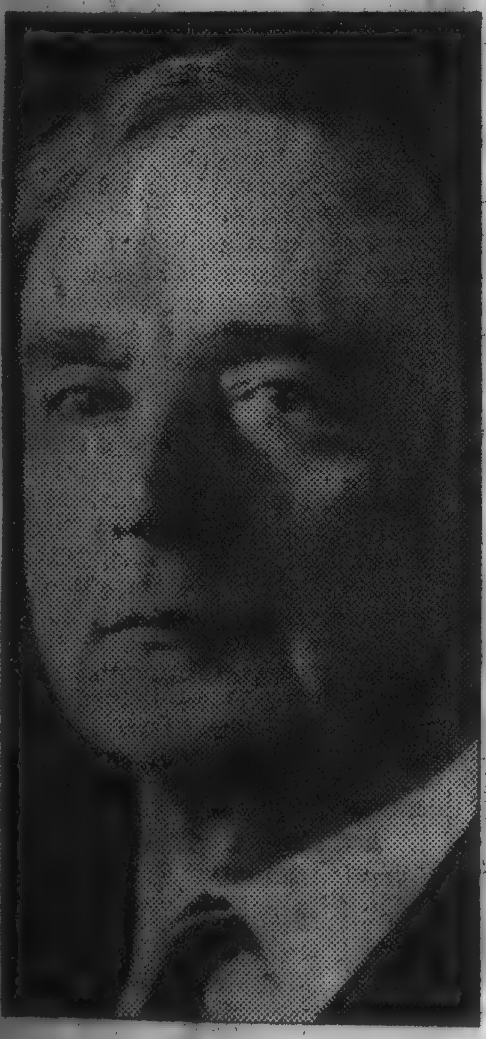
Conductor



DR. SERGE KOUSSEVITZKY
Boston Symphony Orchestra

231

ESQUIRE

Roulades and Cadenzas

Continued from pages 88-146

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To that extent that listeners do understand and appreciate his symphonies, it does them credit. For no other music written in our time has so much to say or says it so well. Sibelius himself stated the case clearly when he said to his German music publisher that whereas other modern composers were engaged in manufacturing cocktails, he offered the public pure cold water.

As time goes on, his music will be more thoroughly understood and more genuinely appreciated. Exactly how important will be

Continued on page 150

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ESQUIRE
CHICAGO, ILL.
MAR - 1937

Roulades a

Appraising the
who belongs n
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by CARLE

THROUGHOUT Scandinavia and the English-speaking world, the discerning toast the name of Jean Sibelius. They acclaim him as one of their own, a Viking among men, a free spirit uncontaminated by Levantine prophets. In his music, they find an open door to their ancestral memory. Through it they gain a glimpse of that lost world of what-might-have-been, had the upsweep of Mediterranean cultures been turned back . . . had their pagan forefathers been allowed to go their own way and express their own thoughts in art. For Sibelius' music harks back to the Edda, the sagas, and the runes. It is a conversation of Odin and Thor in our time. And, with it, Sibelius has become the musical Redeemer of an ancient faith, the Nordic word made sound.

Among continentals, this is not understood. For them, Sibelius speaks a strange language. His symphonies say little. The Latin, the Slav, and the Teuton long ago slammed shut the doors to their ears, ex-

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PLAIN DEALER
FEB 28 1937

A Review of Suggested Music for the Home

BY STEWART MATTER

STRAVINSKY — Concerto for violin; Samuel Dushkin with the Lamoreaux Orchestra, directed by the composer. Brunswick.

The first in the new classical series of the Brunswick Co. to reach our hands is the widely discussed violin concerto of Igor Stravinsky. Of particular interest is the fact that it was programmed this past week by the Cleveland Orchestra with Dushkin and Stravinsky in the same roles.

Mr. Dushkin does a marvelous performance of the work; the fact that he and Stravinsky for so long have been such intimate friends assures us of an authentic reading. The recording standard is of the best, with the somewhat open hall effect which lends such a feeling of naturalness; the tone fidelity and balance are excellent.

TSCHAIKOWSKY—Symphony No. 4 in F minor, opus 36; the Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set 327.

TSCHAIKOWSKY—Symphony No. 6 in B minor, opus 74 (Pathetique); the Paris Conservatory Orchestra, direction of Philippe Gaubert. Columbia set 277.

The sudden revival of interest in the work of Tschaikowski has prompted two of the companies to bring out major works at the same time. The new biography, "Beloved Friend," by Bowen and von Meck, the performance of unusual compositions of the Russian master in New York, the talk created by the praise Stravinsky heaped on Tschaikowsky in his recent autobiography, have all been instrumental in bringing back to our attention a man who was considered morbid and unfit for the intelligent listener.

I cannot ask for a finer conception of the magnificent "Fourth" than is this by Koussevitzky; heroic, grandiose, but always within control, each bit carefully drawn, the phrasing superb. I find fault only with the balance in spots, for the woodwinds do not seem to balance with the strings and the brasses. It certainly is a question of microphone placement, for the orchestra was balanced in the recent recordings they made of "Zarathustra," Mendelssohn's "Italian Symphony" and Schubert's "Unfinished."

The string section of this organization is the finest in the country and one hearing of the pizzacato section in the third movement will bring you to your feet. The waltz from the String Serenade is used to fill out the final side; this is the last word in string recording. A wide range recording, so do not turn up the volume and go far from your set.

In the case of the "Pathetique" conductors too often overstress the emotional element; it is enough to play the notes, and what Tschaikowsky has written gives emotion a-plenty. Gaubert is to be applauded for the restraint he uses, when a Gallic nature would seem to call so loudly for "interpretation." Unfortunately, the Paris Orchestra does not stack up with the other major orchestras of the world; the brasses are thin and the woodwinds deplorably so. It happens that the solo clarinet is unusually fine, but, I cannot hear the bass clarinet. And too, the winds are off pitch in a number of places. The lack of body of tone detracts from the effectiveness of the piece, but then it is better than the other existing versions, so we must accept it for the present.

PURCELL—Dido and Aeneas; Roy Henderson, Nancy Evans and famous soloists, Charles Kennedy Scott's A Capella Singers, the Boyd Neel String Orchestra under the direction of Clarence Raybould, Decca records 25573-79.

Repressed from English Decca, this admirable set of records is now within the reach of everyone. An excellent recording of England's first and still the greatest opera, by outstanding British artists. The score is followed literally, for only a small string orchestra is used, the chorus is a capella, and a harpsichord of the period retains the flavor. This is the first time we have had any decent representation of the opera, and every educational institution should grasp the opportunity to add this set to its library.

COLUMBUS, GA.
LEDGER
MAR 1 2 1937

"**TANGLEWOOD,**" where Nathaniel Hawthorne wrote the Tanglewood Tales, located in the Berkshire mountains is to be the permanent home of the Boston Symphony. This estate of over 200 acres, known as the Dixey estate, is the gift of Mrs. Gorham Brooks (nee Dixey) and her aunt, Miss Mary Tappan. A building to cost around $25,000 is to be erected to seat 5,000 and the gardens of the estate, surrounded by ancient hemlock hedges, will provide natural promenades during intermissions. Dr. Serge Konssevitzky is the conductor of the Boston Symphony.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

Mar 17/37

What magic there is in a performance, by a first-rank orchestra, of a composition hackneyed by frequent mediocre playings! The "Peer Gynt" Suite, No. 1, by Edvard Grieg, has long suffered from overwork on popular programs until its charm has become tarnished. But it does contain a good deal of good melody, as Dr. Koussevitzky and the gentlemen of the Boston Symphony proved at the fourth Tuesday concert yesterday afternoon.

It must be years since this suite was played by this orchestra; the last [illegible] upon a "regular" program [illegible] back in 190[illegible]—28 years ago! Grieg's talent was essentially that of a miniaturist, and his gifts were more for flowing melody and for a refined use of conventional chromatic harmony than for innovations of any sort. Grieg probably never wrote anything which will survive as an example of what once was novel. But he did create a bulk of music in smaller forms, which will continue to please by their gracious melodies. The "Peer Gynt" suites are among them.

The remainder of the program consisted of the "Gretchen" movement from the "Faust" Symphony of Liszt, and Brahms' Fourth Symphony. The slow movement from what is perhaps Liszt's greatest symphonic conception, has long been recognized as truly great music. But does it make the effect which it should when played by itself? After all, Liszt had definite reason to call the movements "three character pictures." The sweet, gentle Gretchen stands out more vividly if contrasted, as when the entire work is played, with ardent Faust and mocking Mephistopheles.

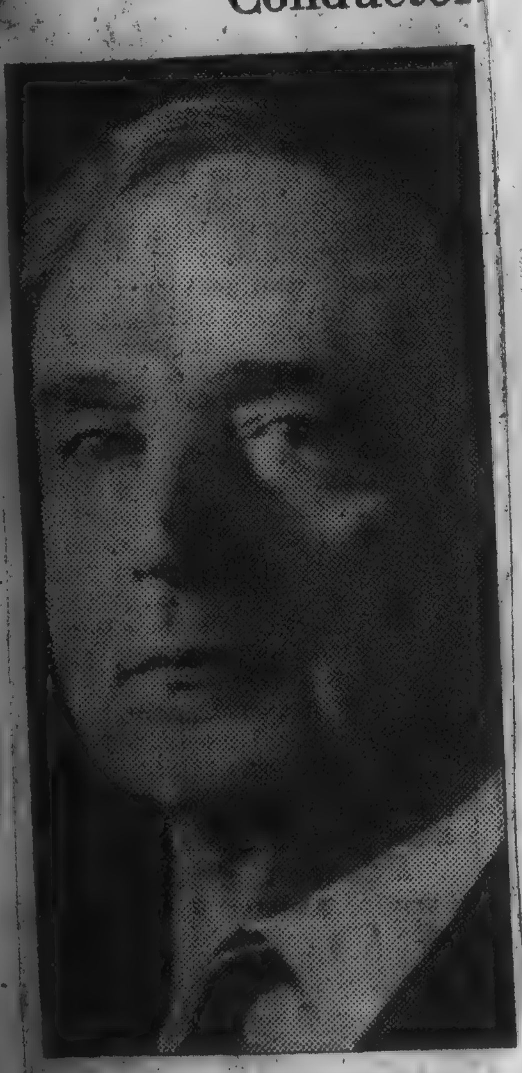
The orchestra was in excellent form throughout the afternoon, save for a little coarseness in Brahms' Symphony. The next concert of this series will come April 6.

C. W. D.

HARTFORD, CONN.
TIMES

MAR 1 1 1937

Conductor



DR. SERGE KOUSSEVITZKY
Boston Symphony Orchestra

231

Roulades and Cadenzas

Continued from pages 88-146

they are the same group of the faithful who ten years ago were genuflecting before Brahms and telling us that his music was "better than it sounds." Now you hear them reciting the Sibelius litany in every *entr'acte:*

He is cold.
He is hard.
He is austere.
He is plain.
He is angular.
He is spare.
He is impersonal.
He is ascetic.
He is forbidding.
He is Finnish.

Then they talk for hours of rugged mountain crags, pine forests, barren wastelands, ghosts of Northern spirits. All these stock *clichés* obscure the real Sibelius rather than explain him. His symphonies are not to be described by catch phrases nor understood by pondering over word-pictures. Like anything of real value, they yield themselves only to him who knows them through and through.

* * *

To understand them well, it is necessary to hear them often and to get over that feeling of unusualness with which they first fall on the ears. As Ernest Newman has rightly observed: "Once this sense of strangeness has been overcome, the hold of Sibelius upon the average intelligent person increases in proportion as the works become known to him. It is only the first step that costs."

Naturally, this first step should be taken under the proper guidance; that is, performances which do justice to the works should be heard. This is not as easy as it would appear. First of all, many conductors are not in sympathy with Sibelius. They find it more advantageous to perform works with which they can better display their own personalities. Therefore, his greater symphonies are seldom played. Second, interpreters who sincerely try to understand his scores often fail because they approach them through music already familiar to them. This is fatal, as Sibelius is original, unique, and utterly unlike any other musician who ever lived before him. He is not derivative and, moreover, the Sibelius symphonies do not play themselves. Often they cannot be played even by excellent orchestras, quite capable of getting off Beethoven, Brahms, or Wagner. Without seeming specially difficult when they are well performed, they require long and careful preparation and an uncommon interpretive insight.

The best Sibelius performances in our country today are given by Serge Koussevitzky, who has remarkable ~~intuitive~~ gifts and who learned the scores from men in his orchestra who had formerly played in the Helsinki Symphony, often under the composer himself. Not for every symphony, but for most, Koussevitzky's readings may be taken as authoritative.

For the reason that they play Sibelius as if he were Brahms or Mahler, German conductors cannot touch his greater pages. Stokowski is inclined to make them theatrical and to overstate the composer's individual patterns. In his recording of the *Fourth Symphony*, Stokowski distorts certain passages beyond all recognition, retarding the tempi, laying on heavy orchestral coloring, and putting in expression marks where none exist. In the *Scherzo*, he fails to observe that the tempo is plainly marked *allegro molto vivace;* his choice of a slower time completely changes the meaning. In the final movement he introduces large bells, which have a place in *Tosca* or Tchaikovsky, but not in Sibelius. Not only is the passage sounded an octave lower than it is written in the score, but the sensational climax here produces an effect extraneous to the whole structure of the composition. The printed page contains only the word *glocken*, but Sibelius never used such bells when he himself conducted the symphony.

Robert Kajanus, Sibelius' fellow-countryman, who did the most to make his music known in early years and who conducted many recordings for the Sibelius Society, knew the correct tempi and had the right feeling for the music, as he studied it with Sibelius. But, unfortunately, he was not a conductor of the first rank and when he made these records he was a sick man. Neither he nor Sibelius was satisfied with them.

* * *

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Unfortunately, only a very few can sit down with his scores and be stimulated to even greater enjoyment by the black dots on the music paper than by ordinary performances. Also, for them, this has been expensive and not easy. Only in the last year or two have miniature partiturs of his best symphonies been available.

To that extent that listeners do understand and appreciate his symphonies, it does them credit. For no other music written in our time has so much to say or says it so well. Sibelius himself stated the case clearly when he said to his German music publisher that whereas other modern composers were engaged in manufacturing cocktails, he offered the publi pure cold water.

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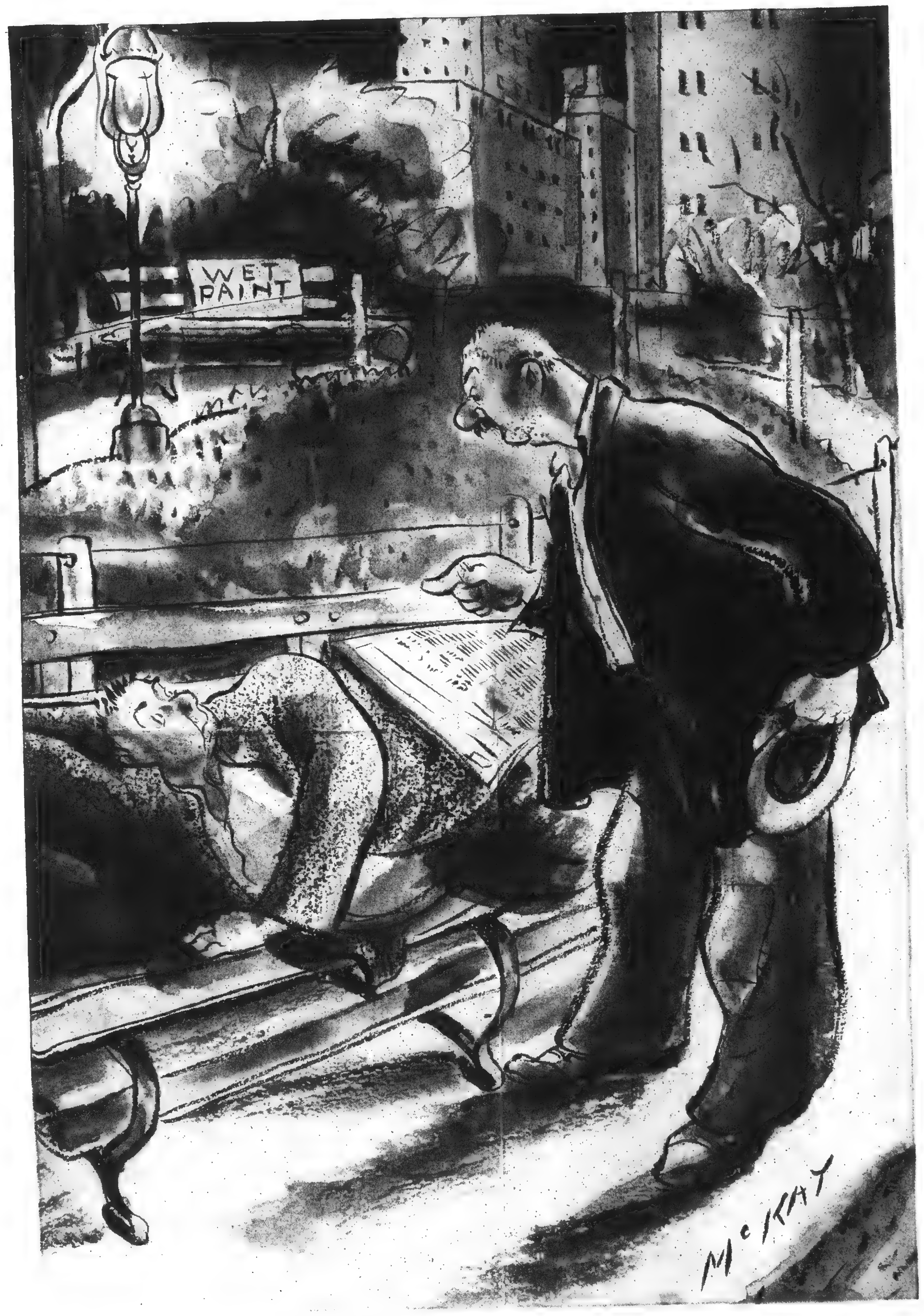

"Could you put me up for tonight? I'm having my place renovated"

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placement, for the orchestra was balanced in the recent recordings they made of "Zarathustra," Mendelssohn's "Italian Symphony" and Schubert's "Unfinished."

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Roulades and Caden

Appraising the genius of Sibelius who belongs not only to Finland but to all places and all times

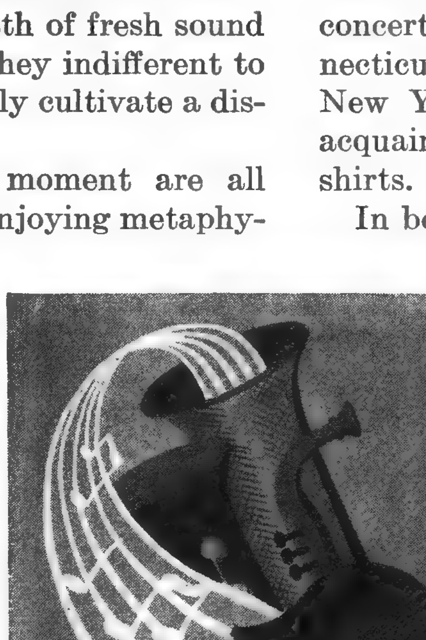
by CARLETON SMITH

▪ MUSIC ▪

THROUGHOUT Scandinavia and the English-speaking world, the discerning toast the name of Jean Sibelius. They acclaim him as one of their own, a Viking among men, a free spirit uncontaminated by Levantine prophets. In his music, they find an open door to their ancestral memory. Through it they gain a glimpse of that lost world of what-might-have-been, had the upsweep of Mediterranean cultures been turned back . . . had their pagan forefathers been allowed to go their own way and express their own thoughts in art. For Sibelius' music harks back to the Edda, the sagas, and the runes. It is a conversation of Odin and Thor in our time. And, with it, Sibelius has become the musical Redeemer of an ancient faith, the Nordic word made sound.

Among continentals, this is not understood. For them, Sibelius speaks a strange language. His symphonies say little. The Latin, the Slav, and the Teuton long ago slammed shut the doors to their ears, exactly as they do the compartments on their trains . . . and not a breath of fresh sound can get in. Not only are they indifferent to other cultures, they actively cultivate a dislike for them.

The Germans at the moment are all wound up in themselves, enjoying metaphysical constipation. Besides, they have known from the beginning that anyone born without benefit of their spermatozoa could never write a symphony: the Teutonic peoples alone possess the secret of large-scale music construction. It is, as always, *Deutschland uber alles*. Moreover, no one ever heard of a great composer who didn't write fugues, if only to show that he could.



The Austrians are still wallowing in Mahler and sentimentalizing over Bruckner. For them, Sibelius is not full-bellied enough. They hear nothing *gemütlich* in his sparse, economical harmonies. And where are his development passages?

The Italians don't go in for symphonies. They can't find the tune. The French, if they must hear music, prefer Debussy or Massenet—something light, in any case. It never occurs to the Russians to play the music of a former subject people. They have Tchaikovsky, anyway, and just now they're so hoarse from rah-rah-ing for the classics, they couldn't be bothered with anything less.

So it has remained for our unmusical cousins and ourselves to take up the torch for the lonely Finn. And, so help me, we've done nobly.

The English stole the march on us. Already thirty years ago, they had Sibelius making trips to London and touring up and down the Island while they dined and fêted and made over him. Such frequently disagreeing authorities as Rosa Newmarch, Ernest Newman and Cecil Gray pooled their resources to give him a build-up. He has had enough space in English journals to make him the envy of movie stars. The Gramophone Company, with an eye to business, created a Sibelius Society and sold his records on subscription and by the guinea.

We got hold of Sibelius only once, just before the outbreak of the World War. Our ship reporters did their stuff and before he landed, convinced him he was the coming musical Messiah. During a month's stay here he took in Niagara Falls, conducted a concert of his own music in Norfolk, Connecticut, spent some miserable, hot days in New York, visited Boston and made the acquaintance of our best musical stuffed shirts.

In between times, Yale conferred on him the degree of Doctor of Music *honoris causa*. Ex-President Taft was on hand to congratulate him and when the ceremony began, the orchestra played *Finlandia*. What was said on that occasion is only another instance of the density and lack of perception of real values existing in our academic institutions. It was then recorded:

"Doctor Jean Sibelius has by his inspired, intensely national music captivated his own country, Germany, and England already for a long time. When he came to America to conduct the first performance of a symphonic poem, he found that his fame had preceded him. At the very beginning of his career, owing to his works, his power and originality, he has become one of the most conspicuous composers now living. What Wagner did for the ancient German legends, Doctor Sibelius has in his own magnificent way done for the Finnish myths in Finland's national epos. He has translated the *Kalevala* into the international language of music."

It is undoubtedly remarkable that Yale bestirred itself at all and certainly it would be expecting too much of the professors to ask that they evidence a more profound understanding of his music. His *Fourth Symphony* had at that time been published for more than three years and had been enthusiastically received in five English cities. But Yale was still in his early programmatic period.

One or two of the critics, be it said to their credit, displayed a far keener insight. After the Norfolk concert, which included among other things the then new tone-poem, *Oceanides*, the incidental music to Adolf Paul's *King Christian II*, *Pohjola's Daughter* and the inevitable *Finlandia*, Henry Edward Krehbiel wrote: "During the last fifteen years I have felt three times that I was in the presence of a world genius: when Richard Strauss first with the New York Philharmonic and later with the Boston Symphony Orchestra performed his own compositions, and later when Arturo Toscanini in 1910 in the Boston Opera House directed an unforgettable performance of *Tristan and Isolde;* and lastly when, by the courtesy of Mr. Carl Stoeckel, I had the privilege of hearing Jean Sibelius from Finland direct nine of his old and new compositions on June 4th, 1914."

* * *

It has taken twenty years for this notion of Sibelius' genius to percolate inside the heads of metropolitan concert-goers. His great contemporary and senior by one year, Richard Strauss, had much earlier and more widespread acceptance. That is to be expected, considering the difference in their music. Strauss paints in richer colors and uses more instruments, which makes his music sound impressive right off. His tone poems obviously shake the heavens and plumb the depths. Their titles say so: *Ein Heldenleben, Don Juan, Also Sprach Zarathustra, Death and Transfiguration.*

And when Strauss had finished injecting fresh hormones into the orchestral body, he and his librettists hunted out subjects in the nether regions hitherto unvisited by music. While it lasted, this was all damned exciting. In addition, Strauss had a flair for astonishing the natives. He not only clothed his musical figures sensuously and luxuriously, but he unclothed his heroines. When he wrote music to which the dancing Salome was to discard all her veils, Mary Garden and the Chicago police kept his name in headlines for months. Sibelius had no such publicity. Neither had he inherited an established name. Half your neighbors still think Richard Strauss the "waltz king."

Despite the fact that we musically unwashed Anglo-Saxons have made the Sibelius name, its importance grows steadily. Heidelberg University got around to sending

Continued in center of page 146

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by catch phrases nor understood by pondering over word-pictures. Like anything of real value, they yield themselves only to him who knows them through and through.

* * *

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Naturally, this first step should be taken under the proper guidance; that is, performances which do justice to the works should be heard. This is not as easy as it would appear. First of all, many conductors are not in sympathy with Sibelius. They find it more advantageous to perform works with which they can better display their own personalities. Therefore, his greater symphonies are seldom played. Second, interpreters who sincerely try to understand his scores often fail because they approach them through music already familiar to them. This is fatal, as Sibelius is original, unique, and utterly unlike any other musician who ever lived before him. He is not derivative and, score, but the sensational climax here produces an effect extraneous to the whole structure of the composition. The printed page contains only the word *glocken*, but Sibelius never used such bells when he himself conducted the symphony.

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C. W. D.

HARTFORD, CONN.
TIMES
MAR 1 1 1937

Conductor

CLEVELAND, O.
PLAIN DEALER
FEB 28 1937

A Review of Suggested Music for the Home

BY STEWART MATTER

STRAVINSKY — Concerto for violin; Samuel Dushkin with the Lamoreaux Orchestra, directed by the composer. Brunswick.

The first in the new classical series of the Brunswick Co. to reach our

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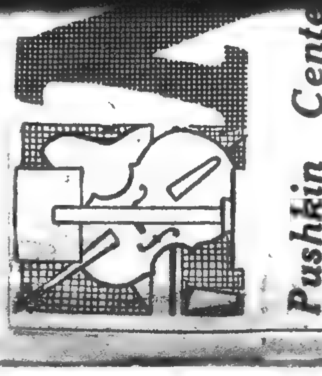
PROVIDENC
JOURNA
FEB 27



Pushkin Cente
Symphony
Averin

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been able in a brief
masterpieces in many

His work in the dr
and poetry inspired
posers to create some
works, and excerpts
works will be played
Symphony Orchestra
night in commemorati
of Pushkin. The perf
be given in Metropol
with Dr. Serge Kouss
ducting.

On the program is
Rimsky-Korsakov's
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basis for many of his
these poems gripped R
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made into a libretto for
imir Bielsky. In 1899
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called "Little Pictures
Tale of Tsar Saltan."
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up and has many adve
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ESQUIRE
CHICAGO, ILL.
MAR - 1937

16

Roulades and Cadenzas

Continued from page 88

him an honorary degree this winter, though, judging by similar activities of the Nazis, this may be interpreted merely as a political gesture intended to increase cultural friendship with Finland, rather than as a sincere recognition of Sibelius. Whatever the contemporary judgment, it is my guess that when the Straussian meteor is nearing the horizon, the Sibelius star will still be climbing toward the zenith.

The accomplished German master has been more concerned with externals, the Finn with the inner message. The orchestrator puts little in much, the symphonist much in little. As Sibelius himself says, "Strauss is *actuel* . . . modern, for this time. I, abstract . . . all times, all places!"

But there is nothing to be gained from setting Sibelius against Strauss. They are mutually exclusive talents. Each satisfies a different need.

* * *

The growth of the Sibelius cult with us has been phenomenal. Ten years ago the name was known only by *Valse Triste* and *Finlandia,* which today no musician above brass-band tastes would admit liking. Last season New York Philharmonic Symphony listeners, comprising our most distinguished radio audience, gave Sibelius more votes than any other composer, living or dead. And this, with Toscanini not conducting his music, and with Beethoven getting twenty and Wagner fifty performances to his one.

The present rage for Sibelius here and in England is not due, as continental music authorities are convinced, to unconscious national politics. That they think we, having no Mozart, Beethoven, or Brahms of our own, are anxious to promote a composer from some small and politically insignificant country is evidence only of their own chauvinism.

The relative prominence accorded Sibelius by us is not the result, either, in any final sense, of a natural tendency on the part of critics to pick a "dark horse" and run him up so they can take credit for discovering him.

For ten years a leading conductor and an active critic have been campaigning for him. Both have made pilgrimages to Finland. Much shouting has been done in the press and the learned periodicals. Various brands of rah-rah have been used, and all opposition has been promptly squelched. Toscanini, who doesn't relish the Sibelius music, seldom conducted his important scores and, naturally, the maestro's bootlickers took their cue from him. But with his retirement from our local scene, that became ancient history.

The Sibelians hold full sway again. And when those in the know begin to nod, the outer circles are not long in catching on. Right now, dowagers from Boston to Washington who couldn't tell you the number of his symphonies pass out a Sibelius sales talk with every cocktail. In their circles a confession that you don't understand Sibelius is tantamount to admitting musical imbecility.

Lecturers concentrate on Sibelius, and music appreciation books are being revised to feature him. He has now been successfully anointed and canonized.

Self-appointed disciples spread his gospel at every concert. Yes,

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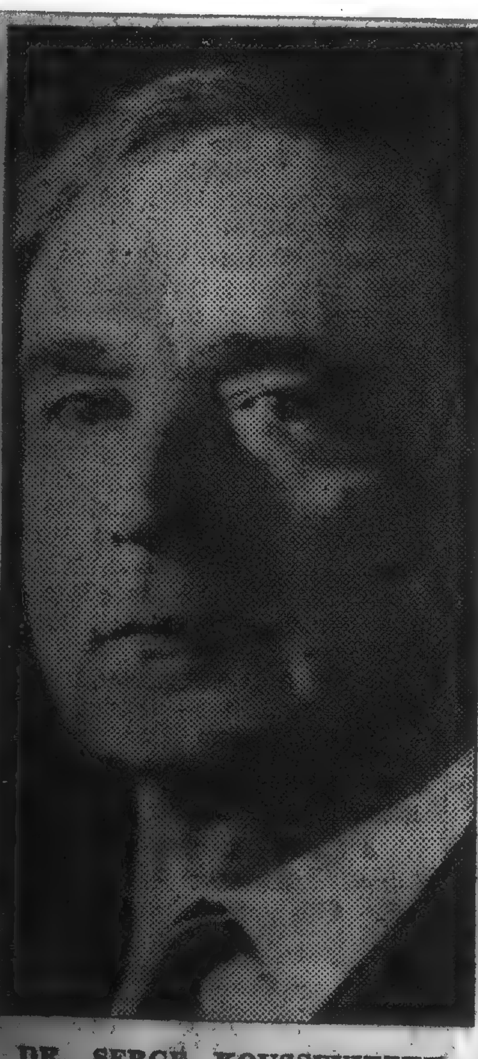

DR. SERGE KOUSSEVITZKY
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Continued from pages 88-146

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He is forbidding.
He is Finnish.

Then they talk for hours of rugged mountain crags, pine forests, barren wastelands, ghosts of Northern spirits. All these stock *clichés* obscure the real Sibelius rather than explain him. His symphonies are not to be described by catch phrases nor understood by pondering over word-pictures. Like anything of real value, they yield themselves only to him who knows them through and through.

* * *

To understand them well, it is necessary to hear them often and to get over that feeling of unusualness with which they first fall on the ears. As Ernest Newman has rightly observed: "Once this sense of strangeness has been overcome, the hold of Sibelius upon the average intelligent person increases in proportion as the works become known to him. It is only the first step that costs."

Naturally, this first step should be taken under the proper guidance; that is, performances which do justice to the works should be heard. This is not as easy as it would appear. First of all, many conductors are not in sympathy with Sibelius. They find it more advantageous to perform works with which they can better display their own personalities. Therefore, his greater symphonies are seldom played. Second, interpreters who sincerely try to understand his scores often fail because they approach them through music already familiar to them. This is fatal, as Sibelius is original, unique, and utterly unlike any other musician who ever lived before him. He is not derivative and, moreover, the Sibelius symphonies do not play themselves. Often they cannot be played even by excellent orchestras, quite capable of getting off Beethoven, Brahms, or Wagner. Without seeming specially difficult when they are well performed, they require long and careful preparation and an uncommon interpretive insight.

The best Sibelius performances in our country today are given by Serge Koussevitzky, who has remarkable ~~intuitive~~ gifts and who learned the scores from men in his orchestra who had formerly played in the Helsinki Symphony, often under the composer himself. Not for every symphony, but for most, Koussevitzky's readings may be taken as authoritative.

For the reason that they play Sibelius as if he were Brahms or Mahler, German conductors cannot touch his greater pages. Stokowski is inclined to make them theatrical and to overstate the composer's individual patterns. In his recording of the *Fourth Symphony*, Stokowski distorts certain passages beyond all recognition, retarding the tempi, laying on heavy orchestral coloring, and putting in expression marks where none exist. In the *Scherzo*, he fails to observe that the tempo is plainly marked *allegro molto vivace;* his choice of a slower time completely changes the meaning. In the final movement he introduces large bells, which have a place in *Tosca* or Tchaikovsky, but not in Sibelius. Not only is the passage sounded an octave lower than it is written in the score, but the sensational climax here produces an effect extraneous to the whole structure of the composition. The printed page contains only the word *glocken*, but Sibelius never used such bells when he himself conducted the symphony.

Robert Kajanus, Sibelius' fellow-countryman, who did the most to make his music known in early years and who conducted many recordings for the Sibelius Society, knew the correct tempi and had the right feeling for the music, as he studied it with Sibelius. But, unfortunately, he was not a conductor of the first rank and when he made these records he was a sick man. Neither he nor Sibelius was satisfied with them.

* * *

In view of the loud shouting, surprisingly little has been done to secure adequate performances of the great Sibelius masterpieces. It is no wonder that the old man himself, sitting alone amidst his clump of trees north of Helsinki, wonders if his much heralded success in America means anything, if there really are many here who understand and love his music.

Unfortunately, only a very few can sit down with his scores and be stimulated to even greater enjoyment by the black dots on the music paper than by ordinary performances. Also, for them, this has been expensive and not easy. Only in the last year or two have miniature partiturs of his best symphonies been available.

To that extent that listeners do understand and appreciate his symphonies, it does them credit. For no other music written in our time has so much to say or says it so well. Sibelius himself stated the case clearly when he said to his German music publisher that whereas other modern composers were engaged in manufacturing cocktails, he offered the public pure cold water.

As time goes on, his music will be more thoroughly understood and more genuinely appreciated. Exactly how important will be

Continued on page 150

11x

Roulades and Cadenzas

Continued from pages 88-146-148

his place and what his label will be, the public and the historians of the twenty-second century will have the pleasure of determining.

We are now too near him to make any positive evaluations. We know only that his music is his own, that each symphony is a definite landmark in the natural development of his musical nature, that no two are alike. In each of them, he has made an honest statement of a profound conviction, said something that was important to him and that he could not hold back. His symphonies were not the result of a determination to write something.

With each symphony, he started afresh . . . from the beginning, not knowing himself where he was going. He has let his small "inner voice" have its say. And that ability to be himself has been his greatest asset, as it is the greatest asset of any artist.

He has also been fortunate in being richly gifted: he is certainly the most colorful musical personality as well as the most profound thinker in music of our time. Not only has he explored the depths of human emotion, not only are his greatest works full of his struggle with the problems of existence (like Bach and Beethoven and every great composer, with the exception possibly of Mozart, he has turned out at times second-rate and inconsequential tripe, bearing his hallmark but not to be placed alongside his symphonies); but they are the expressions of a luminous and highly sensitive imagination.

Ideas come to Sibelius on a ray of sunshine reflected in the water . . . from a streak of blue across his lake . . . falling with a dead leaf . . . hopping with a bird. And they still come. Today he spends hours alone in the woods around his house, walking and thinking. Then he does his actual composition. Only later is it sketched out. "I write very easily, write very much," he says. "Only I accept very little these days."

The highly individual quality of Sibelius' imagination has made his works hard to classify. Is he romanticist? Realist? Modernist? Classicist? Is he a poet of nature? Is he a nationalist?

This last question has disturbed many. I have watched Finnish workers in Northern Michigan cry when hearing his music, saying it made them lonely, reminded them of home . . . and this, even when they did not know they were hearing the music of Sibelius. Undoubtedly, there is something intangible in Sibelius' nature, something that makes him a Finnish personality on every page of his music. It may be that the scenery inside his mind is not dissimilar to the scenery outside. Nature has meant much to him, and yet his music is not adequately described as either "descriptive" or "national."

To classify him or to analyze his music is not important. If you are interested, there are long descriptions to be read, varying according to the background and susceptibilities of the writer. But, as Sibelius has said, "They speak for themselves, not for me."

As to structure and form, there is also much that is new and difficult to pigeon-hole. Through all of them, the thought and orchestral timbre are organic and indivisible. The color changes from phrase to phrase even as the facial expression of a sensitive man changes momentarily with fleeting thoughts. Here is a new conception of orchestration and also of form. What some listeners are still apt to think of as a gift for orchestral tone-coloring, revealed, for instance, in the music of Ravel or Respighi or Rimsky-Korsakoff, is by comparison only an external mechanical dexterity, merely the brilliant arrangement of piano music for instruments . . . the "laying on" of effective shades and timbres over more or less obvious rhythmic patterns.

Also, with Sibelius, the old ideas of form go by the board. No longer is theme *A* followed by theme *B*, with *A* brought back again and the whole developed according to a pre-conceived plan. In his symphonies unity and continuity are achieved by much more subtle means. And yet, they are achieved. His works are not padded or lacking in coherence. His huge climaxes are always the natural outgrowth of his material rather than the mere piling up of sounds. You come away from hearing any one of his later symphonies with the conviction that what he has to say could not be said in any other, not to mention any better, way. The form and color are bone and blood of a living being.

If his masterful and original musicianship disturbs you, as indeed it does many . . . if it gives you no satisfaction . . . if you resent the fact that it is unlike the old classics, that it perhaps raises questions and does not answer them, then either you have not heard his music often enough or Sibelius simply is not for you.

Do not be sure that it is not, until you have explored each of his symphonies thoroughly and persistently. You may be missing the biggest mountain and the grandest perspective of all. The climbing is to be done only with the scores themselves. They are the best guidebooks. Failing them, you must depend on occasional performances and on the recordings, whose shortcomings will be all too readily apparent.

In the end, whether you like Sibelius or not is a matter of taste, or perhaps even more of mood. But in these years after our noble experiment, the best all-around drink at the musical bar is likely to be the Sibelius glass of pure cold water ⋕

11x

I cannot ask for a finer conception of the magnificent "Fourth" than is this by Koussevitzky; heroic, grandiose, but always within control, each bit carefully drawn, the phrasing superb. I find fault only with the balance in spots, for the woodwinds do not seem to balance with the strings and the brasses. It certainly is a question of microphone placement, for the orchestra was balanced in the recent recordings they made of "Zarathustra," Mendelssohn's "Italian Symphony" and Schubert's "Unfinished."

The string section of this organization is the finest in the country and one hearing of the pizzacato section in the third movement will bring you to your feet. The waltz from the String Serenade is used to fill out the final side; this is the last word in string recording. A wide range recording, so do not turn up the volume and go far from your set.

LEDGER
MAR 12 1937

"TANGLEWOOD," where Nathaniel Hawthorne wrote the Tanglewood Tales, located in the Berkshire mountains is to be the permanent home of the Boston Symphony. This estate of over 200 acres, known as the Dixey estate, is the gift of Mrs. Gorham Brooks (nee Dixey) and her aunt, Miss Mary Tappan. A building to cost around $25,000 is to be erected to seat 5,000 and the gardens of the estate, surrounded by ancient hemlock hedges, will provide natural promenades during intermissions. Dr. Serge Konssevitzsky is the conductor of the Boston Symphony.

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PROVIDENCE, R. I.
JOURNAL

FEB 27 1937

MUSIC

Pushkin Centennial to be Observed by Boston Symphony Orchestra Here Tuesday.—Olga Averino, Soprano, Will be Soloist.

A hundred years ago last month, Alexander Pushkin, the great Russian poet, and Baron George d'Anthes a French officer in the Russian army, faced each other with duelling pistols. An anonymous letter to Pushkin had hinted at an affair between his beautiful, intellectually shallow wife and the handsome soldier.

In the duel, Pushkin was mortally wounded. He died two days later, at the age of only 37 years. But, like Keats, Schubert, Mozart and many other geniuses of the arts, he had been able in a brief span to create masterpieces in many forms.

His work in the drama, the story and poetry inspired Russian composers to create some of their finest works, and excerpts from these works will be played by the Boston Symphony Orchestra on Tuesday night in commemoration of the death of Pushkin. The performance will be given in Metropolitan Theatre, with Dr. Serge Koussevitzky conducting.

On the program is a suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan." Pushkin used folk tales as the material or basis for many of his poems, and these poems gripped Rimsky-Korsakov strongly. "Tsar Saltan" was made into a libretto for him by Vladimir Bielsky. In 1899 he wrote the music. From the "rather longish preludes to Acts I, II, and IV," as he said later, he decided to make a suite called "Little Pictures to the Fairy Tale of Tsar Saltan." The orchestra will play the Allegretto alla marcia, the introduction to Act II, the "Flight of the Bumblebee" and the "Three Wonders," the introduction to the last scene.

Tsar Saltan is one of those fairy-tale rulers who go about incognito listening to the conversations of their subjects. He hears three sisters discussing what they would do if they were married to the Tsar. The youngest says she would bear him a fine heir. He marries her, and allows her two sisters to live with them in his palace. They are envious. Continually scheming and conspiring, they eventually contrive to have the Tsaritsa and her son cast upon the sea in a cask. They drift to a magic island, where the Tsar's son grows up and has many adventures. Wishing to visit his father, he is transformed into a bumblebee, flies to his father's land, and causes some annoyance to the two disappointed sisters. He returns to his island, where the Tsar eventually visits him.

The orchestra will play, and Olga Averino, Boston soprano, will sing, the letter scene from Tchaikovsky's opera "Eugene Oniegin," also drawn from the works of Pushkin. Oniegin is a handsome disillusioned man to whom is introduced Tatiana Larin, a girl of romantic tendency and little experience in the world. She falls in love with him and writes a letter confessing her infatuation. It is this scene, in which the letter is composed, that Miss Averino will sing.

To finish the story, Oniegin coldly turns aside the love of Tatiana, but meets her years afterwards when she is a fashionable lady married to a much older man. Oniegin falls in love with her, and she confesses that her old love for him is reawakened, but she will not yield to his entreaties; she leaves him with abrupt finality.

The first part of the program will be given over to Beethoven. His overture to Collin's "Coriolanus," and his Fourth Symphony will be played.

This symphony, in B-flat-major, was written in 1806. It is said to have been written on commission from Count Oppersdorf, a music lover rich enough to have a small symphony orchestra for his own delight. Beethoven was working on the C-minor, subsequently published as the Fifth Symphony; but he was seemingly pressed for money—a situation not unusual—and he laid aside the C-minor and worked on the other. It was dedicated to Count Oppersdorf, and Beethoven received a good-sized sum for it. It is related that he did not send the score to the count, but gave it to Prince Lobkowitz for performance. This indefensible act and some similar dealings aroused the anger of Count Oppersdorf and certainly are no credit to Beethoven.

The symphony is in a happy and lyrical mood, and is supposed by some biographers to reflect his sentiments for Theresa von Brunswick, to whom he became engaged in May 1806.

G. Y. L.

NEW YORK, N. Y.
EVENING POST

MAR 6 - 1937

KOUSSEVITZKY TO OFFER LAST ALBAN BERG OPUS

The Violin Concerto of Alban Berg, the last completed work of the composer of "Wozzek," will have its first New York performance by the Boston Symphony Orchestra, Serge Koussevitzky conductor, Louis Krasner soloist, at Carnegie Hall, Thursday evening, March 11. The program on that occasion also contains Strauss's "Thus Spake Zarathustra," and the Beethoven Fourth Symphony.

At the matinee concert, Saturday, March 13, Mr. Koussevitzky will conduct an all-Russian program consisting of Liadov's "From the Apocalypse"; the Prelude to Moussorgsky's opera "Kovantchina"; Prokofieff's "Scythian Suite," and the Tchaikovsky "Pathetic" Symphony.

PROVIDENCE, R. I.
JOURNAL

MAR 3 - 1937

MUSIC

Large Audience Enjoys Fine Performance by Boston Symphony Orchestra.—Pushkin Centenary Observed—Olga Averino is Soloist

By G. Y. Loveridge

One of the most enjoyable concerts of the season was played by the Boston Symphony Orchestra. Dr. Serge Koussevitzky conducting, in Metropolitan Theatre last night.

The program was well-selected and well-arranged, and the playing was superb. A large audience gave such vigorous approval that Dr. Koussevitzky four times caused the orchestra to rise and share in the applause. Olga Averino, Boston soprano who appeared as soloist, was likewise heartily applauded.

Beethoven, Tchaikovsky and Rimsky-Korsakoff were the composers drawn upon. Their account seems never to run out or even to get low; musically they are always in funds.

The overture to "Coriolanus," with which the program began, presented Beethoven as a painter of character and event in tone. One sensed here, with succinct completeness, the struggle within the soul of the doughty Roman, who may or may not have led the Volscians against his countrymen, who may or may not have been deterred from vengeance by his wife and his mother—and who may or may not, for that matter, have ever lived. The historians seem not to agree. But he lives with convincing certainty in this music. As it was played last night it was dramatically compelling, and the fact that if one had no clue to its meaning one might build a different story around it does not alter its essential grip upon the emotions.

* * *

The Symphony No. 4, in B-flat major, is not so often played as some of the eight others. One finds here not the Beethoven so frequently permitted to thunder and rage at the public in the C-minor, but a jolly and sometimes sweetly melancholy fellow, akin to the Milton of "L'Allegro." Everything seems springtime-in-the-country, with some broad country humor.

The melodious and unhurried introduction sets the tone for the whole work, and presently there follows more lively and vigorous material, with the strings making merry, the bassoons capering.

Dr. Koussevitzky put happiness and pastoral serenity into his reading. It was good to enjoy the company of Beethoven when he was not in his heroic mood, when, so to speak, he was resting on the oars, enjoying the secenery and letting the race of life go hang.

The skillful blending of tone-colors, the constantly-pleasant atmosphere, the joyous rhythm were delightful, and the sheer brilliance and precision of the playing could hardly have been surpassed. The last chord of the finale precipitated a long outburst of applause.

According to our score card, as the sporting writers say, the full orchestra took two bows, at Dr. Koussekitzky's invitation.

* * *

After intermission came the Russians. One can depend on the Russians to get out everything there is in stock, from bass viol to celesta, and, furthermore, to know what to do with them once they have been got out.

The letter scene from "Eugene Oniegin" was sung by Miss Averino with considerable dramatic intensity. At the outset, the orchestra eclipsed the solo voice on two occasions, but this matter was smoothly adjusted for the remainder of the scene. Miss Averino's voice was strong and flexible, and was artistically managed, although it cannot be said that she conveyed the full intensity of Tatiana's conflict. Perhaps it is too much to expect this to be done in a concert performance, without assistance of costume, scenery and dramatic action. Miss Averino's lower tones were rich and moving, and her higher ones, while not always even, frequently attained a clear, lyric quality. The orchestra joined the audience in applauding the singer.

* * *

The final number, a suite from the Rimsky-Korsakoff opera "The Fairy Tale of Tsar Saltan," was inspired by the work of Pushkin, as was "Oniegin." The music was played in commemoration of the 100th anniversary of the death of Pushkin.

This suite was probably as acceptable to the listeners as anything played during the evening. It was lively, it was elaborately orchestrated, it was beautifully played, and it contained at least one item." The Flight of the Bumble-bee," that was very familiar.

The sprightly rhythm of the march, the brilliant fortes of the introduction to Act II, put everybody in the mood for the brief and breathless virtuosity of the bumble-bee. The expert droning of the strings of this marvelous orchestra was almost painful, and the tremendous technique of flute and clarinet—and everybody else for that matter—brought laughter and applause. With opulent sonority of "The Three Wonders" brought the evening to an invigorating end.

The program:

Beethoven....Overture to Collin's Tragedy, "Coriolanus," Op. 62
Beethoven....Symphony No. 4 in B-flat major, Op. 60
  I. Adagio; Allegro vivace
  II. Adagio
  III. Allegro vivace, Trio. Un poco meno allegro
  IV. Finale: Allegro, ma non troppo
Tchaikovsky....Letter Scene from "Eugene Oniegin," Lyrical Scenes (After Pushkin)
Rimsky-Korsakoff....Suite from the Opera "The Fairy Tale of Tsar Saltan" (After Pushkin)
  I. Allegretto alla marcia
  II. Introduction to Act II
  III. The Flight of the Bumble-Bee
  IV. The Three Wonders.

NEW YORK, N. Y.
SUN

MAR 6 - 1937

The Violin Concerto by Alban Berg, the last completed work of the composer of "Wozzeck," will have its first New York performance by the Boston Symphony Orchestra, Serge Koussevitzky conductor, and Louis Krasner soloist, in Carnegie Hall next Thursday evening, March 11, at 8:45. This will be the fourth and last visit but one of the season by the Boston Symphony Orchestra. The Saturday afternoon concert is at 2:30.

In addition to Berg's Concerto, at the evening concert Mr. Koussevitzky will present Richard Strauss's tone poem "Thus Spake Zarathustra." Beethoven's Fourth Symphony in B flat major will open the program. A program consisting entirely of Russian music is announced for the matinee: Liadov's symphonic picture, "From the Apocalypse", the Prelude to Moussorgsky's opera "Khovanstchina"; Prokofieff's "Scythian Suite," and Tschaikowsky's "Pathetic" Symphony No. 6.

The Violin Concerto had its first American performance in Boston on March 5. Louis Krasner the violinist who is to appear as soloist in the work, approached the Austrian composer in 1935 for a violin concerto. Berg did not at once respond but, moved by the news of the death of a girl of eighteen, the stepdaughter of Gustav Mahler, he became possessed with the music as a memorial piece for his young friend. A few months later, and before the year was up, Berg himself had died. The first performance was at the International Festival at Barcelona, and performances in London, Paris and Vienna followed—Mr. Krasner taking the solo part in each. The Concerto is based upon the twelve-note system which, as a disciple of Schonberg, Berg has always used, but the scheme is modified by tonal harmonies such as the interpolation of a chorale of Bach.

FRANCA SOMIGLI

Who makes her debut in "Madama Butterfly" on Monday evening.

LOUIS KRASNER

Photo by Fayer of Vienna, Dorland and House.

Violinist with the Boston Symphony Orchestra Thursday evening.

LOWELL, MASS.
COURIER-CITIZEN

MAR 10 1937

Boston Programs.

The performance of the Alban Berg violin concerto, with Louis Krasner as the soloist, was well received by Boston Symphony audiences last week and by the critics. The latter felt that future hearings will create an even more favorable impression.

The soloist is well known in Boston to which city he came from Providence for musical study, which he supplemented abroad. In his early days in Providence he played wherever and whenever he could get a job.

The concerto will be featured on the programs which the Boston Symphony orchestra will play on its tour to Northampton and New York this week. There will be no symphony concerts in Boston. For the supplementary matinee next Tuesday Dr. Koussevitzky has set the "Peer Gynt" Suite of Grieg, No. 1., the Gretchen movement from Liszt's "Faust Symphony" and the Fourth Symphony of Brahms in E minor. At the regular concerts next week the Third Symphony of Nicolai Berezowsky will have its first Boston performance with the composer conducting.

NEW YORK, N. Y.
HERALD-TRIBUNE
133 MAR 6 - 1937

Boston Hears Violin Concerto Of Alban Berg

Its First U. S. Playing Draws Critic's Praise, but Some Listeners Walk Out on It

Louis Krasner Is Soloist

Orchestra Also Presents 'Also SprachZarathustra'

Special to the Herald Tribune

BOSTON, March 5.—Alban Berg's violin concerto was played for the first time in America in this afternoon's concert of the Boston Symphony Orchestra in Symphony Hall with Louis Krasner as the soloist. Schoenberg's arrangement of a Bach prelude and fugue in E flat and Strauss's "Also sprach Zarathustra" were the other numbers. Of the new concerto, the "Boston Herald" reviewer wrote as follows:

"Dr. Koussevitzky is a conductor who has an alert and inquisitive mind for modern music of importance. His catholicity obtained is remarkable, so that Boston has often been the first in this country to hear a score that is soon acclaimed in other cities. He has done a real service in securing the first American performance of Alban Berg's concerto. There are many, no doubt, who honestly dislike Berg's music, for its nature is certainly uncompromising.

"For example, we could not bring ourselves to like the 'Lulu' suite, played here a few seasons ago. But the violin concerto, to our own opinion, is quite another matter. The work is undeniably both sincere and original, and has made a deep impression on us.

"It is unfortunate that it should be called a 'concerto,' for it makes no pretense of adhering either to the classical or any other subsequent form of concerto. Nor does it go back to the Concerto Grosso idea of Handel. It is more plausibly a tone poem or requiem without words, in which the violin is by far the most important voice. It is not an easy work to listen to for the first time; and probably the departure of several people in the middle of the performance was conclusive evidence of the difficulties of appreciation. Yet the rewards are there for those who will sympathetically listen.

"Berg's principles of composition may stem from the ideas of Arnold Schoenberg, but his inspiration is his own. The entirely natural way in which the chorale is led up to, the mysterious voices in the orchestral contrasted with the melodic line of the violin, the poignancy of the sorrow in the slow movement—these are qualities which are part of the distinction of the great concerto. The composer has a great deal to say; and his technique of saying it is both very personal and absolutely sure. This concerto should be heard soon again, for it has many fine qualities as a work of art.

"Mr. Krasner's playing was extraordinarily sensitive. The phrasing of the difficult solo part was executed with the greatest refinement. The tone was also beautiful. Indeed, Mr. Krasner deserved much more applause than he got. The orchestral performance was equally sympathetic. Mr. Koussevitzky obtained an accompaniment that was a marvel of subtlety. The applause for the concerto was uneven, showing sharply divided opinion."

SOUTH BEND, IND.
NEWS-TIMES
MAR 7 - 1937

Music' Shrine At Tanglewood Goal Of Group

Home Of Hawthorne In Berkshires Given To Festival Society.

NEW YORK, March 6.—(Special)—Trustees of the Berkshire Symphonic Festival Incorporated, meeting with the president, Miss Gertrude Robinson Smith at her home, 1 Sutton Place, South, in New York city recently, enthusiastically endorsed the proposal to make Tanglewood, between Lenox and Stockbridge, Mass., a great musical shrine in America.

Tanglewood, where Nathaniel Hawthorne lived in the Berkshires, was recently given to the trustees of the Boston Symphony orchestra by Mrs. Gorham Brooks of Boston as a permanent home for the festival because of the outstanding success of the of concerts in 1936. The trustees of both organizations have drafted an agreement for perpetual use of the property as a great festival center.

The gardens were planned by Mrs. Brooks' parents, Mr. and Mrs Richard C. Dixey of Boston. The formal garden, which will be used as an outside foyer, was planted about 1900, with the assistance of their gardener, Alexander McConnachie. The hemlocks for this planting were secured from neighboring woods, which was also the case for the 12-foot hedge, extending 1,200 feet along the front of the grounds. The latter is much older.

Mrs. Dixey was a painter of renown, having exhibited in Paris and other cities. Mr. Dixey was much interested in music, though he did not follow this as a career. He conducted the first performance of "Lohengrin" in Boston, which he did in concert form.

It is hoped to make a substantial start on a building, a suitable inclosure, for the concerts this spring, for which the trustees planned to raise the necessary funds. Miss Robinson Smith reported several gifts of- $1,000 each for the building fund, and board members agreed to contact others who might be willing to assist. She added:

"I can conceive of no place in this country where a great festival could be more admirably located so far as tradition and background are concerned. It will be an American festival in New England with a great orchestra from New England conducted by an eminent leader, Dr. Serge Koussevitsky. We should be most happy to have anyone who is interested in our ambition for a great festival center in America join us."

The concert dates were officially established as August 5, 7 and 8 and August 12, 14 and 15, the first wo week ends in the month.

NEW HAVEN, CONN.
REGISTER
MAR 1 1 1937

BOSTON SYMPHONY WINS HIGH PRAISE IN CONCERT HERE

Few concerts by the Boston Symphony Orchestra have revealed so much of loftiness as that given last evening to conclude the Woolsey Series. The tonal magnificence, so justly associated wth the Bostonians, has never been more evident than in the program of Russian music which Doctor Koussevitsky prepared to honor the centenary of Pushkin's brth. Liadow, Moussorgsky, Prokofieff, and Tchaikovsky are but a few of the more prominent members of the nationalist groups who responded to the imaginative tales of this great poet of the people.

The works represented last evening, however, are connected in no way directly with Pushkin, but are rather representative of the different styles within the Russian group (excepting the master, Rimsky-Korsakov) and they serve to present a brilliant picture in the several forms of Tone Poem, Suite, Prelude, and Symphony. The apocalyptic picture from the tenth chapter of the Revelation of St. John is but one of the many dramatic episodes which cry out for musical portrayal; strange, indeed, that so few composers have responded to the dramatic contextus of the Bible for subject material! Pagan rites and ceremonies have been frequent bases for tone-painting, but the sacred narrative awaits the master hand of an imaginative musician. Liadov's "From the Apocalypse" is a brief and convincing expression of a highly challenging scriptural passage.

Of especial interest was the first presentation of a major work by the contemporary, Serge Prokofieff, whose Scythian Suite, "Ala and Lolli," (Opus 20) was set forth with a breath-taking splendor. The comparison is inevitably with the "Daphnis and Chloe" by Ravel, since the subjects are not too remote for musical purposes. Prokofieff succeeds in making an orchestra of normal size blaze forth in an extraordinary volume of sound when his purpose demands so much, as does the unparalleled Procession of the Sun comprising the close of this work. The barbarous splendor is more inherent in the tradition of Russian music than in that of the suave Frenchman; yet, at times one wishes for a little less of the untempered brass. Never does one detect any obvious striving for effect, however, which characterizes some of the over-laden scores of other modernists.

"Ala and Lolli" is intricate music, but withal exceptionally transparent; the instrumental effects — deriving naturally from Rimsky-Korsakov and the composer's earlier fellow Russians—are natural in their employment and not once do they fall short of direct effect. The third section, "Night" contains the only lapse in the unity and coherence of the entire suite. As for the playing, nothing was lacking of the amazing mastery of effect which has made this orchestra unsurpassed in the field of contemporary music; the score was more perfectly set forth last evening than when it was given in Boston three weeks ago. Fortunate, indeed, is the living composer who is served so well!

If the sophisticates were accustomed to hearing their Tschaikovsky played under the direction of Dr. Koussevitsky, it is likely there would be less sneering at these symphonies. Stravinsky has been considered deciddly queer since confesing to a great admiration for the lonely Peter Ilish who poured out his passion in music rather than in living. The extent of liberty which a conductor (or, orchestra may take with these scores is generally over-estimated; listeners have encouraged the liberties, with the result that the composer would doubtless be greatly ashamed were he to hear his own scores interpreted throughout the worl dby those whose feelings are permitted to run quite out-of-bounds.

Dr. Koussevitsky's penchant for speed is an asset to the Sixth Symphony, commonly known as the "Pathetique," for the brisk movement holds the music from disintegration and renders the motion true and manly. As treated with respect, and with full understanding of the score, Tschaikovseky's orchestration becomes a remarkable lesson in economy, striking effect, and absolute mastery of detail. To hear the Sixth Symphony as delivered last evening, is to experience the ultimate in the presentation of this tyep of music. In brief, there is no reason to suppose that any orchestra can challenge the supremacy of the Boston aggregation in any of the works of the Russian school.

H. EARLE JOHNSON.

NORTHAMPTON, MASS.
GAZETTE
MAR 1 0 1937

MODERN MUSIC PLAYED HERE

Boston Symphony in Berg Concerto Moves Some of Large Audience

The Boston Symphony orchestra, under the sensitive and masterly direction of Serge Koussevitzky played last night in John M. Greene hall to a house divided against itself. The dissension arose over the presentation of the Alban Berg violin concerto, a decidedly modern composition which has been received not wholly favorably elsewhere. The comments it occasioned here were reminiscent of those made about Wagner or Debussy selections when they too were consideerd by some to be unintelligible and discordant. As they have been lately accepted and admired, so will some of what we call "modern writings" be acclaimed by future generations. We lack the perspective and the familiarity with them to be entirely fair in our criticisms.

It is evident that Dr. Koussevitzky believes his Northampton listeners sufficiently intelligent and receptive to be willing or even eager to hear these new compositions. He may then be unaware that there are those who prefer to relax and dream while hearing old, familiar strains, and who vehemently rebuke him for offering works which they cannot understand.

The reviewer will be forgiven, no doubt, for asking how these protestors ever expect to understand modern music if they do not hear it, and how better to hear it than when played by one of the greatest orchestras in the world.

In the Berg cocnerto as played last evening, moods strangely moving seemed somehow to shine through the maze of harmonic intricacies. Its formal structure is based upon the unfamiliar twelve-tone scale, in which the open strings of the violin are the most important notes. For this reason it is a perfect medium for the violin solo, in which Louis Krasner so admirably distinguished himself in last night's concert.

Open arpeggios introducing the twelve-tone scale began the andante, and solos everywhere conversed with the solo violin. The mood was one of gentle emotion. The allegretto, including a Viennese waltz theme, was of happy, lilting gracefulness. A blare of dissonance, with the harsh tum-tum of the drums and the low groans of the strings, brought in the allegro movement. Following rhythmic and dynamic exhilaration, the soloist played a difficult and magnificent violin cadenza, displaying the remarkable agility of his technique. The brash noise returned as the cadenza continued to a less turbulent conclusion. In the adagio the ethereal quality of the Bach chorale "Es Ist Genug" was enhanced by the modernisms added to it. Later the soloist played an independent theme while other instruments took up the chorale. The coda gave the concerta a peaceful conclusion.

The now serene, now joyous Beethoven Symphony No. 4 opened the program. It was palyed with straightforward sincerity which fully displayed its formal perfection.

Strauss' tone poem, "Also Sprach Zarathustra," was eloquent programme music. In last night's performance it reached magnificent climaxes of terrific dynamic proportion, and by contrast realized the most infinitesimal pianissimos.

Although Dr. Koussevitzky never gives encores, the audience lingered at the close of the concert to give prolonged applause. This was somewhat in contrast to the behavior of a Boston audience recently, when a program including the Berg concerto occasioned a premature exodus on the part of many. Whether last night's listeners applauded because of or despite the Berg number is, of course, problematical.—H. L. L.

NEW YORK, N. Y.
WORLD-TELEGRAM
MAR 1 2 1937

Berg Music Makes Debut in Carnegie

Heard Between Beethoven and Strauss Masterpieces.

By PITTS SANBORN.

Unfortunately for Alban Berg's concerto it made its local debut in Carnegie Hall last evening between the perfect pleasings of Beethoven's Fourth Symphony and the apocalyptic opening of the "Thus Spake Zarathustra" of Richard Strauss. In spite of the fact that it is Berg's last legacy to the world, composed shortly before his death on December 23, 1935, it already fades away in dimness between the glories that flanked it on the program.

This work, in two movements, was inspired by the untimely death of Manon Gropius and is inscribed "To the Memory of an Angel." Manon Gropius was the youthful daughter of the second marriage of the lady who previously had been Frau Gustav Mahler and who now is Frau Franz Werfel. A victim of infantile paralysis, she died in great pain, which she bore bravely. In view of Berg's reaction, the irreverent might add it is lucky we die but once.

* * *

Performed First Last Year.

The concerto, for violin and orchestra, was performed for the first time on April 19, 1936, at the festival of the International Society for Contemporary Music held in Barcelona. Then as now the violinist was Louis Krasner. Serge Koussevitzky and the Boston Symphony Orchestra, together with Mr. Krasner, introduced the work to America last week in Boston. The same forces were engaged in yesterday's performance.

After a single hearing I would rather pass the buck to the future with a promise to consider the thing more in detail if ever I happen to hear it again, which seems altogether unlikely.

Last night the Berg who wrote it appeared to cast longing eyes from the twelve-tonal exile of the Schoenberg desert at the flesh-pots of the diatonic Egypt, and odds and ends of poignancy flecked the dry pages of the geometric design. It was like coming across pressed violets and buttercups in a volume of Euclid.

* * *

Little Enthusiasm Shown.

Mr. Krasner sustained his part in the performance—the part that tends toward the sentimental—with devoted earnestness, and Mr. Koussevitzky shepherded his men through their part as though salvation were at stake. The audience, however, showed little enthusiasm.

Beethoven's symphony was played with surpassing euphony and a vivid stressing of contrasts. The Adagio has been more poetically set forth. The Strauss tone-poem suffered in places from over-impetuosity, but as sheer sound it had indisputable magnificence.

NEW YORK, N. Y.
WORLD-TELEGRAM
MAR 1 3 1937

Symphony Program Features Beethoven

A dramatically-paced and well articulated performance of Beethoven's "Egmont" overture, in which contrasts were shrewdly handled, opened the program of the Boston Symphony Orchestra in the Brooklyn Academy of Music last night. Serge Koussevitzky, directing, then repeated the Fourth Symphony of Beethoven, heard on Thursday evening in Carnegie Hall.

As concluding number the orchestra played Rimsky-Korsakoff's "Scheherazade," and the audience reveled in the wealth of gorgeous sound and vivid instrumental effects that Mr. Koussevitsky drew from his men. A well-balanced, well-played and well-applauded program. L. B.

BROOKLYN, N. Y.
EAGLE
MAR 12 1937

Music of the Day

By B. H. HAGGIN

Koussevitzky Leads Boston Symphony in Alban Berg Violin Concerts—Louis Krasner Is the Soloist

The concert of the Boston Symphony Orchestra under the direction of Serge Koussevitzky at Carnegie Hall last night began with a performance of Beethoven's Fourth Symphony. This permitted one to hear and to delight in the refinement and balance of tone, the precision, that are outstanding in the playing of the orchestra under Mr. Koussevitzky. But his mood seemed to impel him in a direction contrary to that of the music. The music that Beethoven marks Adagio because it achieves its effect when played slowly, Mr. Koussevitzky played Andante—with movement—with result that neither the hushed inroduction to the first movement nor the poignant second movement achieved its effect. And the first and third movements which Beethoven marks Allegro vivace—very lively—r. Koussevitzky took deliberately. Moreover, in the wonderful passage in the second movement in which the melody of the clarinet is wreathed in ascending figures of the strings, the wreath obscured the melody it wreathed.

Beethoven's symphony was followed by the Violin Concerto of Alban Berg. The idea of such a work was suggested to Berg by the violinist Louis Krasner, who played the solo part last night; the stimulus to actual activity—to unprecedentedly sustained and intense activity, for Berg—was the death of the young aughter of Gustav Mahler's widow. motion, then, caused Berg to compose this work; emotion caused him, however, to compose in the only way he could; and this way produced a ork which is incapable of affecting e listener as a requiem should, d which conveys, as Berg's music ways does, only warpedness of sen- mind, and talent. chestra, conductor, and soloist ht to the performance of the competence and devotion. e concert ended with Strauss' Spake Zarathustra."

From Harvard Crimson
of March 3

HE HARVARD CRIMSON

The Music Box

Wellesley College Orchestra to Play Early Music in Paine Hall

Malcolm Holmes will conduct the Wellesley College Orchestra in a concert at Paine Hall tonight. The program consists of rarely played music dating from the sixteenth to the eighteenth centuries and opens with Studentenmusik Suite No. 2 by Johann Rosemuller (1620-1684). Also to be heard are Bach's Concerto for two violins in D minor; Gluck's Sinfonia to the ballet-pantomime, "Don Juan"; Bach's Cantata No. 202, "Weichet nur, betruebte Schatten"; Two Instrumental Pieces by King Henry VIII; and Gretry's Overture to "Le Rival Confident." The music is certainly unusually interesting and gives further proof of the admirable energy which Mr. Holmes has constantly shown both with the Pierian Sodality and the Wellesley Orchestra.

Symphony Concerts

Alban Berg's Violin Concerto will be played by Louis Krasner in its first American performances by the Boston Symphony Orchestra at this week's concerts. Berg, a disciple of the famous exiled German composer, Schoenberg, wrote this particular work while deeply affected by the death of one of his closest friends, Manon Gropius, the stepdaughter of Gustav Mahler. This concerto, while a requiem for her, is also the composer's swan-song for he died soon after. A great reputation has preceded this last effort of Berg, and it should prove significant.

Schoenberg's orchestration of Bach's Prelude and Fugue in E flat will also be performed as well as one of Dr. Koussevitzky's favorite pieces, "Thus Spoke Zarathustra" by Richard Strauss.

A reminder that the Boston Symphony Orchestra's season is far from over will not be amiss at this time. Tickets for the remaining quarter of the Saturday evening series in Symphony Hall may be obtained for the very low rate of ten dollars.

From Harvard
Crimson 9 March 1

The

VOL. CVII. No. 121.

The Music Box

Gladys Swarthout Will Give Recital Sunday; Symphony Is Away

The ensuing week is singularly lacking in musical events. The Boston Symphony is on tour, treating New York with the latest Berg Violin Concerto which Dr. Koussevitzky presented here last week-end, and Symphony Hall will be empty except for Sunday afternoon when Gladys Swarthout, mezzo-soprano of opera, radio, and motion picture fame, will give a recital.

She has been described by the New York Times as "lovely to look at and heaven to hear". However that may be, she has chosen a program which runs the gamut of musical history and comes out rather breathless at the end with a "Wild Song" by Olive Durgan. The recital should give Miss Swarthout ample occasion to prove the abilities so lavishly accorded her by reviewers.

Bach's magnificent Passion According to St. Matthew is to be performed once this year by essentially the same forces as were heard last season. Good Friday (March 26) has been chosen, appropriately enough, for the date and it is hoped that the Glee Club which is the bulwark of the performance will get the good house it deserves. Incidentally, there are still some seats available for the remaining quarter of the Symphony season at a very low rate. These seats include subscription privileges for next year and certainly offer an unusual opportunity to begin the very worthwhile "Symphony habit". Inquiries should be made at Symphony Hall in Boston.

NEW YORK, N. Y.
TIMES
MAR 12 1937

BOSTON SYMPHONY HAILED BY HEARERS

Koussevitzky Directs One of Most Brilliant Concerts of Orchestra's Career

BERG CONCERTO IS GIVEN

Krasner, American Violinist Who Suggested Work to Composer, Appears as Soloist

By OLIN DOWNES

The concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall, must rank, because of the material of the program and the quality of the performances, among the most brilliant exhibitions that this distinguished instrumental body has given in this city.

The compositions presented were in themselves of unusual significance; the interpretations bore witness again to the unsurpassed qualities of the band, as they also testified to the versatility and the constantly ripening mastery of its leader. That the New York public is well aware of these things was shown by the audience that packed the hall and made every performance the occasion for the most enthusiastic demonstrations.

The program presented a highly interesting and provocative novelty, the violin concerto of Alban Berg, of which the solo part was played by Louis Krasner, an American, who suggested to Berg, in 1935, the composition of this work, and who has acted as its particular exponent in Europe and America from the time of its first performance at Barcelona, April 19, 1936, at the festival of the International Society for Contemporary Music.

Concerto Is an Elegy

The concerto has an extremely romantic history, which is not as that of other concerti for solo instruments. It is in sum an elegy for the youthful Manon Gropius, the daughter of Mahler's widow, a young woman to whom Berg was "tenderly devoted," and it is the only work of the kind that Berg ever attempted.

Manon Gropius died in May of 1935, and Berg, who had previously been indifferent to the idea, took up the composition of the concerto. He worked upon it furiously, finished it in six weeks and dedicated the score "To the memory of an angel." This was in July of 1935. Berg was putting the finishing touches upon the instrumentation in December of that year when he developed the blood infection which brought him to his end at midnight of Dec. 23 of the same year.

The concerto is in two parts, which was subdivided.

"It was observed," says Mr. Burke in his program notes, recounting the Barcelona performance, "that Alban Berg, the avowed disciple of Schoenberg and the faithful exponent of the twelve-tone system, whose opera, 'Wozzeck' had won far more attention than any work of Schoenberg, reverted in his last complete score, composed at 50, to such time-honored tonal anchors as the common triad and the square-cut cadences of a Bach chorale."

This chorale of Bach, "Es ist genug," is used in the last part of the concerto, after the long and free cadenza of the violin with punctuation by the orchestra, which, to Richard Capell, has the "unmistakable significance" of "the living creature's struggle with death." Upon the chorale Berg weaves his own variations. In the first movement is "a scherzo-like movement which introduces a Viennese waltz theme and a lilting Carinthian folk-song. It has been said to recall the lightness and gaiety of Manon."

Audience Is Enthusiastic

This writer, at a first hearing, does not find himself in sympathy with the music. This is the record of a preliminary impression, not of a formed opinion about a work by a composer of indisuptable gifts and extremely subtle craftsmanship. It is to be recorded that a considerable part of the audience applauded the concerto loudly and long and called soloist and conductor repeatedly back to the stage, and that persons of sensitive musical taste found the music uncommonly beautiful.

The present commentator only concurs with this reaction where the later pages of the final movement are concerned. He finds the composer's initial ideas, and their idiom, forced and involved. No doubt, this style had become so native with Berg as to be his habitual musical speech. There need be no question of the sincerity and conviction of his expression. It may become clearer and more communicative in days in store. Just now it all seems to be essentially artificial and false in theory.

The cadenza-like movement, which has been explained by the thought of the struggle between life and death, ends with a passage not unremindful in color and dramatic inflection of the music of dissolution in Richard Strauss's "Death and Transfiguration." The loud whacks of the drum, the roars of the orchestra, seem unduly realistic and out of kelter with the prevailing style of the composition. The final pages have unmistakably tenderness and intensity of feeling.

If the work itself is of dubious or debatable quality the performance was not. It was tribute alike to soloist, conductor and orchestra. This is immensely difficult music. It was interpreted with astonishing eloquence and precision in execution.

The changing and interlocking rhythms, delicate balances of polyphony and sheer virtuosity of brain and of hand that they necessitate constitute a task for the most consummate musicians. There is every probability that the performance was ideally after the composer's wishes.

Message Well Interpreted

Much could be said of his harmonic scheme in its various ramifications and in its relation to Bach's choral, but these disquisitions can be postponed till a time of greater familiarity with the score. Certainly the soloist, Dr. Koussevitzky, and his men had done nobly the duty of artists in making as clear and beautiful as they might the message of an exceptional creative individuality.

The Berg concerto, as the important novelty of the occasion, has been discussed at some length, and yet, properly speaking, it is not half the tale of the concert. There was an opening performance of Beethoven's Fourth Symphony, ideal in beauty and proportion.

The greatest depth is found, in terms of the profoundest simplicity, in the introduction of the symphony and in the slow movement. But every measure of this modest composition is a work of art, which was presented with the scale of sonorities and the transparency of style by which only could it be properly communicated. With another conductor this might have been merely the deed of an admirable scholar conversant with the usages of Beethoven's early period. With Dr. Koussevitzky and his men it was re-creation.

Richard Strauss's "Zarathustra" ended the concert. It is very remarkable to realize the belated popularity and public appreciation of this, one of the last Strauss scores to meet with general recognition. Dr. Koussevitzky's performance is the second in New York this season and there soon will be a third.

The end of "Zarathustra" is so mystical and remote that some find it anti-climactic after the mad climax of the Night-Wanderer's Song. But lo! last night the audience remained to applaud furiously long after the last enigmatical C of the plucked basses had sounded.

Lesson in Interpretation

And here, if it had been needed, was a lesson as to the manner in which a truly imaginative and intuitive interpreter, confronted with various creative manifestations, changes his style.

The interpretation was broadly rhapsodic, of a stupendous breadth in the introduction and of a truly Nietzschean frenzy. It was furious, proud, Dionysiac and bitter, too—on occasion bitter as gall, and entirely mad, like so much of the music. The trumpets that screamed over the void as the bell tolled and the orchestra ran fairly amok are not to be quickly forgotten.

Dr. Koussevitsky treated certain tempi and details in ways of his own, and by a grand sweep and a head-long impetus, once the dance song had been propounded, fairly flung the music from the instruments. If he ignored a few niceties it was fortunate rather than otherwise. He could afford to do so, so far as technique was concerned, with his virtuoso orchestra, and it is utterly essential that the sardonic laughter and the extravagant fantasy of the piece should be so flung forth, without calmness or reservation. And this result was secured in spite of the inadequate functioning, for some reason or other, of the organ, an important feature of the score.

And the music? It remains unconquerably vast and magnificent. Sometimes the composer uses marble, sometimes clay. Nothing stultifies his purpose or clouds his vision, until we too are caught up and overwhelmed by his power.

NEW YORK, N. Y.
EVENING POST
MAR 12 1937

WORDS AND MUSIC

Boston Symphony Offers Violin Concerto Premiere

Work of Late Alban Berg, the Atonalist, Played by Louis Krasner, Who Suggested Elegy on Dead Youth

By SAMUEL CHOTZINOFF

The Boston Symphony came to Carnegie last night with first performance of a Violin Concerto by the late Alban Berg, a work which that celebrated atonalist finished in July of 1935, some months before his death. Suggested by the violinist Louis Krasner (who played it last night) the concerto was inspired by the death of the eighteen-year-old Manon Gropious, the daughter of Gustav Mahler's widow and a dear friend of Berg's. The manuscript was dedicated "To the Memory of an Angel."

The elegiac character of the concerto is further established by the inclusion of an old chorale, "Es ist Genug," which Bach incorporated in one of his cantatas. The concerto is in two parts and each part is in two sections. The presence of a Viennese waltz theme and a Carinthian folk song are, presumably, attempts at a portrait of the unfortunate young lady. Mr. Ernest Newman, after hearing the concerto in London, found that in it the composer had made overtures to tonality, a terrifying accusation with which an Austrian musicologist, a Herr Reich, took issue. Their divergent views are set down at some length in the Boston Symphony's program notes and may be perused by those who would learn the difference between Tweedledum and Tweedledee.

It is curious that, notwithstanding the sentimental origin and the pathetic program of the work, its performance last night left the Boston's local audience remarkably cold. Whether atonal or no it is an arid composition, often ugly in its melodic and harmonic sequences, and rather obvious in its structure. The solo portions are, at least at a first hearing, innocent of that quality which old-fashioned people still call beauty, nor do they suggest the sorrow of death or the melancholy of bereavement. It is presumed that Mr. Krasner, a well-equipped violinist, played it well, since he was the originator and remains the accredited exponent of the concerto, and is, perhaps, the sole owner of the performing rights.

Beethoven's B flat Symphony and Strauss'es "Also Sprach Zarathustra" were the less controversial matters of the evening. Dr. Koussevitzky's magnificent orchestra outdid itself in the matters of polish and intonation in the Symphony, yet in my opinion the good doctor's interpretation failed to account for the esteem in which the composition is generally held. If the adjectives "nimble, lively, joyous" of Berlioz, and Sir George Grove's declaration that "the movements fit in their places like limbs and features of a lovely statue; and full of fire and invention as they are, all is subordinated to conciseness, grace and beauty" be true, then the Russian conductor's fast tempo in the "Adagio" and the slow tempo in the third movement worked against the realization of these attributes. For this writer the work came through more like a "regular" and unimaginative exercise in the sonata form than like the "Greek Maiden" among Beethoven symphonies.

NEW YORK, N. Y.
NEW YORK JOURNAL
MAR 12 1937

Music in Review -:

The Violin Concerto by Alban Berg was heard here for the first time last evening at the Boston Symphony Orchestra concert. It was played by Louis Krasner, the artist who first urged the composer to write in this form, and who subsequently has had the honor to introduce this new addition to violin literature in the capitals of Europe and now here.

The concerto is of sentimental as well as novel interest. It is the last completed work of Berg, best known in America as the composer of the opera "Wozzek." In the Spring of 1935 Krasner approached Berg in Vienna with the suggestion that he write a concerto for violin. The suggestion did not meet with ready acceptance. Berg's later opera, 'Lulu," still lay unfinished on his desk. He had other plans and told the violinist not to expect a concerto for at least a year.

But in the month of May fate stepped in to bend his course. He received word of the death of a young girl, Manon Gropius, daughter of Mahler's widow. Berg had been much attached to young Manon. She had shown great promise for the stage. Her death affected him with a keen sense of loss, and on an impulse the idea of composing the violin concerto as a sort of requiem for his young friend took shape in his mind.

Berg was always the most deliberate of workers, but now he wrote with feverish intensity, and in six weeks he could write to Krasne that the concerto was ready. Th manuscript was inscribed "To th memory of an angel." The nex few months were spent on the orchestration, and as he was finishing the last details late in December of that year a sudden illness brought death to Berg at the age of 52.

The concerto, wherever heard so far, first in Barcelona at the International Festival, and then in London, Paris, and Vienna, and has been hailed as a remarkable composition, yet since hearing it one wonders if the eminent foreign critics meant what they wrote.

Although the composer represents so much that is ultra-modern, he turned for the final Adagio of the concerto to an old chorale, "It is Enough" and builds the closing pages into a moving elegy. Berg even takes over Bach's harmonization (Bach had used this same theme for one of his sacred cantatas) and then proceeds with variations which grow into an impassioned climax, followed by a peaceful ending.

When the playing stopped no one was sure that it was the end until Mr. Koussevitzky laid down his baton. Then there was some polite applause.

Mr. Koussevitzky opened the concert with the Beethoven Fourth Symphony and closed with "Also Sprach Zarathustra" by Strauss.

The opera audience last night was simply carried away by Bidu Sayou in the title role of

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Trib Mar 17

Charles A. Ellis

The death of Charles A. Ellis on Sunday took from the world a rare gentleman whose ideals and standards of business ethics were so high as to seem almost unattainable but who won by those very principles a most enviable place in the world of music and the friendship of a host of people. Since his retirement from active business in the concert field Mr. Ellis never lost interest in music itself and was to be seen in his usual seat at many concerts. He was warmly interested in any new venture of artistic worth, and was always ready to encourage and help the things which stood for the best in music.

His kindness was a virtue one seldom meets with in life. In discussions Mr. Ellis always took the part of the "under dog" and would find reasonable excuse for what others might criticize. During the past ten years my work has taken me to many towns and cities and whether in Buffalo, Cincinnati or Kansas City, I had only to mention the name of Charles Ellis to call forth a tribute to his rare ability, his kindliness and above all his integrity. No words are adequate to express my deep admiration and affection for the kindly gentleman and loyal friend who has been released from his long illness, after a life rich in accomplishments. May those of us who knew him well hold fast to the ideals which were his.

ANITA DAVIS CHASE

BROOKLYN, N. Y.
CITIZEN
MAR 13 1937

BOSTON ORCHESTRA HEARD IN 4TH CONCERT

Program, an Excellent One, Features Rimsky—Korsakov's "Scheherezade"

Rimsky-Korsakov's fantastic and colorful symphonic suite, "Scheherezade," based on the "Thousand and One Nights," was played last night with a combination of extraordinary flair and determination by the Boston Symphony Orchestra under George Koussevitzky. It was the fourth of the five concerts the Boston orchestra is to give at the Academy of Music this season.

The program was an excellent one. The first half consisted of Beethoven's Overture to Goethe's "Egmont" played with quite the proper amount of dignity and depth, and Beethoven's Fourth Symphony in B-flat Major, which ever seems lighter and happier than we are wont to expect from the usually grandiose master composer. It may be said that the orchestra's or rather Dr. Koussevitzky's interpretation of each of them was distinguished.

But even the great Beehoven had to yield in the matter of acclaim to the Russian composer's bizarre musical translation of the Arabian Nights. As concentrated playing by the hard-worked string section was called for, Koussevitzky was enabled to prove his mettle. The orchestration, much too complicated and unconventional for easy exposition, also required that the Boston orchestra work under an uncompromising baton, which it did.. "Scheherazade" is so novel that it must not be repeated too often. It might be better if the task were relegated to Koussevitzky alone.

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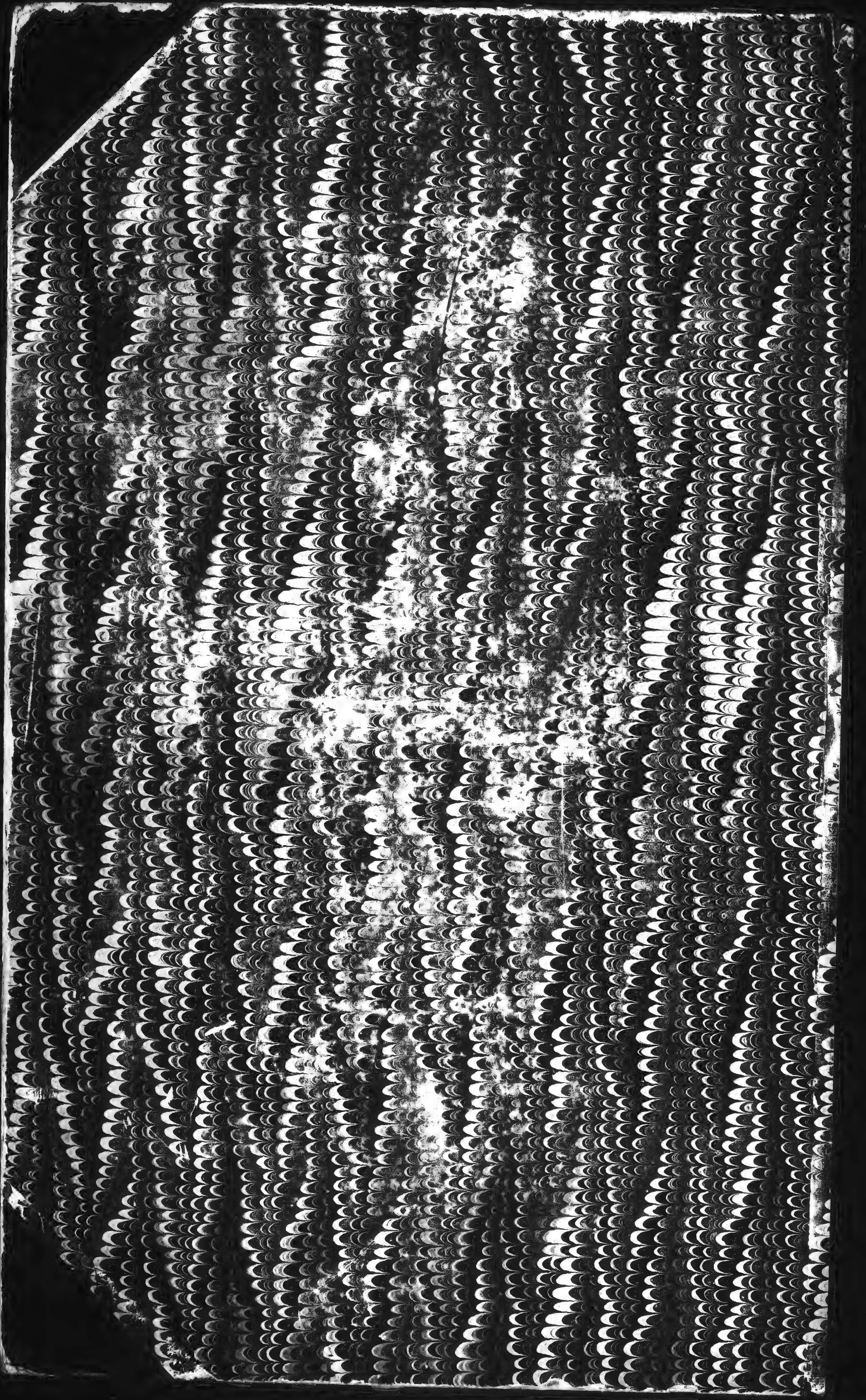

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VOLUME 60

Pops
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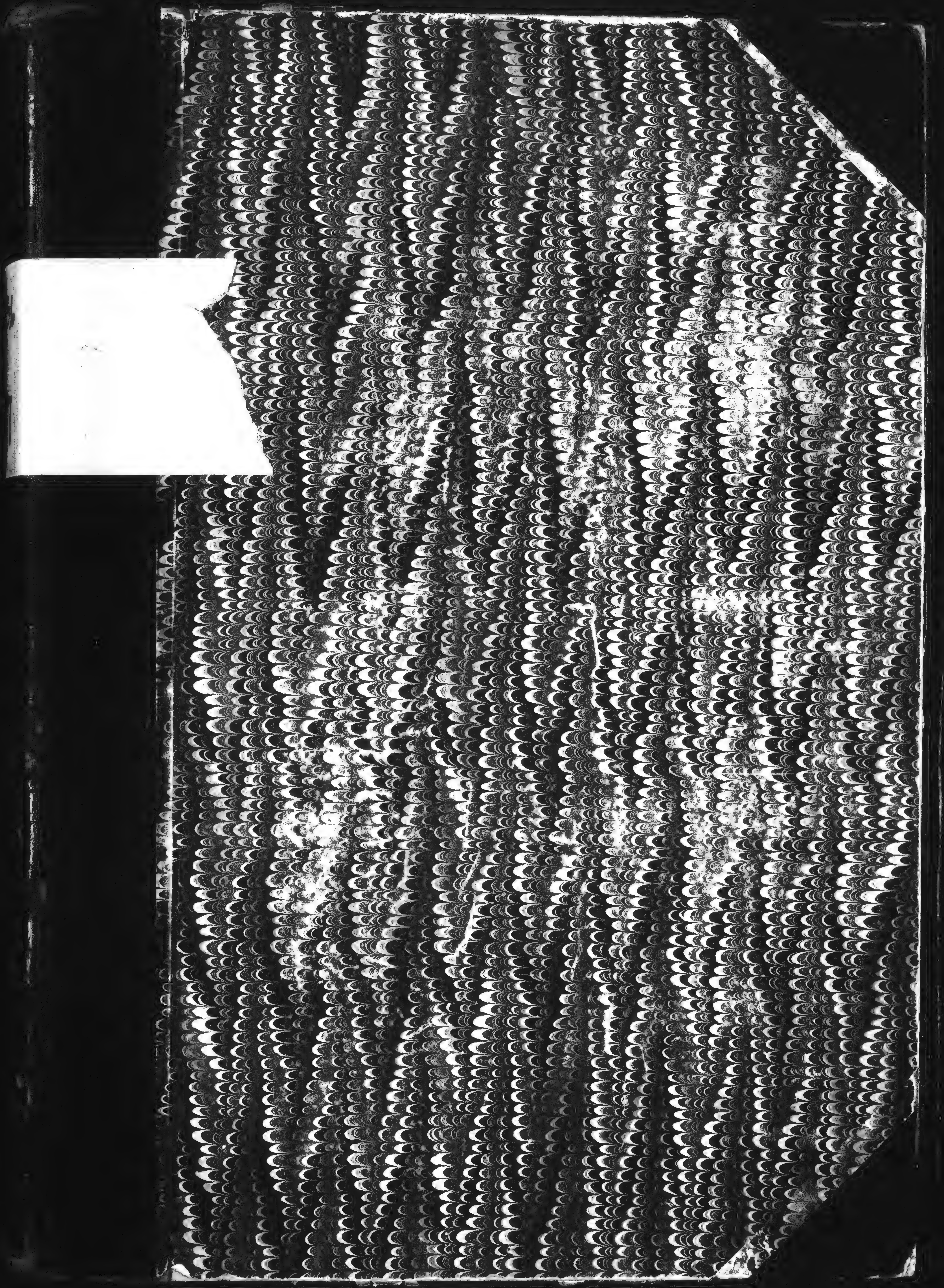


POPE ASKS PRAYERS BY CATHOLICS

Sees World Menaced by Communism and Fascism

VATICAN CITY, Sept. 29 (UP)—Pope Pius XI. today exhorted the world's 331,500,000 Roman Catholics to pray during October for the world's salvation from a "moral and spiritual crisis" that has sprung from Naziism and Communism.

MENACE TO CIVILIZATION

The 80-year-old Pontiff, in a 1200-word encyclical, said that a wave of atheism is sweeping over the world and that it threatens the destruction of all civilization.

The encyclical, devoted to "the rosary of the Blessed Virgin Mary," called upon all the devoted to recite their rosaries, especially during October.

The Pope criticised Communism, deplored trends toward atheism and condemned the ideals of dictators who "forget the wisdom of the gospel and exhume pagan errors and morals."

The latter obviously was in reference to Nazi Germany, where the Catholic Church is involved in strife with Adolf Hitler's regime.

As for himself, the Pontiff asked his followers to render thanks to the Virgin Mary for restoration of his health.

Dangers Confronting World

The encyclical was issued under the date of Monday from Castel Gandolfo, the Papal summer palace outside Rome. It was published tonight in the Vatican organ, Osservatore Romano.

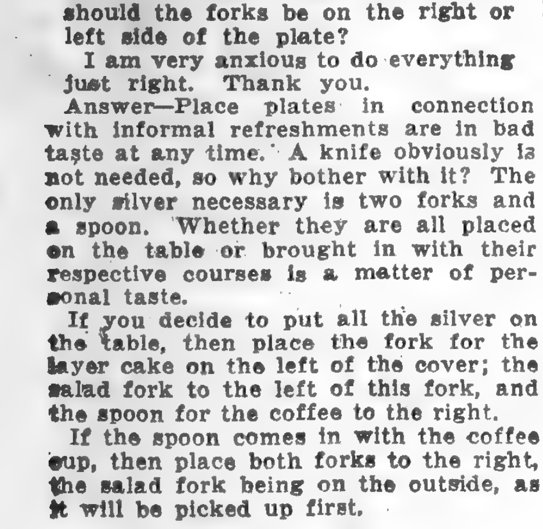
"The dangers which threaten are no less grave than those in the past," an official summary of the encyclical said. "The world is observed to be in a moral and spiritual crisis due to forgetfullness of God. . . .

"Deep dissensions rend the classes of society. On the one hand, Communism rears itself in denial of all rights of private property; on the other hand, the cult of State and the desire to restore order and public authority against the increase of Communism leads men to forget the wisdom of the gospel and exhume pagan errors and morals."

This apparently referred to Nazi Germany's hatred of Soviet Russia.

THE Correct Thing

By PHYLLIS BELMONT



When serving refreshments after an evening of bridge is it necessary to use place plates? I am planning to serve a fruit salad, sandwiches, layer cake and coffee. Do I place a knife at each cover, and if not, should the forks be on the right or left side of the plate?

I am very anxious to do everything just right. Thank you.

Answer—Place plates in connection with informal refreshments are in bad taste at any time. A knife obviously is not needed, so why bother with it? The only silver necessary is two forks and a spoon. Whether they are all placed on the table or brought in with their respective courses is a matter of personal taste.

If you decide to put all the silver on the table, then place the fork for the layer cake on the left of the cover; the salad fork to the left of this fork, and the spoon for the coffee to the right.

If the spoon comes in with the coffee cup, then place both forks to the right, the salad fork being on the outside, as it will be picked up first.

(Copyright Ledger Syndicate)

START HOME OF MRS. COOLIDGE

House to Be Completed by Next March

NORTHAMPTON, Sept. 29—Awarded the contract last night, the William J. Quinn Co., of Longmeadow, today began work on construction of the new Colonial mansion of Mrs. Grace G. Coolidge, widow of former President Calvin Coolidge. The home is expected to be completed for occupancy next March 1.

Workmen today cleared out the brush on the half-acre lot and the site of the house was laid out.

Late this afternoon, Mrs. Coolidge, accompanied by Mrs. F. B. Adams, walked from Mrs. Adams' nearby home, where the former First Lady has resided for more than a year, and surveyed the first day's progress on the new home.

Special Features at M. C. O. F. Carnival

The open-air carnival of the St. Augustine Court of the M. C. O. F. Building Fund Association, Inc., which started Monday evening, will continue during the remainder of this week at the old circus grounds on Dorchester avenue, near Andrew square, South Boston.

Special features and attractions have been arranged for each evening. Nearly all of the attractions that were at last year's carnival have been engaged. Many new attractions that have never appeared in South Boston have been added. The midway, with its large number of booths and variety of games, has been providing considerable enjoyment.

James F. Daly, president of the association, is chairman of the general committee; Daniel P. Murray is secretary, Fred W. Goeller, treasurer, and Paul W. Halloran has charge of publicity. Assisting in the arrangements are members of the board of directors of the association and the good of order committee of the court.

SHOE CONCERN DENIED PLEA

Union Refuses Readjustment of Wage Scale

HAVERHILL, Sept. 29—Shoe manufacturers of this city were refused a readjustment of wages by supervisor Michael F. Lynch of the Boot and Shoe Workers' Union today after a conference with Edward F. Casey of the Freedlender Shoe Co., representing the manufacturer.

The shoe manufacturers say they find it impossible to sell their $2.35 and $3.35 priced shoes in the open market in competition with the $2 and $3 shoe now having a wide sale. They requested a "supplementary" price list which would allow them to manufacture the $2 and $3 shoe.

Supervisor Lynch refused the request on the grounds that it has been the history of the shoe industry here that any regrading granted by the union has always resulted in a wage cut to workers.

VAIL FUNERAL HELD

Funeral services for George M. Vail, 67, Arlington manufacturer and former builder, who was vice-president of the Vail Brothers-Mauger Corp., of Arlington, took place yesterday afternoon, in the Hartwell Chapel, 792 Massachusetts avenue, Arlington, the Rev. John Nicol Mark, minister of the First Parish Unitarian Church, Arlington, officiating.

MacFadden Flies 1200 Miles in Eight Hours

MIAMI, Fla., Sept. 29 (UP)—Bernarr MacFadden, 69-year-old publisher and physical culturist, landed his Stinson monoplane at Municipal Airport here today, completing a 1200-mile non-stop flight from New York in eight hours and six minutes.

MacFadden, who is the oldest flier to attempt the New York-Miami non-stop hop, took off from Floyd Bennett Airport, New York, at 7:22 a. m. and brought his ship down at Municipal Airport at 3:28 p. m. E. S. T.

The elderly physical culturist, who said he made the flight to test his physical endurance, carried with him a thermos jug of water, pineapple juice, a bottle of honey and two raw carrots.

OVER 7,000,000 LISTEN

The Federal Music Project in this State has presented its units to audiences aggregating more than 7,200,000 persons since its organization as an individual project in July, 1936, William Haddon, State director, announced yesterday. More than 11,000 children and adults received instruction in 63,000 classes in all branches of vocal and instrumental music.

DAUGHTERS OF ST. GEORGE

SANFORD, Me., Sept. 29 (AP)—Mrs. Bessie Norris of Schenectady, N. Y., was elected grand president of the Grand Lodge of the American Independent Order, Daughters of St. George, at the 52nd annual convention of the order here today.

LAST SUDBURY G. A. R. SURVIVOR BURIED

SUDBURY, Sept. 29—The funeral of William E. Bills, last survivor of the G. A. R. here, was held today from his home on Weir Hill road, North Sudbury, followed by a requiem high mass celebrated at St. Anne's Church in Wayland at 9 o'clock by the Rev. George Chaput, the pastor.

The body was escorted from his home to the church by a military escort from the Sudbury American Legion Post.

TO GREET STUDENTS

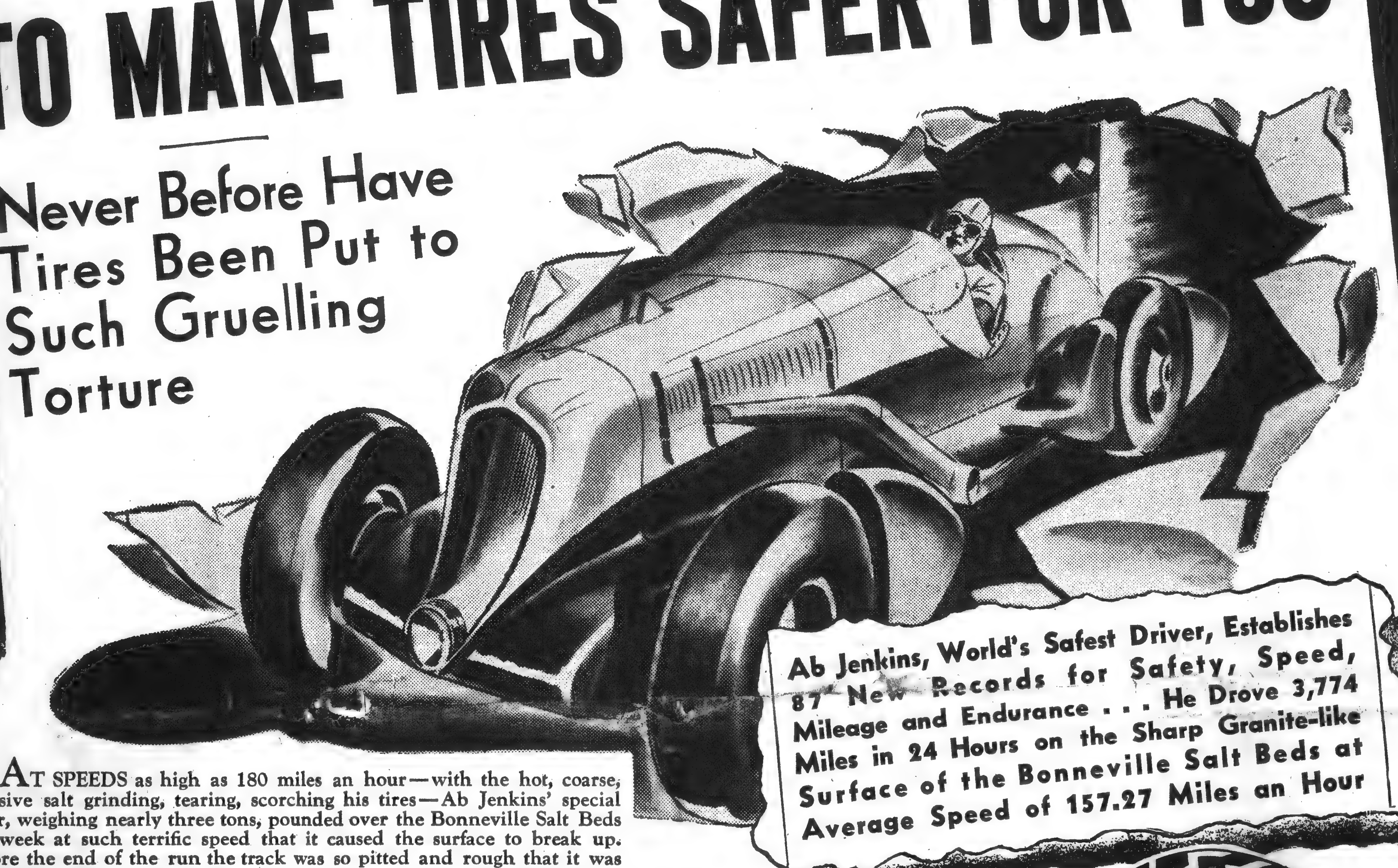
President James B. Conant of Harvard University and Dean Wallace B. Donham of the Harvard Business School will speak tonight at the annual reception for students of the business school.

Do You Know . . .

Why Goats Like Tin Cans?

A favorite stunt of cartoonists is to depict a goat gulping down a barrelfull of tin cans and smacking its lips with that self-satisfied air of one who has just finished a hearty meal. The idea is, no doubt, prompted by the fact that goats are often seen nibbling at discarded cans. They are not eating the tin, however, but simply licking the paper labels, which contain salt.

Since the ordinary diet of goats and other grass-eating animals does not provide much of this essential goiter-preventing material, they must obtain it elsewhere.



87 SPEED RECORDS BROKEN TO MAKE TIRES SAFER FOR YOU

Never Before Have Tires Been Put to Such Gruelling Torture

Ab Jenkins, World's Safest Driver, Establishes 87 New Records for Safety, Speed, Mileage and Endurance . . . He Drove 3,774 Miles in 24 Hours on the Sharp Granite-like Surface of the Bonneville Salt Beds at Average Speed of 157.27 Miles an Hour

AT SPEEDS as high as 180 miles an hour—with the hot, coarse, abrasive salt grinding, tearing, scorching his tires—Ab Jenkins' special racer, weighing nearly three tons, pounded over the Bonneville Salt Beds last week at such terrific speed that it caused the surface to break up. Before the end of the run the track was so pitted and rough that it was almost impossible to hold the car on its course. Yet Jenkins set 87 new World, International and American speed records on Firestone Tires.

Building tires capable of establishing such records is made possible by patented Firestone manufacturing processes. These exclusive features enable Firestone to provide car owners with tires that are *extra safe.*

For the greatest protection of yourself and your family equip your car with Firestone TRIPLE-SAFE Tires. By TRIPLE-SAFE we mean—

1 **PROTECTION AGAINST SKIDDING**—The scientific tread design gives longer non-skid mileage and stops your car up to 25% quicker.

2 **PROTECTION AGAINST BLOWOUTS**—Firestone Tires run up to 28 degrees cooler because every fiber of every cord in every ply is saturated with liquid rubber by the Firestone patented Gum-Dipping process. This counteracts the internal friction and heat that ordinarily cause blowouts.

3 **PROTECTION AGAINST PUNCTURES**—Two extra layers of Gum-Dipped cords under the tread give extra protection against punctures.

Make your car tire-safe for fall and winter driving. Join the Firestone SAVE A LIFE Campaign today by equipping your car with a set of new FIRESTONE TRIPLE-SAFE Tires—the safest tires that money can buy!

EXTRA POWER BATTERY
Allrubber Separators give 40% quicker starting power.
ASK ABOUT OUR "CHANGEOVER" PRICE

AUTO RADIO
6 All-Metal Tubes—8" Dynamic Speaker.
$39.95
Includes Universal Control Head
CUSTOM BUILT DASH MOUNTINGS AVAILABLE

CAR HEATER
4-way heat distribution—40% more heat
$19.95
CUSTOM FIT DEFROSTERS AVAILABLE FOR POPULAR CARS

Firestone HIGH SPEED TIRE

3.75-18.	$ 7.85	7.00-16.	$20.80
4.50-21.	10.05	7.50-16.	26.40
4.75-19.	10.60	HEAVY DUTY	
5.00-17.	10.80	4.50-21.	$12.65
5.00-19.	11.40	4.75-19.	13.05
5.25-17.	12.25	5.00-19.	14.35
5.25-18.	12.70	5.25-18.	15.85
5.25-19.	13.10	5.50-16.	16.25
5.50-16.	13.75	5.50-17.	16.55
5.50-17.	13.95	6.00-16.	18.40
5.50-18.	14.30	6.25-16.	20.45
6.00-16.	15.55	6.50-16.	21.15
6.25-16.	17.40	7.00-16.	24.45
6.50-16.	19.15	7.50-16.	32.00

OTHER SIZES PROPORTIONATELY LOW

YOU CANNOT AFFORD TO DRIVE WITHOUT FIRESTONE TRIPLE-SAFE TIRES

Last year highway accidents cost the lives of more than **38,000 men, women and children** and a **million more** were injured! More than **40,000 of these deaths and injuries** were caused directly by **punctures, blowouts and skidding due to smooth, worn, unsafe tires!**

Right is a section cut from a new Firestone Tire. Note the thick, non-skid protection against skidding, blowouts and punctures. Come in and see a demonstration.

Left is a section cut from a smooth, worn tire, with non-skid protection worn off. Tires in this condition are liable to punctures, blowouts and skidding.

JOIN THE FIRESTONE Save a life CAMPAIGN TODAY

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PARKVALE GARAGE
164 Brighton Ave. STAdium 0700

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COLONIAL MOTORS, INC.
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CHARLES B. PERHAM SERVICE STATION
1211 Mass. Ave. ARLington 4043
Broadway and Franklin St. ARLington 6495

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WHEATON MOTOR SALES
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BARONE'S SERVICE STATION
Trapelo Rd. and Hull St. BELmont 3994

BOSTON
ALL FISHER HILL STATIONS TALbot 5000
ALL PUBLIX STATIONS
Kenmore Sq. COMmonwealth 1350
BOWDOIN SQUARE GARAGE
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STUDEBAKER SALES & SERVICE
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Park Square. HUBbard 3380
MUSEUM SQUARE GARAGE
435 Parker St. GARrison 9765
NATIONAL GARAGE
20 Buckingham St. KENmore 8150
NEWBURY ST. GARAGE
434 Newbury St. KENmore 1922
NORTH END PARKING CO.
8 Atlantic Ave. LAFayette 4900
PORTLAND ST. GARAGE
119 Portland St. LAFayette 1056
DAVID H. SEDERSKY
425 Tremont St. DEVonshire 9004

BRIGHTON
P. E. LEPPER
1955 Beacon St. LONgwood 0468

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T. C. BAKER
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EVERETT AVENUE AUTO PARTS CO.
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HALE'S OIL CO.
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FISK ALDEN CO.
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MYSTIC GARAGE
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EVERETT AVE. AUTO PARTS
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364 Boston Ave. MYStic 0090

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541 Broadway. SOMerset 1206
CHARLES H. COULTER, INC.
Cutter Square. SOMerset 0490
WILLOW GARAGE, INC.
131 Willow Ave. SOMerset 0466

STONEHAM
A. T. HOLMAN
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Now—
get your station at the touch of a finger

GENERAL ELECTRIC

TOUCH TUNING

Brings in your station
Instantly—Silently—Automatically

Press a button—that's all
WITH THE AMAZING NEW G-E TONE MONITOR

MODEL F-107 illustrated

10 Tubes, 3 Bands, ONLY $144.95

NOW comes a radio that actually tunes itself. There are thirteen separate buttons for your favorite stations—each one marked with station letters. A touch of your finger, and there's your program—perfectly tuned.

G-E Touch Tuning is the highest development in automatic tuning—because:

- no dials to twist, twirl or swish
- no fumbling with knobs
- more stations at your fingertips—16 buttons in all
- exclusive G-E Scan Button
- positive in operation
- simplified short wave tuning
- tunes itself perfectly—and silently
- just press a button—that's all.

Stop in at your nearest General Electric Radio Dealer. Compare G-E Touch Tuning with other automatic tuning devices—then decide for yourself whether any other radio offers so much performance and value. Your radio dollars buy more in the new 1938 General Electric.

GENERAL ELECTRIC RADIO

FOR REPLACEMENTS SPECIFY GENERAL ELECTRIC PRE-TESTED TUBES

FREE DEMONSTRATION

GLADLY ARRANGED BY ANY OF THESE G-E RADIO DEALERS

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C. W. Homeyer Co., 498 Boylston St.
Edward Bass Elec. Co., 48 High St.
Dewey Radio Co., 140 Summer St.
A. Marks Co., 77 Summer St.
Union Elec. Supply Co., 92 High St.
Banet Radio Ex., 167 Washington St.
C. C. Peters, 731 Boylston St.
Harold's Radio Co., 36 Brattle St.
Radio Center, 32 Stuart St.
E. C. Dimock, 261 Franklin St.
Belmont—Cullington Radio, 86 Trapelo Rd.
Beverly—Samuel Knight Sons Co., 282 Cabot St.
Brighton—John F. Conaty, 596 Washington St.
Brookline—Coolidge Corner Elec. Shop, 1416 Beacon St.
Cambridge—Clark & Mills Elec. Co., 37A Brattle St.
Harvard Coop. Society, Harvard Sq.
Hill Hardware Co., 2014 Mass. Ave.
J. McKenna, 19 Brattle St.
Briggs & Briggs, 1270 Mass. Ave.
Charlestown—Hart Furniture Co., 246 Main St.
Chelsea—I. Grood Radio Co., 295 Broadway
Concord—Concord Radio Lab., West Concord
Lawton & Lufkin Appliance Co., 18 Belnap St.
Dorchester—Hawkins-Elwell Co., 577 Washington St.
Home Appliance Sales Co., 1877 Dorchester Ave.
Meredith & Gray, 534 Washington St.
J. J. Piotti, 760 Dudley St.
East Boston—East Boston Radio Co., 107 Porter St.
D. Levenson & Sons, 59 Meridian St.
Times Electric Co., 984 Saratoga St.
Everett—Olsen's Electrical Shop, 508 Broadway
Framingham—C. W. Hansen Co., 32 Union Ave.
Gloucester—Wm. G. Brown Co., Main St.
Hyde Park—Hyde Park Radio, 1191 River St.
The Waterman Co., 1228 Hyde Park Ave.
Jamaica Plain—Alpert's Furn. Showrooms, 307 Centre St.
Lawrence—Brainerd Motor Co., 139 Jackson St.
Korbey Heating & Oil Co., 246½ Broadway
Scott Jewelry Co., 428 Essex St.
M. J. Sullivan, Inc., 226 Essex St.
Lowell—Bon Marche Dry Goods Co., Merrimack St.
Gaumont Bros., 338 Merrimack St.
Scott Jewelry Co., 60 Merrimack St.
Lynn—Hutchinson Hdwe. Co., 49 Munroe St.
C. V. Stackpole & Son, 27 Market St.
Malden—Bliss & Sage Elec. Co., 145 Pleasant St.
Medford—The Big Bear, 200 Boston Ave.
General Oil Co., 66 Main St.
Needham—Suburban Radio & Hdwe. Co., Great Plain Ave.
Newton—Moore & Moore, 361 Centre St.
Plymouth—Plymouth Home Service, Court St.
Quincy—Harry G. March, 1577 Hancock St.
Revere—Revere Radio & Appl. Co., 240 Broadway
Roslindale—Parkway Radio Elec. Service, 4402 Wash. St.
W. S. Van Brocklin, 1036 South St.
Roxbury—Bill's Tire & Battery Service, 240 Blue Hill Ave.
Gerber Radio Co., 149A Humbolt Ave.
A. F. Kennedy, 77 Warren St.
Salem—Lefavour Music House, 186 Essex St.
Wm. G. Webber Co., Essex and Wash. Sts.
Somerville—E. J. Mahoney, 228A Broadway
Parke Snow, Inc., Davis Sq.
South Boston—James Ellis Co., 405 Broadway
George McShane, Inc., 118 Dorchester St.
Wakefield—Russell Electric Co., 418 Main St.
Waltham—Parke Snow, Inc., Moody St.
Watertown—Hawes Electric Co., 15 Main St.

Listen to the G-E HOUR OF CHARM, Monday Evenings, 9:30, NBC Red Network

Testifies Against Ex-Wife in Divorce

MRS. ROSEALPHA TRAYERS
Her divorced husband testified against her in a hearing at Salem yesterday.

SALEM, Sept. 29—Giving testimony in behalf of another woman, 45-year-old Edward P. Trayers, a Lynn fireman, came to the witness stand in Probate Court today and supported the contentions of two detectives that his divorced wife embraced another man in the darkened living room of a Saugus cottage one night in the spring of 1936.

The man who took part in the alleged love scene was 42-year-old Daniel A. Conroy of Central street, Peabody, according to Trayers. Mrs. Mary E. Conroy of Lynn is petitioning for a divorce on the grounds of desertion and infidelity. And the woman in the arms of Mrs. Conroy's husband that night, the fireman claimed, was Mrs. Rosealpha M. Trayers of Saugus, whom he himself later divorced.

Conroy, who is contesting the current divorce action, was named as a co-respondent in the Trayers suit.

Judge O'Brien adjourned the hearing until tomorrow morning, at which time Mrs. Conroy herself will come to the witness stand.

Kolodny Honored by Order Brith Abraham

NYMAN H. KOLODNY
Named chairman of the Board of Deputies of Massachusetts of the Independent Order Brith Abraham.

The Independent Order Brith Abraham last night at its annual meeting at the Parker House elected Nyman H. Kolodny of Boston as the chairman of the board of deputies of Massachusetts. This order has a national membership of 100,000 and the membership in Massachusetts is 40,000.

Mr. Kolodny has been prominently identified with the order for many years and after serving as district deputy grandmaster and as vice-president of the board was honored last night by election as chairman of the board.

Rockland Man Named Chief Bank Examiner

George C. Mansfield of Rockland, oldest man in point of service in the State banking department, was named yesterday as chief examiner for the department by Commissioner William P. Husband.

The appointment is the outgrowth of a recent examination by Commissioner Husband to determine the fitness of approximately 100 examiners of different classifications. Mansfield will succeed Burton T. Spencer of Worcester, who has been acting as chief examiner for the past two years. Spencer will continue as an examiner in the department. Mansfield, as chief examiner, will be paid a salary of $4200 a year.

LIFERS GOOD FOR PAROLES

Officer Says Only Two Out of 170 Failed

Paying tribute to both Commissioner of Correction Arthur T. Lyman and State Parole Board Chairman Ralph W. Robart, who are at odds over the parole situation, William M. Robinson, State parole officer and former representative, last night defended the paroling of lifers before 100 members of the 76th Division of the 301st Field Artillery Veterans' Association at the Soldiers and Sailors Club.

Lifers make the best kind of prisoners, Robinson told the veterans. They cause no trouble in prisons and are "splendid parolees," he said.

Of 170 lifers pardoned or paroled during the past 10 years, only two have been brought back to the State prison for further offences, he stated.

"You hear a lot about the setting loose of convicts, but there is much less to fear than you would imagine," he declared.

Degraded morale and broken homes were blamed for the "popularity" of crime among young boys by the former representative, who cited cases from his 25 years of experience.

"Night clubs are running wild," he declared; "Our children are reading cheap trash in magazines and seeing disgusting moving pictures, and then going home to witness drunkenness and irresponsibility among their parents. What chance have these children of today?

"If you want to give your child a present, give him or her more of your time. If you don't give them that 'pal' friendship, they are bound to go elsewhere to find it."

He described some of his experiences with notorious criminals and exhibited some of the home-made instruments used by prisoners at Charlestown prison in escape attempts.

ARRESTED IN COURTROOM

Perjury Alleged in $10,000 Accident Case

Taken into custody on presumption of perjury after she had testified in a $10,000 accident case in which she was the plaintiff, Mrs. Mary Roach, 55, of 27 Pine street, Stoneham, was released late yesterday from the East Cambridge jail under bail of $500.

The trial came to an abrupt halt in Middlesex Superior Court as Judge Franklin T. Hammond ordered the woman held for the grand jury and declared a mistrial. She was seeking damages from the estate of the late John R. Stevens of Newburyport, claiming she was injured by slipping on an icy sidewalk in front of Stoneham property owned by Stevens.

After she had given testimony regarding the injuries she allegedly received when she fell, Dec. 30, 1933, stating the length of time it had taken her to recover, defence counsel produced records of testimony she had given in another damage case heard at a previous date. After comparing the testimony given by her in the cases, Judge Hammond found presumption of perjury and directed court officers to take the woman into custody.

SMARTEST, SMOOTHEST RIDE IN AMERICA

YET FARES REMAIN LESS THAN 1½ CENTS PER MILE AVERAGE FOR ROUND TRIPS

—and the lowest-cost trip, too! You can travel by Greyhound at only 1/3 the cost of driving a car—and enjoy all the extra-fare comforts of the new Super-Coaches *at no extra fare.* See more, save more—by Greyhound.

Round Trip		Round Trip	
NEW YORK	$5.35	NEW HAVEN	$4.25
PORTLAND	2.70	HARTFORD	3.55
WASHINGTON	10.35	CHICAGO	25.85
PHILADELPHIA	6.75	DETROIT	20.65

MONTREAL
One Way $6.25 Rd. Trip $11.25
First Class Service Via Frontier Coach

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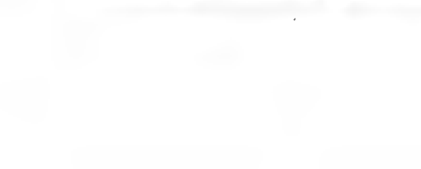


GREYHOUND Lines

BAR ASSN. GUARD FOR HIGH COURT

Creates Commission to Watch All Attacks on Judiciary

KANSAS CITY, Sept. 29 (AP)—The American Bar Association created a seven-man "standing army" today, ready to spring into action in the event of further attempts to revise the federal judiciary system.

Without opposition or debate, a record-breaking attendance of the association's assembly voiced approval of a special committee's report recommending the setting up of a commission of seven members to meet any new efforts to "remake the courts."

PLAN TO GUARD COURT

The bar's legislative body, the house of delegates, added its prompt ratification to the assembly's expression, likewise unanimously approving the report prepared by a committee headed by Sylvester C. Smith of Phillipsburg, N. J.

The commission will be appointed by the association's president. It will be instructed to report any proposed changes in the country's judicial system to the Bar Association for a membership referendum which would guide the action of the commission.

Another reverberation of the Supreme Court controversy was the effort of Lessing Rosenthal, Chicago, to record the bar as favoring mandatory public hearings in the Senate on Supreme Court nominations.

After a flurry of heated discussion, the assembly voted to abandon consideration of the pending federal child labor amendment rather than submit it to a referendum of the membership, an action recommended by a committee whose title included the phrase "to oppose ratification" of the amendment.

Higher Standards for Lawyers

Robert M. Hutchins, president of the University of Chicago, warned the bar tonight that the nation's lawyers must "do something pretty promptly" if they want to continue to "command sufficient respect to impose on the country their conception of justice."

"I must admit that few universities and few law schools seem much interested in anything but cook-book drill," Hutchins said in an address on legal education.

"If the bar wants educated lawyers," he said, "it can get them by making its wishes known and enforcing them through its control of the rites of admission.

"If they (the lawyers) continue to accept what is done as the standard of what to do; if they continue to seek large fees under the impression that they are the common good; if legal ethics mean little more than a protective tariff in favor of the bar; if we are regarded as the spokesmen of special privilege; if our chief claim to public admiration is our agility in making the worse cause appear the better, then we are lost; then we cannot hope to make the community accept our moral leadership."

Hutchins told his audience mechanical requirements in courses of study for admission to the bar would not serve.

Wrong Kind of Lawyers

"It is perfectly possible to cover these materials," he said, "in such a way as to defeat the production of the kind of lawyers that we presumably want and to produce instead sly, corrupt, amoral and dangerous brethren for us.

"The student can learn that philosophy is getting adjusted to his environment, that economics is how to get rich, and that political science is who gets what and how.

"We could not expect from such an education that the neophyte would be prepared to join us in our noble efforts to improve the moral and intellectual level of the bar. He will be of no greater assistance to us than the lawyer who thinks that the law is merely what (and whatever) the courts will do."

Senator Bennett Champ Clark of Missouri told the international law section "there is at the present time no such thing as international law," as regards the rules of warfare.

"Let us take the American flag off munitions ships," he urged, after a discussion of the "futility of trying to defend our neutral rights and freedom of the seas.

"Let us announce to the world that we have determined upon a policy of real neutrality designed to prevent us from being entangled in their quarrels," he continued.

Registration of delegates reached a total of 3610 today, the largest attendance in the association's history.

24,520 TRAFFIC DEATHS IN 1937

Hub Has 13 Per 100,000 Killed, New York 11.1

CHICAGO, Sept. 29 (AP)—Death is setting a record-breaking pace along the nation's streets and highways.

The National Safety Council estimated today that traffic accidents had cost 24,520 lives in the first eight months of this year.

The total was 11 per cent greater than the 22,160 recorded in the corresponding period of 1936—the year the all-time high mark of 36,500 was established.

Deaths numbered 3850 in August compared with 3740 in the same month last year.

New York led the cities in the eight months death column with 528. Chicago, with 511, ranked second.

However, New York had the lowest traffic fatality rate among the most populous centres.

On the basis of deaths per 100,000 residents, the council made this ranking:

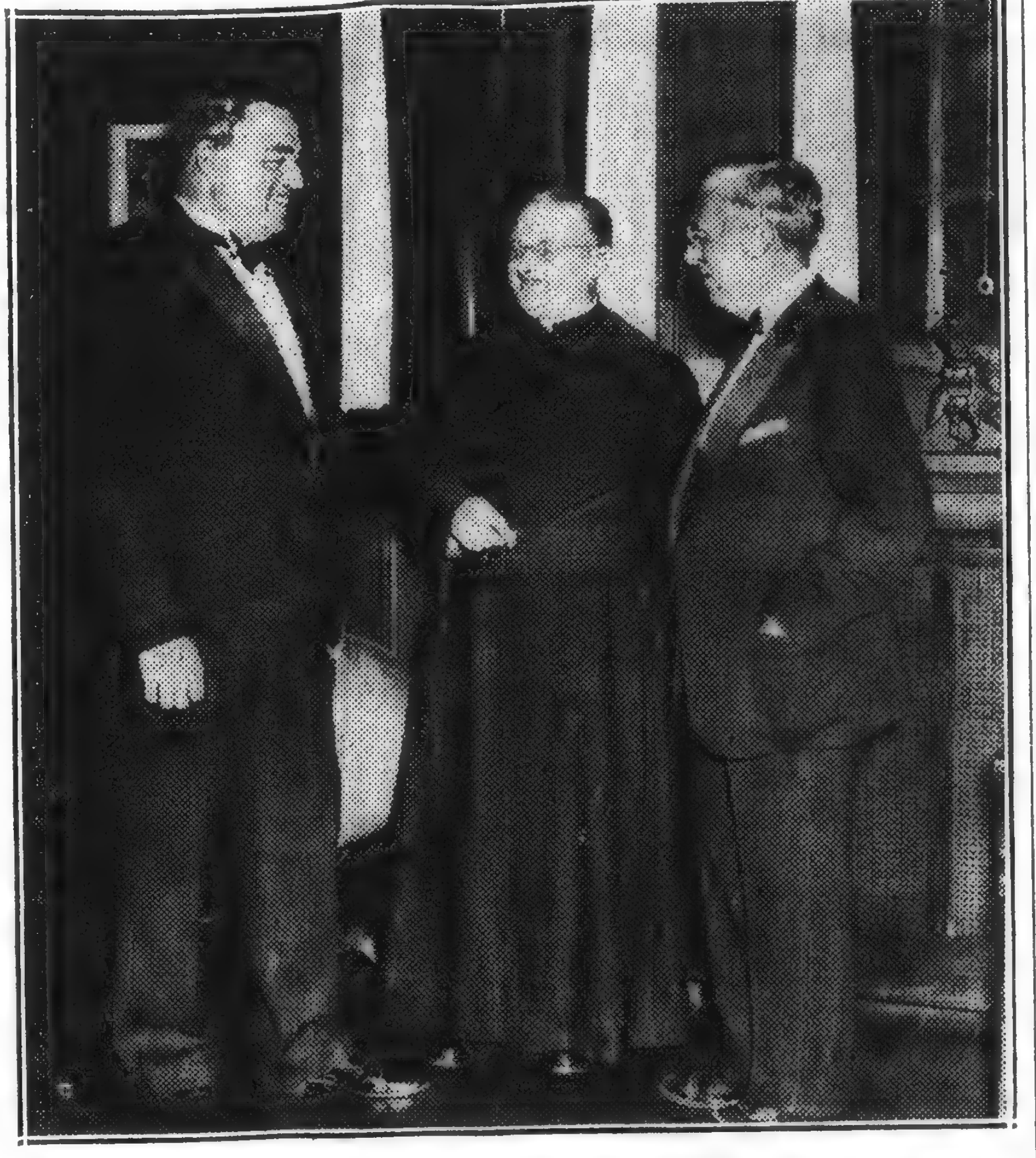
Cities of more than 500,000—New York, 11.1; Milwaukee, 11.8; Boston, 13.

From 100,000 to 250,000—Wichita, Kan., 5.1; New Bedford, Mass., 6.7; Hartford, Conn., 7.1.

From 25,000 to 50,000—Chicopee, Mass.; Poughkeepsie, N. Y.; Green Bay, Wis.; Taunton, Mass., Fargo, N. D., Bangor, Me.; Kingston, N. Y., and Beverly, Mass., each had a perfect record.

Twelve States which reduced their totals in comparison with 1936, included Maine.

New B. C. Head Given Reception by Alumni



B. C. HEAD IS GIVEN RECEPTION
Governor Hurley, B. C. alumnus, left, is shown at the reception to the Rev. Fr. William J. McGarry, S. J., centre, new president of Boston College. Daniel J. Gallagher, former president of the B. C. alumni, is at the right.

Expansion of Boston College was forecast by the Rev. William J. McGarry, S. J., new president of the college, at a reception tendered him last night in the administration building at University Heights by more than 300 members of the almuni association headed by Governor Hurley.

"The word expansion expresses my dreams for the future of the college," said the Rev. Father McGarry. "I do not necessarily mean that we will have more buildings or more schools but I do mean that we will send more boys into the Commonwealth with Catholic ideals, principles and education."

The new president, the 18th in the history of the college, urged the almuni members to send more boys to the college, so that "with God's help, the willing faculty may fit them to do in the 40's, 50's and 60's what you have done in the past."

Governor Hurley brought personal greetings as an almunus and the official welcome of the State.

Child and Dog Cross at Traffic Rush Height

ALL TIRED OUT
Eleanor Carucci, sound asleep on an improvised bed at the North End police station. With her is Officer John Connors, and Spot, who wandered with Eleanor from their Somerville home.

Just how a 2½-year-old girl and her pet dog managed to cross Sullivan square at the height of the traffic rush yesterday puzzled police last night after they had safely returned Eleanor Cariuci and the dog, Spot, to her parents.

The child, who lives at 9 Mt. Pleasant street, Somerville, was found by Patrolman Charles Wanderly of the City square station and taken to the police station, where she promptly fell asleep in the guardroom beside her dog. Some time later her parents learned that she was at the police station and went there to take her home.

DUCE TO URGE 4-POWER PACT

Would Include Germany, England, France, Italy

BERLIN, Sept. 29 (UP)—Premier Mussolini, nursing a cold with hot lemonades, started back to Italy today with plans for concluding a four-power pact of friendship among Germany, Italy, Great Britain and France, high Fascist officials revealed.

Il Duce was said to have been assured of Hitler's full support.

Over a luncheon table they reportedly went into full details and discussed the possibility of bringing Poland into the accord.

Mussolini left Berlin at 3:51 aboard his special train.

Crowley to Help Former Mayor Hagan

Former Representative John J. Crowley of Somerville last night announced his support of former Mayor James E. Hagan in the latter's race for mayor of Somerville. He said in part:

"In annnouncing my support of former Mayor James E. Hagan for the office of Mayor, I do so after calm and mature deliberation.

"A calm analysis and review of the Hagan administration with the present incumbent leads me to the only possible conclusion, namely, that the best interests of the city will be served by the return of James E. Hagan to City Hall. A comparison of the tax rate is very illuminating; under Mr. Hagan's predecessor in 1932 the tax rate was $40.10; under Hagan it was $37 in 1934 and $38.60 in 1935. During the past two years under Mr. Knox it soared to the record high of $41.90 in 1936, and this year there is another jump to the almost confiscatory figure of $44.30."

COMPLAINS HER BUDGET IMPOSSIBLE

Irene Castle Can't Get Along on $750 a Month, She Says

CHICAGO, Sept. 29 (AP)—Take $750 a month, subtract bills for Mrs. Irene Castle McLaughlin's household maintenance, food, tips, telephone, a nurse and her son's tuition and what has she left?

"IT'S IMPOSSIBLE"

"Thirty dollars and 70 cents," the dancing darling of 20 years ago found today after figuring her budget "until I'm blue in the face." Then she asked the rhetorical question:

"How on earth can I keep up with my facials, manicures, massage and clothes on $30.70? It's impossible."

Her third husband, Major Frederic McLaughlin, hockey team owner and coffee merchant, agreed yesterday to pay $750 a month temporary alimony pending outcome of her divorce proceedings. She charged cruelty and he answered with a denial and a charge she was extravagant.

As she saw her son, Billy, 8, off to school and looked forward to spending a day with her daughter, Barbara, 12, before the girl takes up her studies in the East, Mrs. McLaughlin foresaw "plenty of homework" for herself from now until Christmas.

No Maid 5 Days a Week

"And I don't mean having people in to dinner because I can't afford that. It's the budget," she explained.

Besides dinners she said she couldn't afford her customary frequent visits to her dog refuge in suburban Deerfield. And she'll have to do without her maid five days a week.

The $5 a day she budgeted for food, she said, "doesn't seem like an awful lot." All her clothes have been custom made; now she doubts whether she'll be able to buy them ready-made.

Mrs. McLaughlin, who with her first husband, Vernon Castle, put the nation on its dancing feet in the pre-war era, asked custody of the two children, but no ruling was made in court yesterday. Billy has been with his mother and Barbara with her father since the parents' estrangement.

The $750 for support of mother and son temporarily was half the amount her attorney had asked.

START 18TH SEASON

The Sisterhood of the Temple Kehillath Israel, Brookline, enters on its 18th year with an opening meeting next Tuesday at 2:30 p. m., in the newly-decorated social hall. This hall will be dedicated, there will be an installation of officers, and entertainment by the Gladys Troupin Ensemble.

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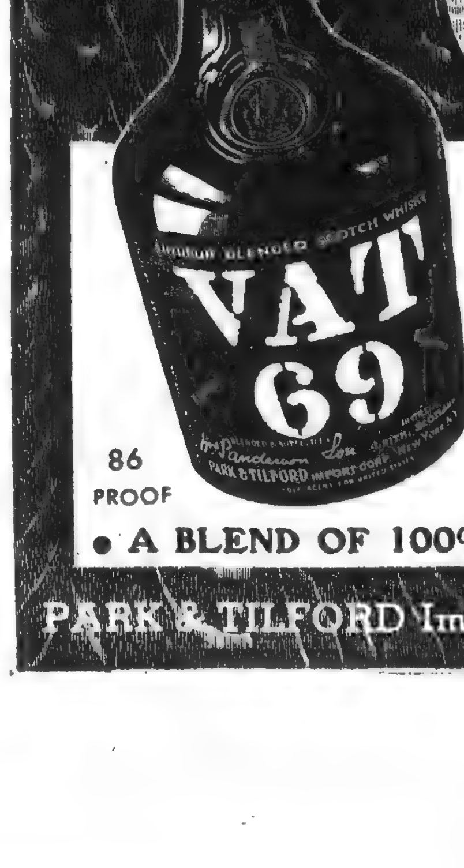

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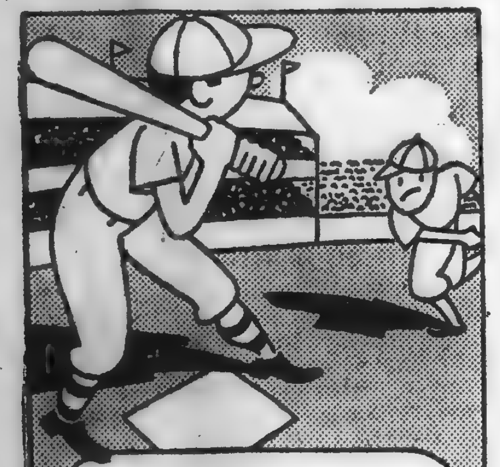
Many B. U. Graduates in the Far East

Boston University is well represented in the Chinese-Japanese conflict that is going on in the far east at present. A great number of the university's graduates are employed in the colleges of China, and in the Peiping area alone there are 17 graduates.

Lieutenant Herman E. Nickerson of the fourth regiment of the United States Marine Corps is one of the most active members of the number representing the university. Nickerson was an honor student at B. U.

A check list on the alumni lists showed that there is a total of 34 graduates in the far east, and that most of them are engaged in teaching, or doing social service work. Among the persons in the war zone are: Dr. Eugene Chan, who is teaching at the School of Medicine connected with Cheloo University. Also in the same university is the Rev. Peter Peng, professor of the School of Theology.



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KNOCKED OUT WITH A SHOE

Wife Is Awarded Divorce After Relating Incident

A five-day bride and a wife who declared her husband gave her a knockout blow with a shoe were among those to win divorces yesterday in the Middlesex Probate Court.

Mrs. Lillian Souza of Lowell, testified that married life with Manuel Souza, a sailor, now of San Pedro, Calif., lasted just five days for her. She told Judge Arthur E. Beane that she received cruel treatment at his hands from their marriage Nov. 2, 1935, until he went to sea on Nov. 7. They did not live together again, according to her testimony.

Arguments over money and her mother-in-law broke up the home of Mrs. Dorothy E. Hynes of Newton Centre, she alleged as she told her marital troubles to Judge John C. Leggat. She and Joseph F. Hynes of Waltham, were married Aug. 30, 1931, and made their home in Belmont.

Less than a year after the marriage, the young woman asserted, there was a dispute over her mother-in-law.

"My husband hit me on top of the head with a shoe, and knocked me out," she testified.

"I worked as a waitress after my baby was born," she continued, "and my husband wanted money all the time. If he did get it he would use it to buy liquor. Once he tried to choke me to death because I would not give him money."

She was awarded a divorce and custody of her 5-year-old daughter.

A marriage of 20 years duration was dissolved when Mrs. Alice L. LeBlanc of Waltham was granted a divorce from Aurele H. LeBlanc, also of Waltham. "He used to drink and then come home and beat me up," she told Judge Leggat. She was given custody of her three children. The suits were not opposed.

CLAIM 10 IN DOPE RING

Five Held and Five More Arrests Promised

Five men rounded up by federal agents and police were held for continued hearing by United States Commissioner Harry N. Guterman yesterday, while the United States attorney's office announced that five more men are to be arrested in connection with the government's efforts to crush one of the biggest dope rings operating in this vicinity.

Assistant United States Attorney William T. McCarthy informed the court that the leaders of the ring, including Victor D'Alessandro of Bowdoin street, Medford, one of those arraigned, has been associated with notorious commerical dope dealers in New York. D'Alessandro was held in $7500 bonds.

John Murphy of Hemenway street, Back Bay, held in $5000, was characterized by Mr. McCarthy as the spearhead for distribution of dope to perhaps 25 addicts in Greater Boston, and the ring was termed one of the most resourceful the government has had to fight.

Others arraigned yesterday included Daniel J. Croke of East Lenox street, Roxbury, who was able to procure bail; William E. Simpson of Grove avenue, Wilmington, and Thomas J. Balusky of Second street, South Boston.

THREE ARRESTS IN NUMBER POOL RAID

Captain James T. Sheehan of the Fields Corner police, former head of the racket squad, made another raid on number pool operators in Dorchester yesterday and made three arrests.

Michael W. Callahan, 37, of 218 Thatcher street, East Milton, and his chauffeur, Dennis Sweeney, 32, of 185 Bowdoin street, Dorchester, were arrested on Minot street on charges of being concerned in a lottery.

The third man to be arrested was Walter J. Cleary, 23, of 89 Glover street, Quincy. Police said he had a quantity of number pool slips on his person.

SYLVIA SIDNEY HAS DEEP, DARK SECRET

Cherishes Certain Pretentious Role but Won't Tell Interviewers What It Is

SYLVIA SIDNEY
The famous film star, who is appearing here at the Colonial Theatre in a new play, "To Quito and Back."

BY ELLIOT NORTON

Sylvia Sidney, who's about as big as a watch charm—a very pretty watch charm—was sitting in her dressing room at the Colonial Theatre—sitting and knitting and chatting.

She was sitting at ease, so to speak. Because the play in which she is appearing, [illegible] "To Quito and Back" has been To The Rewrite Man and Back and she is somewhat tired from almost endless rehearsing between performances. She was knitting a sweater (adult size). She was chatting about the stage and the movies and her ambitions.

LIKES THE STAGE

She has been "pretty happy" in the films, she was saying; which is not unnatural, since she is one of the screen's eight or 10 ranking stars, reputedly paid as high as $6500 a week. And her present appearance in the theatre doesn't signify, by any means, that she has abandoned the pictures.

"For one personal reason," she explained, "I will have to go on making movies to make money. Because that income tax keeps catching up."

She is, however, tremendously fond of the spoken stage. Which is natural, too, because she was brought up on the spoken stage and did quite well on it before she went away to Hollywood to spend her last seven years.

No Restrictions

Her employer in Hollywood is Producer Walter Wanger. From him—because, one day, she stamped her small foot and made demands—she has a contract without restrictions. She can appear in as many plays as she wants and stay away from the cinema as long as her heart desires and her purse permits.

"This play is not just a single appearance, you see," she was saying, between stitches and purls. "I am definitely going to do a play every year from now on. I have two new plays I'm interested in right now, that I'll see about when the run of this one is ended."

Getting back to acting before an audience is not easy, she has found. At the premiere here of "To Quito," she says frankly and with a slight shiver, she was "scared to death."

Comortable Now

But the stage fright has pretty well worn off now and she feels comfortably cozy up there on the Colonial stage, despite all those staring pairs of eyes out beyond the glowing bridge of footlights.

"Getting used to the audience is not the hardest task," she explained very seriously. "The hardest part is changing from one kind of acting to another. In the pictures, you hardly have to do more than feel an emotion; the camera picks up everything, even the slightest expression, and the directors and cutters do the rest.

"On the stage, instead of just feeling an emotion, you have to project it, to throw it out. It's a good deal more difficult."

As to the future, Miss Sidney raises her right hand in mock solemnity and swears she doesn't want to play Juliet, which is the role that almost inevitably tempts successful actresses.

Big Secret

"No Juliet! I give you my word," she declared definitely and added—as a gay afterthought—"not even Hamlet!"

Despite this, she has an ambition to play something or other pretentious. But: "I absolutely refuse to say what the part is, or the play. I've only told two of my friends so far and they were both so startled I thought they were going to faint!"

As a kind of hit, (dropped along with a single stitch) she seemed to indicate that whatever it is, it will probably be a "high comedy" role in which she will have an opportunity to wear pretty clothes. In Hollywood, it seems, they don't care to give her comedy roles and they seem always to want to dress her, to her great disgust, in "rags and tatters."

Beyond this hint, however, she will not go. Therefore, until she does something more about it, until she takes steps, the Great Sylvia Sidney Ambition must remain, regrettably, the Great Sylvia Sidney Mystery.

So be it.

Calls Prisoner a Menace to the Community

Describing him as "a menace to the community; and a scourge who preys upon women as well," John "Jockey" Owens was sentenced to six months in the House of Correction by Judge Edward L. Logan in South Boston Court yesterday.

Owens, who gave as his address a downtown hotel, was arrested for larceny of $650 in a betting deal from John Erikson of 6 Powerhouse street, South Boston, several days ago.

Owens appealed and was held in $2000 for trial Oct. 22.

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Black Very Likely to Broadcast Statement

Continued From First Page

While his ship, the City of Norfolk, was brought into port from quarantine, he submitted to his first interview since the Klan charges were made.

"When I have any statement to make," he emphatically told the scribbling reporters, "you can accept it as definite and final that I will make it in a way that cannot be misquoted, and so the nation can hear it.

"Does that mean you will make a radio speech?"

"I might—draw your own conclusions."

As for his immediate plans, he was going to Washington at once, that Mrs. Black would start house-hunting and he himself might be reached—"at my office in the Supreme Court building."

Observers regarded this as an indication that he intends to take his place on the high court when it reconvenes Monday after a summer recess.

Pressed for a further statement, Justice Black said:

"If I make a statement, I will make it publicly so the people can hear it and can understand what I say, because some portion of the press might decide not to publish what I said."

Refuses Block's Papers

When a reporter for the Post-Gazette handed him a stack of papers with the remark: "I wonder if you would care for this series of stories published by the Post-Gazette?" Black snapped:

"You take that back to Mr. Block." (Paul Block is the publisher of the Post-Gazette.)

The National Broadcasting Company revealed here that it had offered its facilities to the jurist, and that they had not been declined.

In addition to the reporters, a small group of intimate friends boarded the revenue cutter and a special coast guard boat which took the crowd out to quarantine to meet Black today. Included were Thomas W. Woodward, a member of the Federal Maritime Commission, and Mrs. Woodward.

Mrs. Black and Mrs. Woodward breakfasted in the dining saloon, while Black and Woodward ate in the justice's cabin with reporters crowding about.

Utter silence greeted all references to the alleged Klan membership. Finally a reporter asked what he called a "scientific question"—whether Black had been or was a member of "the invisible empire."

"Whom are you with?" Black retorted.

The reporter identified himself.

Black then said he had made the only statement he intended to make today.

"I repeat that's the total statement; here, later today, or anywhere else."

After he had debarked, reporters still surrounded him as he stood on the pier.

"I appreciate your courtesy in meeting me," he said. "I am very happy about it."

He and Mrs. Black climbed into the Woodward automobile and were off for Washington.

Black at Sister-in-Law's

Upon their arrival here late today the justice and Mrs. Black went to the home of Mr. and Mrs. Clifford Durr in Seminary Hill, suburban residential section near Alexandria, Va.

They were accompanied by Mr. and Mrs. Durr on the motor trip from Norfolk. Mrs. Durr is Mrs. Black's sister. Mr. Durr is an attorney for the Reconstruction Corporation.

The justice, laughing and joking with members of his family and with newspapermen, declined to amplify the statements he made at Norfolk.

Asked when he would go to his office he smiled and said: "When I get ready." Then he added:

"When I get a chance to see my folks—if I do."

Mrs. Durr said the Blacks, who have rented out their Washington home, would live at her home for several weeks. She said Mrs. Black was exhausted from her travels and needed several days of rest.

Mrs. Durr said the group stopped in Richmond for lunch and spent some time there walking about the city.

No one recognized them there, she added.

Mrs. Durr said the jurist had ham and eggs for breakfast just before he left the liner which brought him from Europe and ham for lunch at Richmond, Va.

"He's very fond of Virginia ham," Mrs. Durr told newsmen.

"I'll eat it ton'ght for dinner," Black said, "and for breakfast if I can get it."

"One egg and one strip of bacon is all you can have for breakfast," his hostess replied.

This dialogue took place on the lawn of the Durrs' secluded home.

Surrounded by a variety of large shade trees, the two-storied white frame house faces a little-travelled road in Fairfax county, not far from Alexandria.

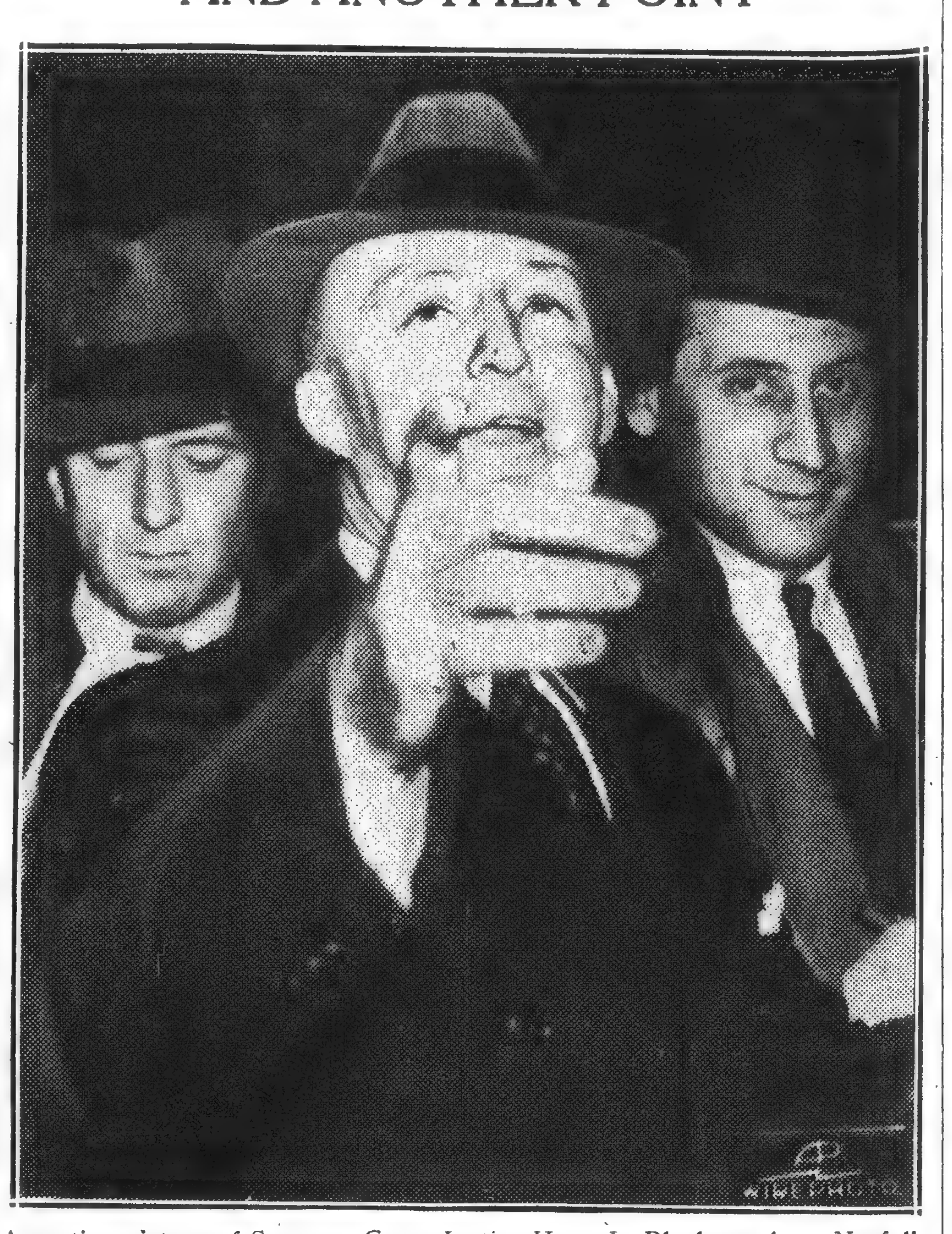
Broadcast Chains Offer Services to Black

NEW YORK, Sept. 29 (AP)—Executives of the nation's major broadcasting chains, the National Broadcasting Company and the Columbia Broadcasting System, said tonight they had invited Justice Hugo L. Black to use their facilities to reply to assertions that he was a member of the Ku Klux Klan.

The justice has not indicated, the executives said, that he would accept their offers, although both chains despatched lists of available time for broadcasts to his Washington office after his arrival in Norfolk, Va., today from a European trip.

Justice Black radioed the National Broadcasting Company from his ship while at sea, thanking them for the offer, and indicating that he would advise if he wished to accept it.

"AND ANOTHER POINT"



An action picture of Supreme Court Justice Hugo L. Black, made at Norfolk, Va., after he landed from his European vacation trip. A **BOSTON POST-ASSOCIATED PRESS WIREPHOTO.**

PLANNING MILK FOR NEEDY AT TWO CENTS

Continued From First Page

This explained why the ace men of the government were rushed to Boston to play a trump card, that of drawing on the $110,000,000 fund of the Federal Surplus Commodities Corporation for the purchase of surplus milk from any handlers complying with the code for distribution to the poor, it was declared.

The FSCC has available 30 per cent of the receipts from the entire customs income of the country, it was revealed, although it was plainly indicated that there was no idea that any considerable sum would be required to carry out the programme of buying milk.

To Needy at 2 Cents a Quart

Plans are being whipped into shape with the utmost speed in order to secure funds for the haraseed farmers who voted for the AAA milk code months ago but yet have to receive a penny of benefit from it. Four officials of the FSCC, including a national official from Washington, and a regional director, were engaged yesterday in making plans to launch the milk buying programme.

Two FSCC officials conferred with Mayor Mansfield yesterday and by him were referred to Director Patrick J. Moynihan of the city's welfare department. A proposal was laid before the latter under which the city welfare department would pay two cents a quart for all milk distributed to needy families in Boston.

Bottling at Actual Cost

The government will buy the milk at the price established by the AAA milk code of seven cents a quart f.o.b. Boston, this government money to be credited to the producers. The FSCC, according to the plan it follows, will deal in milk by the wholesale, leaving for local relief agencies the burden of providing funds for packaging and distribution.

The packaging cost, in the case of milk, it was explained, is for pasteurization and bottling. This will be done at actual cost and without any profit at all by the plants of the complying handlers with whom the government makes its contracts. Those who have been named as being ready to perform this service include the United Farmers, the New England Dairies and Herlihy Bros., Inc.

Roster of FSCC

Members of the FSCC, a Delaware corporation, include the Secretary of Agriculture, the administrator of the AAA and the governor of the Farm Credit Administration. Its roster of director names Secretary Wallace, H. R. Tolley, J. W. Tapp, Milo Perkins, W. I. Myers, F. R. Wilcox and W. A. Jump.

City Councillor Clement A. Norton came to the defence of the milk distribution programme yesterday, sending a telegram to United States Senator Walsh in which he expressed a belief that the latter would favor the plan on fuller investigation. The telegram stated:

Norton's Wire to Walsh

"You are quoted as opposing the idea of having the federal government give away a $1,000,000 worth of free milk in the Boston area, comprising 37 cities and towns, because such a procedure may lead to a milk surplus and the milk may come from uninspected cattle.

"You have always stood for the underprivileged and I am sure that when you have all the facts, that you will do so in this case. As I understand it, the federal government will request welfare organizations to distribute this milk to families so poor that no milk is being bought at present, or if said family is buying say a pint of milk a day from a private dealer, the family must continue to make that purchase in order to be eligible for this additional free milk.

No Interference With Trade

"The idea is not to interfere with the private milk trade. As regards the milk coming from uninspected cattle, the federal government will supervise farms, cattle and plants and this means the highest of sanitary standards.

"There are thousands of children and old people in Boston today who are not getting a glass of milk a day. School physicians report thousands of pupils suffering from malnutrition. Milk is the most important item in the budget of the poor. The government has given away grapefruit, raisins and other commodities, but never milk. I am sure, on fuller investigation, you will heartily approve this idea."

Cost $2080 a Week

The Boston Board of Overseers of Public welfare took no action on the milk distribution plan yesterday but tabled the matter until next Wednesday's meeting, when it will be reconsidered after Director Moynihan has gathered all possible information and facts.

As understood by them, the plan outlined by the FSCC representatives would call for a distribution of 26,000 quarts of milk a day in Boston, four days a week, which, at the rate of 2 cents a quart to be paid by the city, would call for a contribution of welfare funds amounting to $520 a day or $2080 a week.

300 Compliers in Boston

While there are 300 complying handlers in Boston who are eligible to participate in the government buying of relief milk, it was thought unlikely that smaller dealers who secure their supply already processed will apply for FSCC contracts.

The Massachusetts Legislative Recess Commission, appointed last year to make a thorough study of the milk situation, last night announced its public hearings would begin Oct. 5 at Pittsfield, with additional sessions scheduled Oct. 6 at Springfield, Oct. 13 at Worcester and Oct. 14 at Boston.

Investigating Enforcement

This commission is making a thorough investigation and study of the enforcement and the adequacy of the laws of Massachusetts relating to the inspection of dairy farms producing milk and cream for distribution within the State, to the bonding of milk dealers, milk control, production, transportation, sale and distribution of milk, with a view of recommending such changes in the State laws as seem advisable.

Its members include Senator Thomas H. Johnson, Clinton, Representatives William Ackeroyd, Lanesboro; Fred B. Dole, Shelburne; David M. Owens, Roxbury, and George E. Rice, Spencer, together with Francis J. Kelley, Bedford, and Glenn Sim, Belmont.

Three Lawyers File Three Wills of Man

SALEM, Sept. 29 — Three different wills, all of which were purportedly written by William J. Golden of Salisbury, wealthy shoe manufacturer, have been filed in the registry of probate by three lawyers, it was disclosed today.

Golden, a widower, died two weeks ago.

CLAIM BETTY REAL BEAUTY

Film Group Names "Miss Ideal America"

HOLLYWOOD, Sept. 29 (AP)—Without any fanfare the committee for the improvement of American standards of beauty today picked Betty Grable as "Miss Ideal America."

In presenting the cup to Miss Grable, the committee said it was challenging Atlantic City's right to call its annual beauty contest winner "Miss America," inasmuch as American "young womanhood is not properly represented."

RESIGNATION OF SISK LEAVES 9 VACANCIES

Continued From First Page

Reports in circulation for several days are to the effect that at least four other resignations from the higher courts will be forthcoming within a short time, while several additional district court changes are expected also.

Governor Hurley continued his silence yesterday as to the identity of any of his appointees to the pending vacancies. It is generally understood, however, that Judge of Probate Arthur W. Dolan of Suffolk will be appointed to the Supreme Court to succeed Judge John C. Crosby, whose resignation from that bench was announced on Monday, and that John V. Mahoney, secretary to the Governor, will be named to fill the vacancy caused by the promotion of Judge Dolan.

As to the successor of Judge Sisk on the Superior Court there was much speculation last night, with many of the Governor's close friends mentioned as possibilities, but no definite line could be obtained regarding any of them.

JUDGE JAMES S. SISK
Superior Court justice who has retired.

While it was generally believed that William H. Henchey, campaign manager for the Governor last year, would be named to fill the vacancy caused by the resignation last Saturday of Judge Michael J. Murray of the Boston Municipal Court, it was learned that pressure of law business may prevent Mr. Henchey's selection at this time, but that his final appointment to a place on the bench is merely deferred.

In addition to these vacancies the Governor has received the resignations of Judge Frederick A. D. Fisher of the Lowell District Court and of Hugh P. Drysdale, special judge of probate of Berkshire county. Judge William Bacon of Newton District Court resigned several months ago and later died.

There are vacancies in the Williamstown District Court caused by the death of Judge Clarence M. Smith and in the Ayer District Court, due to the recent death of Judge John M. Maloney.

Judge in Poor Health

The death of Loyed E. Chamberlain of Brockton created a vacancy in the Plymouth County Probate Court, and the Governor named Mayor Lawrence E. Crowley of Brockton to the position, but the Executive Council has refused to date to confirm the Crowley appointment.

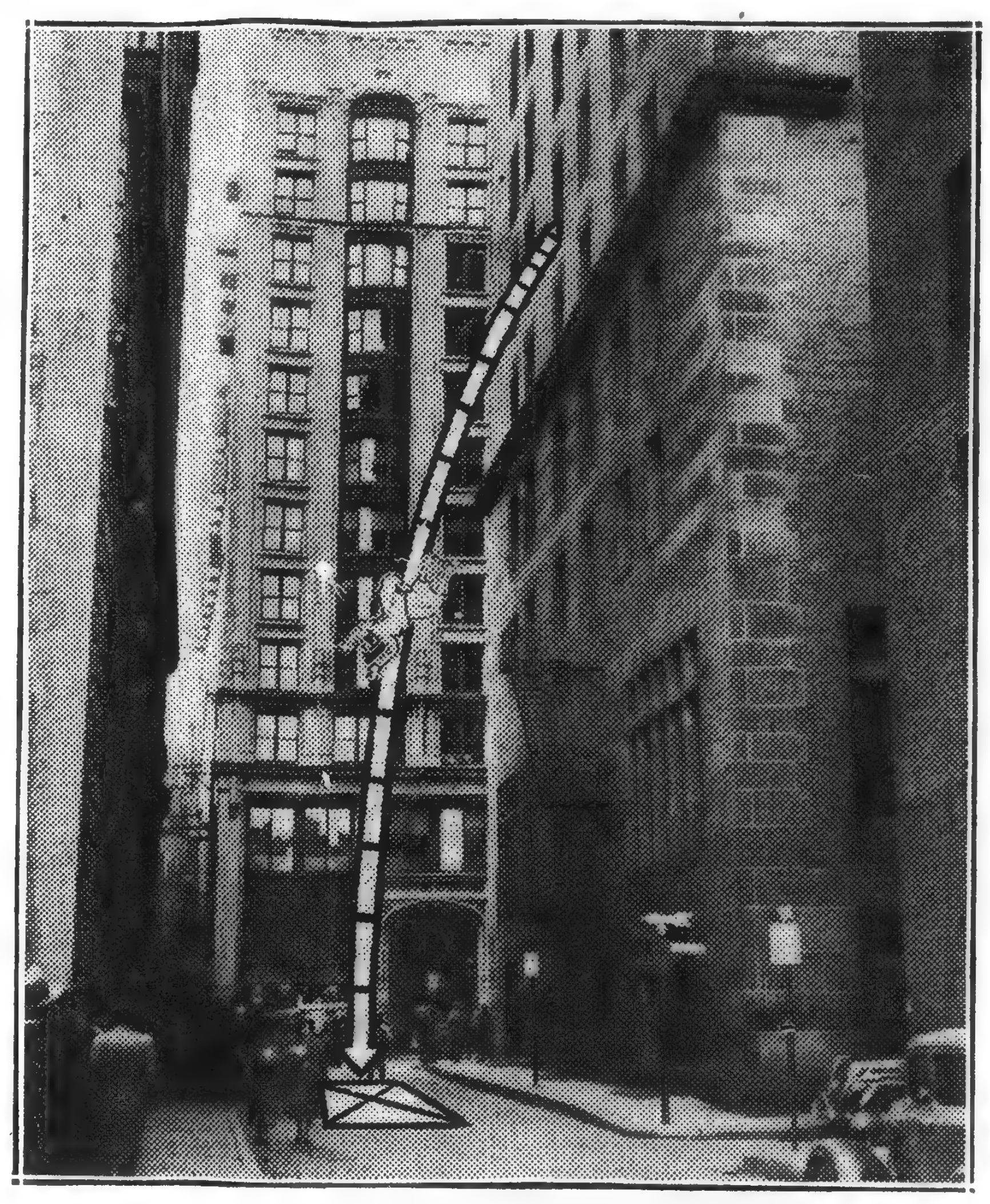
Judge Sisk, whose health has been poor for some time, making his resignation one that has been expected for several months, has been an associate justice of the Superior Court since 1915. He is 79 years of age. He will retire at three-fourths of his annual salary of $12,000 a year, under the provisions of the retirement act passed at the last session of the Legislature.

In a letter to Judge Sisk accepting the resignation, Governor Hurley said: "It is with regret that I accept your resignation, but I fully realize that after 23 years of faithful and distinguished service rendered by you to the Commonwealth you are entitled to a rest from these exacting and serious duties you were called upon to perform. I extend to you my best wishes for health and happiness during the years of your retirement."

President's Mother Sails Home From Paris

PARIS, Sept. 29 (UP)—Mrs. Sara Delano Roosevelt, mother of President Roosevelt, sailed for the United States today aboard the Ile de France after a lengthy visit on the continent.

Hundreds See Woman Plunge to Her Death



WHERE WOMAN DOVE TO DEATH
This photo-diagram shows how Mrs. Mary Donohue dove to her death from a hotel window yesterday. The arrow traces her plunge to the street outside.

Continued From First Page

Her body first struck the edge of the fire escape on the hotel building, then fell below, landing on the apron of a parked truck, the driver of which was delivering trunks at the hotel's rear doors.

Death was instantaneous, according to Medical Examiner Timothy Leary. Mental illness, believed to have been brought on by a recent operation, was attributed as the cause of the suicide.

Two of the women who saw Mrs. Donohue's body plunge from the hotel window were occupants of passing automobiles. The body landed a few feet from where their cars were halted in traffic. The other two women, who fainted, had just left a nearby office building and got caught in the jam of pedestrians who watched the woman make the fatal plunge. Their escorts helped the women to a nearby drugstore where they were revived and taken from the scene.

Three notes, which she had written earlier in the day, were found in the woman's handbag. One of them was addressed to her husband, J. Joseph Donohue, 43, a field agent for the Reconstruction Finance Corporation, another to her 15-year-old son, Joseph, a student at Lynn Classical High, and a third to a friend. The contents of the notes proved unintelligible, police were informed last night.

[illegible] Ties Up Traffic

The suicide plunge, which tied up in-town traffic for many blocks between 4:20 and 5 p. m., was made while thousands of persons were pouring out of office buildings in the vicinity of the hotel.

The sight of the woman on the window sill, while hotel employees, and spectators in the windows in the opposite building strove desperately to dissuade the woman from diving to her death, attracted them, hampering the efforts of police and causing the traffic tieup.

Mrs. Donohue paid no attention to the crowd below, however. Office workers across the street from the hotel, who begged and implored her to go back and not to jump, were also ignored by the woman. To hotel employees who sought to reach her she kept repeating the warning, "Go away. If any of you come near me, I'll jump."

Had the fire department's rescue crew, called by the police, been able to get through the traffic jam that tied up the streets for blocks in the vicinity of the hotel, the woman's plunge would have been broken by a life net and her life saved, fire officials declared. They arrived too late, however.

The identity of the woman was unknown for some time. The body, however, was identified at the Southern Mortuary last night by her husband. Accompanying Mr. Donohue to the morgue was the victim's mother, Mrs. Mary Flynn, of 108 Essex street, Salem. Mrs. Donohue before her marriage was Miss Mary Flynn of Salem. She was born and raised in Salem, attended the public schools there, and afterwards St. Elizabeth's Academy, Convent Station, N. J., and the New England Conservatory of Music, also Portia Law School.

According to the woman's husband and her mother, Mrs. Donohue disclosed no suicidal symptoms when she left her home early yesterday morning to go to Boston on a shopping tour. They said they were aware that she had been ill but that she had not appeared despondent or morose.

Was Shopping With Mother

Mrs. Flynn said last night that she had accompanied her daughter to Boston. After making some purchases, she said, the pair entered a hat shop near the hotel. Mrs. Flynn was fitting on some hats, she said, when her daughter suddenly declared she was going outdoors to purchase a newspaper.

"She didn't return and I waited for some time and then I returned to my home in Salem," Mrs. Flynn said. "I knew she liked to walk a great deal and I thought she had grown tired of shopping and had decided to walk to the North Station to board a train for home. The first news I received that she had killed herself was when Mr. Donohue called me and told me that a newspaperman had just told him that my daughter had killed herself."

From the hat shop, police learned, Mrs. Donohue walked to the hotel, entered the lobby, secured some writing paper and wrote the notes that relatives and authorities were unable to understand last night. That the woman was mentally ill when she wrote them was evidenced by the few intelligible phrases in the notes. They referred to what police said was an imaginary state of affairs which was distressing the woman.

After writing the notes Mrs. Donohue walked to one of the elevators in the hotel and rode to the fifth floor. She left the elevator there and tried the doors of several rooms before making the death leap. Police believe she intended to jump from the window of one of the guest rooms had she been able to gain access to one. A bell hop at the hotel reported seeing the woman walking along the corridor and trying one of the doors. Nothing about her demeanor at the time, however, aroused his suspicions.

Unable to gain access to one of the rooms on the floor, Mrs. Donohue walked to the corridor window. She opened it, placed her handbag, containing the notes and $74.44 in cash, on the floor nearby, then calmly straddled the window sill.

Across the street hundreds of office workers were busy at their desks in a 10-story building. One of them suddenly saw the woman sitting on the window sill. She called to fellow workers and within seconds hundreds of windows in the office building were pulled up and the unsuccessful attempt to stop the woman from killing herself was begun.

Calls for Aid

Telephone calls were hurriedly sent in to police headquarters, the hotel and the fire department. Because of the usual congestion of traffic in the immediate area of the hotel vehicular and pedestrian traffic soon became a jam as scores of machines and hundreds of passersby stopped to watch the woman on the window sill.

Words of encouragement and pleadings were shouted at the woman as she sat for several minutes on the sill high above the sidewalk. She replied to none. Meantime hotel employees rushed to the floor and implored the woman not to jump. The sight of them brought forth the first intelligible words heard from the woman.

"Go away. I'll jump if you come near," she kept repeating.

For several minutes she remained on the window sill and just before she jumped she stood up and carefully arranged her skirt about her legs. A strong wind was blowing at the time and occasionally her skirt was blown above her knees. Each time she was quick to adjust it. The last time she tried to tighten the lower part of the skirt about her legs.

Sixty-five feet below where she stood lurching from side to side in view of the horror-stricken hundreds witnessing the scene, amidst the roar of traffic and the shouting of the hundreds, was parked one of the trucks of the Harry McPhail Trucking Company. The driver was delivering baggage at the hotel.

A short distance away a fire department rescue company with a life net was battling to get through the traffic jam. The delay proved fatal. Just before it finally managed to find a clearing to the hotel the woman made her last gesture of adjusting her dress and without further warning closed her eyes and plunged to her death.

"Her mind must have suddenly snapped. That is all I can think of," the woman's husband told reporters last night after identifying the body. "I know of no reason why she did it. She seemed perfectly happy."

ARREST TWO IN PHONE THEFTS

Charlestown Men Caught With Burglar Tools

The quick wit of a youthful clerk in a Main street, Charlestown, store yesterday led to the arrest of two men charged with having burglar tools in their possession and to what police regard as the solution to a chain of telephone coin box breaks in Charlestown, Belmont, Brookline and other neighborhoods. Under arrest are Harold C. Chase, 41, of 843 East Fourth street, South Boston, and Gabriel Raguso, 32, of 662 Main street, Charlestown.

The clerk became suspicious of the man later identified as Chase when the pair entered the store. He saw them at the phone booth and heard a noise as of metal breaking, the clerk said. When the pair left, he investigated and found the coin box dislodged. He saw the two men drive away in an automobile, took down the number, and called police.

THREE DEAD AS CAR HITS TRUCK HEAD-ON

PLATTSBURG, N. Y., Sept. 29—Two Concord, N. H., children and a local man were killed instantly and two other people seriously hurt here tonight when an automobile with 12 passengers crashed head-on into a truck loaded with scrap iron.

Theresa Shields, 4, and her sister, Grace Shields, both of Concord, N. H., were killed, as was Raymond Mary, 32, of Plattsburg.

Mrs. Mary Cottell of Concord, N. H., mother of the two dead children, is suffering with a broken neck at the Champlain Valley Hospital. Raymond Mary, Jr., 13-month-old son of the other victim, is also in a critical condition at the hospital, suffering with a fractured skull.

HITS BACK AT CHARGE BY O'HARA

Lt.-Gov. Jordan Says He Was Offered Job to Aid Track

PROVIDENCE, R. I., Sept. 29—Lieutenant-Governor Raymond E. Jordan declared tonight that an employee of Walter E. O'Hara offered him a job as attorney for the Narragansett Racing Association if he would use his good office to see that the fall meet was allowed on Oct. 18.

NAMES THREE OTHERS

In a lengthy statement, which follows a copyright story in the O'Hara-owned Star-Tribune which charged the Lieutenant-Governor with setting down terms in which peace would be brought about between the race track president and Governor Robert E. Quinn, Lieutenant-Governor Jordan stated that "Mr. Francis Welsh called at my house and made the absurd suggestion that Mr. O'Hara would like to employ me as an attorney and I informed him that Mr. O'Hara could not employ me in any such capacity."

Welsh was one of four, Mr. Jordan claimed, who approached and asked him to intercede to continue the operation of the track and retain O'Hara as head. He named Edward Hogan, Lawrence Hogan and James H. Kiernan, Democratic speaker of the House of Representatives, as the other members of the quartet.

In the copyright story, the Star-Tribune charges that Lieutenant-Governor Jordan, acting for the Democratic administration leaders, made the following terms for the settlement of the horse racing controversy:

The immediate sale of the Star-Tribune to outside interests.

Secondly, O'Hara must sign an apology, written by the State administration.

Thirdly, O'Hara must resign as managing director, but could continue as president of the racing association.

Fourthly, O'Hara's successor must be approved by the Democratic organization.

Fifthly, that all jobs and patronage at the race track must be distributed by William A. Shaw Cross, chairman of the Democratic State committee.

Jordan's Denial

Denying all these charges, Lieutenant-Governor Jordan said, "in the first place, neither the Governor nor any other State official has ever authorized me to make any promise or requests for them in the fight with Mr. O'Hara. I certainly have never approached Mr. O'Hara with any offers or terms, and as far as I know, no other State official or person representing the Governor has approached Mr. O'Hara.

"Shortly after the beginning of the court battles, two men came to my house at their own request, on behalf of Mr. O'Hara, and begged that we would let Mr. O'Hara continue at the race track as before and offered only to apologize publicly and thought that the Governor should be satisfied with that. At that time those two men requested that I would not make it public that they were at my house and that all dealing with a view of ending the fight which Mr. O'Hara precipitated be confidential.

"I have scrupulously followed my promise to them that it would be confidential and the same applied to all others who have approached me."

The Lieutenant-Governor then said that the published articles relieved him of his promise and placed him in a position where he must "give the public the true facts."

STICKY
VALVES
GUMMED RINGS
FOULED PLUGS

Mr. Carbon is the worst kind of Hitch-Hiker

Mr. Hard Carbon, who has been enjoying long rides in many motors, has been chased out by JENNEY SOLVENIZED GASOLINE

Don't let him transfer to your car. Keep this expensive hitch-hiker out by using JENNEY SOLVENIZED.

NOW SIMPLE SIMON'S IN A DAZE WITH CUT-BACKS, FAKES AND SPINNER PLAYS, BUT COACHES ALL WHO WOULD BE WINNERS TO TRAIN ON HOWARD JOHNSON'S DINNERS.

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Cole Slaw
Rolls and Butter
Homemade Ice Cream
Pudding, Cup Cake or Fruit Jello
Tea, Coffee or Milk
50c

SIGNALS!

Before or after the Big Game, when you tackle *the eating problem,* block *all* interference *and* guard *against* fumbling *for a suitable restaurant.* Quick, kick *the throttle and you're* off side *by side, your* goal *a Howard Johnson's.* Forward! Pass *any other eating place or you're* wide open *to the* penalty *for* illegal substitution. *Smart football fans know that any try for* All-American *food should* end *around a Howard Johnson's table.*

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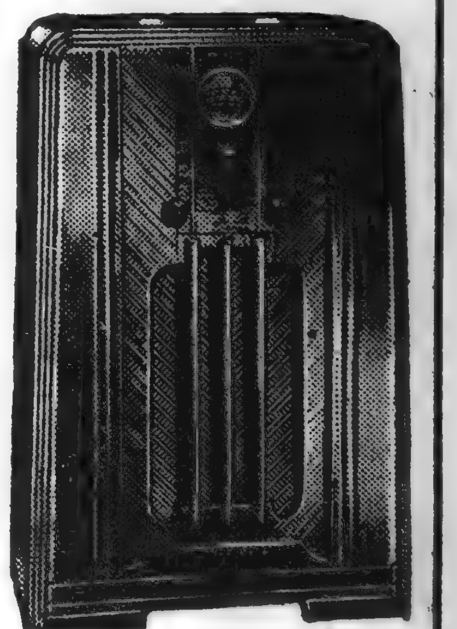

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The Fiedlers Link Half Century of the 'Pops'

By a Staff Photographer

The Famous "Pops" Sign

Emanuel Fiedler Arthur Fiedler

Emanuel Fiedler

Regional Pl

Elder Fiedler Watches Son Conduct Rehearsal of Pops

A white-haired man leaned happily on the rail of the first balcony overlooking the stage of Symphony Hall watching his first "Pops" rehearsal of the season and declared that this was a proud occasion and his best birthday present.

He was Emanuel Fiedler, father of Arthur Fiedler, conductor of the "Pops," and this was the first time he had ever seen his son conduct. He left the United States 25 years ago to go to Germany.

Watching a "Pops" rehearsal was fraught with plenty of reminiscences for the elder Fiedler. As a first violinist for the Boston Symphony Orchestra he had participated in the first "Pop" concert in 1885. In his seventy-seventh year he was now delightedly watching his son conduct, the son whom he had taught to play the violin and who has won his way to musical fame in Boston not only through his conductorship of the "Pops," but also through his outdoor concerts on the Esplanade.

Points Out Old Place

"I used to sit right down there," the elder Fiedler said, indicating a seat in the second row of the first violin section.

As he turned to take in more of the sight of his son conducting his daughter, Elsa, who had just arrived from New York for her annual visit to the first "Pop" concert of the season, declared that she was downright "tickled" to see her father enjoying himself so much. She explained that owing to the recent passing of their mother, she and her brother Arthur had decided to bring their father back to America, as he had no other kin in Germany.

The elder Fiedler, who was born near Vienna, is a musician of extensive experience. After leaving the Boston orchestra in 1911 he went to Berlin and played at various times in the Berlin Philharmonic under Arthur Nikisch and Felix Weingartner.

No Stranger to Radio

He has also been associated with the Opera Comique, was with the Kurfureston Opera for four years, and alternating in between with teaching and radiocasting.

Asked whether he had noticed any changes in Boston since his departure 25 years ago the elder Fiedler's first reaction, musicianlike, was one of surprise at the size of the present "Pops" orchestra. "In my day," he said, "we had about 50 players. Today you have from 70 ot 80." Noticing a "Pops" program flyer in the reporter's hand, he observed that the faithful old "Blue Danube Waltz" was programmed just as it had been 50 years ago at the first "Pops." "Pops" music today he found not much different than the "Pops" of yesterday except that more modern music was played. He has no objections to modern music.

Three Pupils in Orchestra

As a teacher Mr. Fiedler Sr. has more than a passing interest in the "Pops" orchestra. Three of his pupils are now playing in the orchestra and seven members of the present orchestra played with him when the first concert was played in 1885.

"You know," he said, "one of the biggest surprises to me in coming up to Symphony Hall was finding that great new building (the Christian Science Publishing Society) standing opposite the old Mother Church. I used to live at No. 15 Norway right across the street from the church. In those days there were quite a few vacant lots on Norway Street, too.

When intermission was called by Arthur Fiedler he asked the musicians to remain for a few minutes and his father came down from the balcony and was briefly introduced to the orchestra.

Gets Warm Welcome

The elder Fiedler gave a short speech of thanks at getting back to America and his pleasure in his son's conductorship. The musicians applauded warmly.

Then Julius Theodorowicz, concertmaster of the "Pops," who had been a member of the Kneisel Quartet as had the elder Fiedler, although not at the same time, joined him for a period of reminiscence.

As the photographers requested the elder Fiedler to pose with a violin in his hand he confessed that his fingers had itched for the feel of a violin ever since he had landed. Mr. Theodorowicz handed him his violin for the picture and his face beamed as he tested the strings and drew the bow over them. The newsmen left the scene with the elder Fiedler surrounded with Symphony musicians happily talking over old times.

Gossip of the Town

Post May 16

HOW HE WON RECOGNITION—The toughest musical jobs to win are places on the Boston Symphony Orchestra. And Manuel Valerio, born in New Bedford, and as American as Plymouth Rock, scaled the wall most strangely:

A member of the Boston Symphony Orchestra, about to conduct a student group at the New England Conservatory of Music, asked an associate to come along and criticize his talent with the baton. The associate for an hour or more sat riveted to his chair in Jordan Hall and couldn't wait for the rehearsal to end. He finally jumped to his feet and hurried to the conductor.

Enthusiasm ran high. The conductor thought all this praise was for himself. "No, no, no," said the musician who was the guest-listener, "I mean that young clarinet player over there. What a beautiful tone! What technique! Who is he?"

Valerio, of course, was the clarinetist. He was brought to the attention of Serge Koussevitzky who snapped him up for the orchestra and thinks him one of the "great finds."

* * * *

Correspondence

To the Editor of the Transcript:

The discussion in your columns of Stravinsky's setting of the 150th Psalm has finally revealed, it seems to me, the fundamental differences in two points of view. What do we require of music, a definite, pictorial representation, or those deeper, more subtle intimations that constrain us to participate in what measure our imaginations will allow, with the unfoldment of an idea? Is it the letter we require, or the spirit? A ticket of admission, or the keys of the city?

Apparently Stravinsky was concerned most with the emotion that inspired the Psalm, and to evoke this in those who were to hear the music, he needed neither cymbals nor tympanum, which, after all, may represent merely the poet's symbolic material, not his theme. Must we be more literal?

It is dangerous, I believe, to try to press any work of art into the confines of some familiar mold. It will escape in spite of anything we can do, and later on return to confound us. Great music, especially, must have a life of its own which can often transcend even the imagination of its creator. In every new interpreter and in every new generation it may beget new meanings. And that is one reason why it is so potent in the lives of men.

Perhaps Stravinsky did not have in mind that angel whose heartstrings were a lute, and who made moon and stars faint with the love and wonder of his "Laudate." But the thought is not extraneous to the music, and I am the richer thereby. No, I do not think cymbals would have been more eloquent.

Elaine Westall Gould.

Jamaica Plain, May 7.

Herald May 17

Soloist

DAI BUELL, who will be soloist with the Boston Symphony Pops in the Liszt Concerto in E flat for pianoforte and orchestra on Tuesday evening, May 19.

DAI BUELL
SOLOIST AT POPS TUESDAY
SYMPHONY HALL

Final Plans Announced For Two Gala Pop Concerts

Mrs Theodore Chase (left), Mr Robert Gardiner and Miss Charlotte Denny will take the Romany trail to Symphony Hall tomorrow evening where they will usher at the festive Gypsy Pops in aid of the Peter Bent Brigham Hospital.

Mrs Charles Devens (Edith Wolcott) will be among the younger set attending the gay Gypsy dinner before tomorrow's Pops.

Globe
Boston Globe
Globe
Boston Globe

Reading their Globe are two pretty "newsboys," Miss Alice Merriam and Miss Betty Blake, who will usher at the gala Pops on May 26 to benefit the Burroughs Newsboys Foundation.

3

"Boston Blast" to Be Pops Feature

——The ingenious and indefatigable committee planning the never-to-be-forgotten Pops for the benefit of the Burroughs Newsboys' Foundation on May 26 are completing their authentic background for this unusual party by getting out a newspaper, the Boston Blast, for which Mr Richard Ely Danielson will be editor-in-chief.

Everything from financial news to recipes will be "assigned" by night city editor Maurice Osborne, whose staff will include Mrs Mark deWolf Howe, Mothers' Day columnist; Mrs Christian Herter, circulation manager; Mrs William Power Blodgett, complexion and heart balm editor; Miss Katherine Lane, music critic; Mr Donald Carlisle, dog advisory department; Mr Frank Hatch, editor of the poetry nook; Mr Harold Buckley Willis, better homes editor; Mrs William Brace Pratt, wild flower editor, and Mr Donald Moffatt, advice to housewives.

The radio and wire service will be by the Blast's alert foreign correspondents, A. Hitler, P. Stalin, A. Eden and B. Mussolini, and contributors to the magazine section will include W. Shakespeare, C. Dickens, M. Twain and W. Winchell.

Armored trucks with eight guards and machine guns will deliver the Blast at Symphony Hall where newsboys have been allotted their "beat," and subscription customers already include Mr Charles Blanchard of Little, Brown & Co, Mr John Holmes, Mr Edward Weeks of the Atlantic Monthly, Mr Ben Ticknor of Houghton Mifflin, Mrs George P. Denny, Mr David McCord, Mrs Ramon Penn, Mrs Clement K. Stodder, Mr Dale Warren, Miss Rebekah Hobbs, Mr Eugene Williams and Mr Ross Whistler.

The ushers, in multicolor "Front Page" print dresses will include Miss Nancy Ames, Miss Betty Blake, Miss Daphne Brooks, Miss Mary Bryant, Miss Mary Derby, Miss Betsy Jaques, Miss Ledlie Laughlin, Miss Marian Lawrence, Miss Alice Merriam, Miss Katherine Peabody, Miss Elise Russell, Miss Marjorie Saltonstall, Miss Lucy Stone, Miss Frances Turner, Miss Peggy Turner, Miss Frances Weekes, Miss Betty Watson and Miss Priscilla Weld.

Orders for "request numbers" which will feature the musical program may be sent to Mrs Herter at 1 Beacon st.

The first reservations for tables include those of Mr and Mrs Maximilian Agassiz, Mr Nathaniel F. Ayer, Mr and Mrs Charles Francis Adams, Miss Martha Alford, Mrs Harry S. Burroughs, Mrs Mary Hemenway Callan, Mrs Roger Cutler, Mrs Edward Dane, Mrs R. W. Emmons, Mrs Nathaniel F. Emmons, Mrs Samuel Eliot, Mrs Robert F. Herrick, Mrs William P. Homans, Mrs Francis R. Hart, Dr Frederick S. Jack, the Misses King, Mrs George Lewis Jr, Miss Lima MacLeod, Miss Eleonora R. Sears, Mrs Charles Taylor, Mrs David Walton, Miss Beatrice Williams and Mrs S. W. Wakeman.

Romany Night at Symphony Hall

——Handsome young Romanys and their beautiful guests wearing the striped silks and gold earrings of a successful caravan, will foregather tomorrow evening at "the Boston Branch of Gypsies of America, Horsechestnut Street Encampment," for a merry dinner preceding the Gypsy Pops for the benefit of the Peter Bent Brigham Hospital.

Going on to Symphony Hall from this gay party will be Mr and Mrs Theodore Chase, Mr and Mrs David Cheever Jr, Miss Charlotte Denny, Mr and Mrs A. L. Devens Jr, Mr and Mrs Charles Devens, Mr and Mrs Edward L. Francis, Miss Mary Frost, Miss Eleanor Gibson, Miss Frances Gardiner, Miss Rosamond Gardiner, Miss Caroline Hunnewell, Miss Harriet Moseley, Miss Priscilla Prince, Mr and Mrs F. L. W. Richardson Jr and Miss Celina Robbins. Also Mr and Mrs Horace Soule Jr, Miss Anne Tuckerman, Miss Anne Warren, Mrs Thomas Whiteside, Mr and Mrs S. H. Wolcott Jr, Miss Frances Williams, Mr Gaspar G. Bacon Jr, Mr Nathaniel T. Clark, Mrs Henry Fessenden, Mr John Gardiner, Mr Robert H. Gardiner Jr, Mr Devens Hamlen, Mr Stacey Holmes, Mr James Parker, Mr Charles Pierson, Mr Philip Weld and Mr Thomas B. Williams.

Additional reservations for tables include those of Mr and Mrs William De Ford Beal, Mr and Mrs William Powell Blodgett, Mr and Mrs Otto F. Bradley, Mr and Mrs Theodore Chase, Miss Helen Cheever, Mrs Leslie Cutler, Mr and Mrs John Wells Farley, Mr and Mrs Robert H. Gardiner, Mr and Mrs Freeman Hinckley, Mr and Mrs Robert Livermore, Mr and Mrs Roger B. Merriman, Mr and Mrs Donald Moffat, Dr and Mrs Robert Monroe, Dr and Mrs John T. Monks, Mr and Mrs Richard Paine, Dr N. B. Pierce, Mrs Nathaniel Saltonstall, Dr and Mrs Smith Peterson, Mrs E. F. Williams and Mrs Ralph B. Williams.

Globe M 17

BOSTON EVENING AMERICAN New England's Greatest Evening Newspaper SATURDAY, MAY 16, 1936

n 'Beacon Hill'

DRESS REHEARSAL FOR GYPSY NIGHT BENEFIT AT POPS

(Picture from International News Photograph Service.)

ROSAMOND GARDINER DAVID CHEEVER, JR.

TWO OF THE PSEUDO ROMANY GYPSIES who will be ushers and flower vendors at the Gypsy Night Pops Monday evening are Rosamond Gardiner, daughter of Mr. and Mrs. J. Pennington Gardiner of Brookline, and David Cheever, Jr., of Dover, who had their picture taken at a "dress rehearsal" tea at which all the ushers gathered to get their final instructions from the members of the committee planning the benefit for the Peter Bent Brigham Hospital.

Pops Tomorrow Will Benefit Hospital

May 17

'Gypsy Night' Will Be Preceded by Several Parties

Among the many gay dinner parties which will precede glamorous "Gypsy Night" at the Pops tomorrow evening, benefitting the Peter Bent Brigham Hospital, there is one which will be differentiated from all the rest, one that will have an added liveliness, a more carefree Gypsy abandon. It will be held at the Boston Branch of Gypsies of America, Horsechestnut Street Encampment (alias the home of one of Boston's most indefatigable committee workers), and the guests will be the corps of dashing young ushers for the evening and their sister flower vendors, good Gypsies all.

The guests will be Mr. and Mrs. Theodore Chase, Mr. and Mrs. David Cheever, Jr., Miss Charlotte Denny, Mr. and Mrs. A. L. Deven., Jr., Mr. and Mrs. Charles Devens, Mr and Mrs. Edward L. Francis, Miss Mary Frost, Miss Eleanor Gibson, Miss Frances Gardiner, Miss Rosamond Gardiner, Miss Caroline Hunnewell and Miss Harriet Moseley. Others are Miss Priscilla Prince, Mr. and Mrs. F. L. W. Richardson, Jr., Miss Celina Robbins, Mr. and Mrs. Horace Soule, Jr., Miss Anne Tuckerman and Miss Anne Warren

Still other Gypsies who will attend the dinner are Mrs. Thomas Whiteside, Mr. and Mrs. S. Huntington Wolcott, Jr., Miss Frances Williams, Mr. Gasper G. Bacon, Jr., Mr. Nathaniel T. Clark, Mr. Henry Fessenden, Mr. John Gardiner, Mr. Robert H. Gardiner, Jr., and Mr. evens Hamlen. Also: Mr. Stacy olmes, Mr. James Parker, Mr. arles Pierson, Mr. Philip Weld d Mr. Thomas B. Williams.

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acDowell Club Pops ext Sunday Night

The MacDowell Club will sponsor pop concert to be held next Sun-y, May 24, in Symphony Hall. Mr. sus Maria Sanroma, a member the club of long standing, will the soloist that evening, and will y a MacDowell concerto. As the nductor of the pop concerts, Mr. thur Fiedler, is also the conductor the MacDowell orchestra, mem-s of the club are looking forward a particularly interesting pro-m.

Reservations have already been de by Miss Helen Ranney, presi-t of the club; Mrs. Edgar Pierce, s. Livingston Davis, Mrs. Philip lding, Mrs. Morgan Butler, Mrs. nuel P. Sears, Mrs. James Cun-gham Gray and her daughter, ss Katharine Cunningham Gray, s. Adolf Leeds, Mrs. Frank Piper d Mrs. Franklin W. Hobbs.

Tickets for the concert may be ocured through Miss Josephine iffith of Adams street, Milton, lu. 5788).

Society Goes to Pops---Notes on Dedham Horse Show ---Events of the Week

May 17

BY COPLEY HALL

Pastel balloons gaily floating through the air, pretty girls, masked, offering trays of gardenias for sale, "King Comus" (Mr. Gaspar Bacon, Jr.), and his graceful Queen (Miss Marion Lawrence), dressed in their royal robes and crowns, and Arthur Fiedler infusing the carnival spirit into his programme with such extras as "The Arkansas Traveler" and Irving Berlin's "Piccolino," made "Mardi Gras in Old New Orleans" at The Pops last Monday night a gala affair. The audience too was festive in mood and appearance, with the ladies in colorful evening prints adding the perfect touch to the picture.

* * * *

Mrs. Charles Cabot, attractive chairman of the event, was very charming in a gown of soft violet mousseline de soie. She and Mr. Cabot personally extended an invitation to the king and queen to join the groups at the tables after the second intermission, but young royalty, perhaps a bit shy, preferred to hold court in the first balcony. Seated at the Cabot table were Mr. and Mrs. Richard Saltonstall and Mr. and Mrs. Malcolm Greenough. Enjoying the music to the utmost were Mr. and Mrs. Lawrence Coolidge, the latter wearing lovely print of unusual design; Mr. and Mrs. George E. Hills, Mr. and Mrs. J. Hamilton Heard, Mr. and Mrs. Mason Hammond and Mr. and Mrs. J. Gardner Coolidge 2d.

In Miss Barbara Cushing's party were Miss Anne Howard wearing a stunning evening coat of raspberry moire, Miss Louise Stevens in a gown of tangerine. Miss Priscilla Weld in sophisticated black, and Miss Frances Hovey in one of new smart prints.

Many Lovely Costumes

Many of the younger girls with their fiances were much in evidence. Miss Gertrude McGinley, looking very chic in a coin dotted taffeta, was accompanied by Mr. Peter Jay. Miss Leslie Bremer in a lovely gown of delicate rose chiffon, was with her fiance, Mr.

was Miss Betty Brooks, in crisp navy blue dotted swiss, with white accessories, who graciously broke string with her tiny hands in expert fashion so that the balloons might be carried home in safety.

It was certainly a delightful evening for everyone, and one attractively gowned young matron enjoyed Stravinsky's "Fireworks" the more because it enabled her to get caught up on the dress she was so busily knitting.

* * * *

Another Special Pops

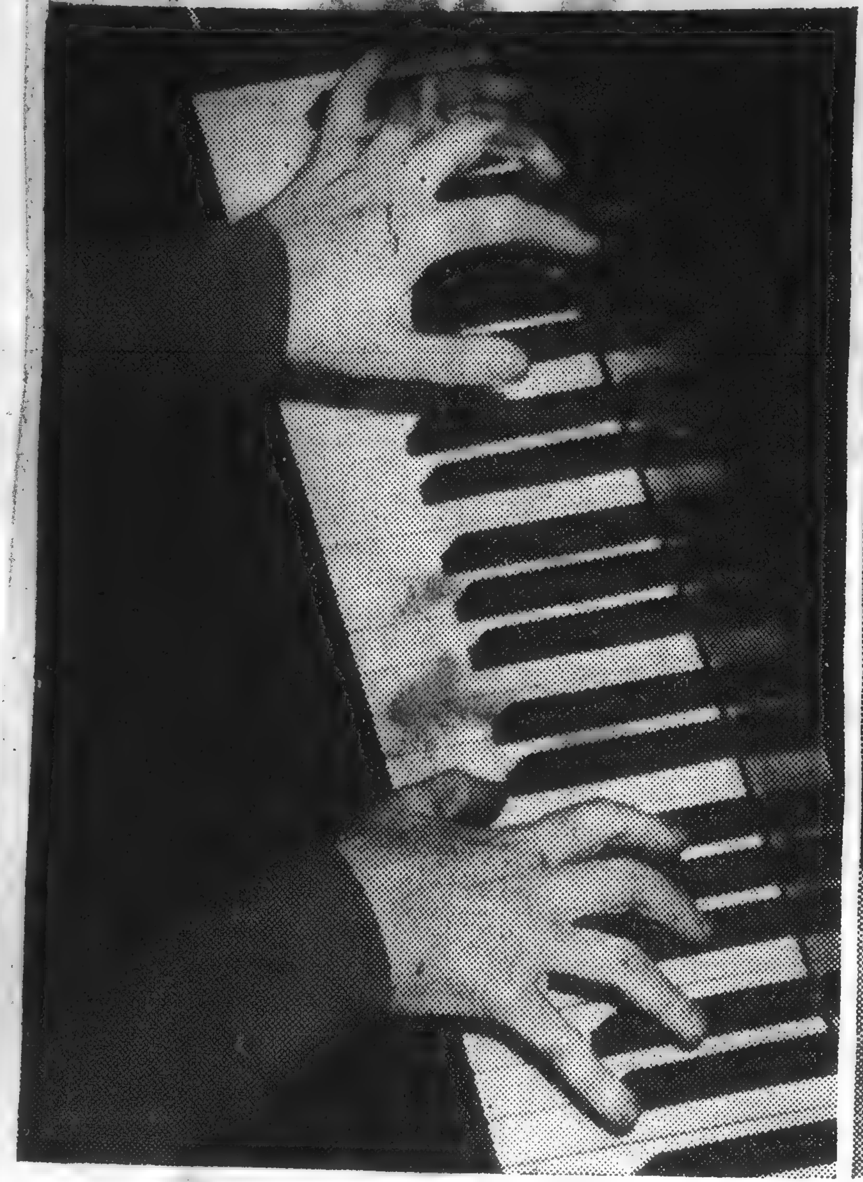
The MacDowell Club is having its own night at the Pops on Sunday, May 24. As soloist with the orchestra will be a club member of long standing, Jesus Maria Sanroma. Mr. Sanroma will play a MacDowell Concerto.

Arthur Fiedler, the conductor of the Pops Concerts at Symphony Hall, also conducts the MacDowell Club Orchestra.

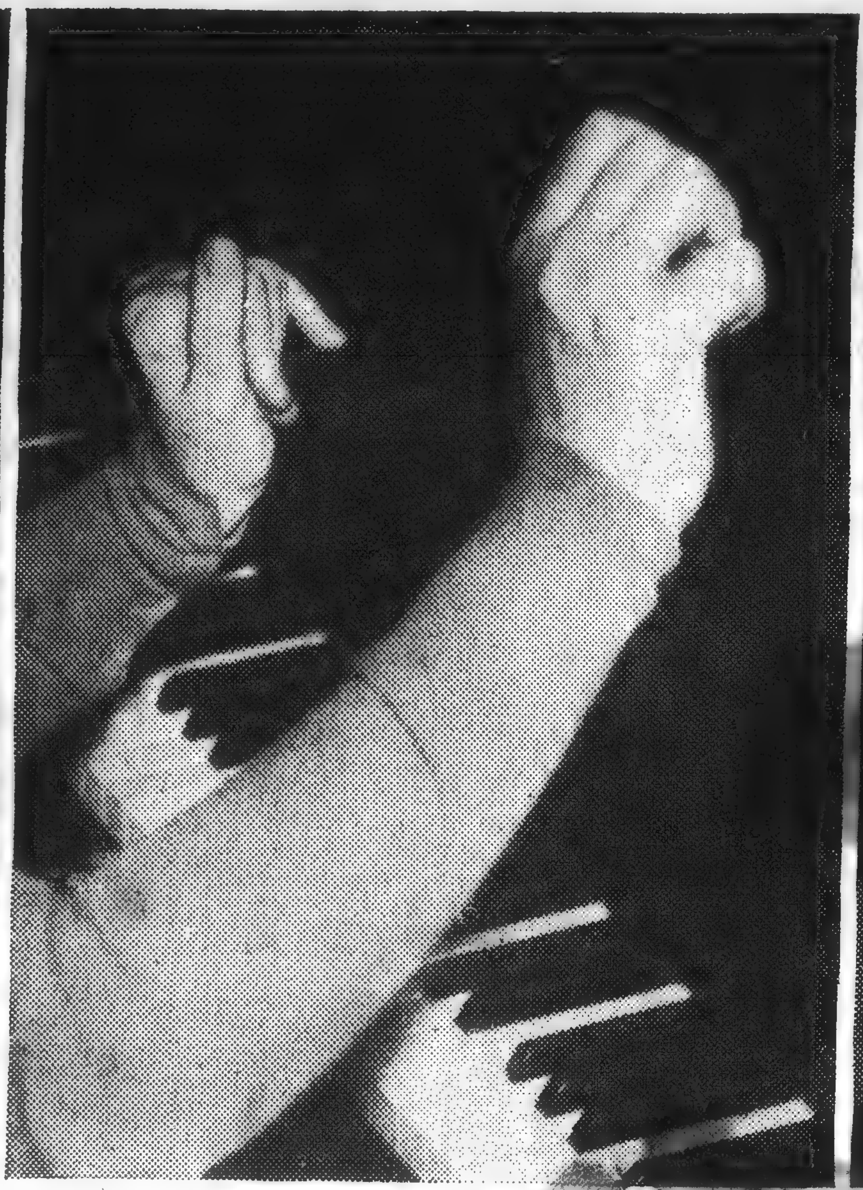
Some of those who have already made reservations are Miss Helen M. Ranney, Mrs. Edgar Pierce, Mrs. Frank Piper, Mrs. Livingston Davis, Mrs. Philip Spalding, Mrs. James Cun-

4

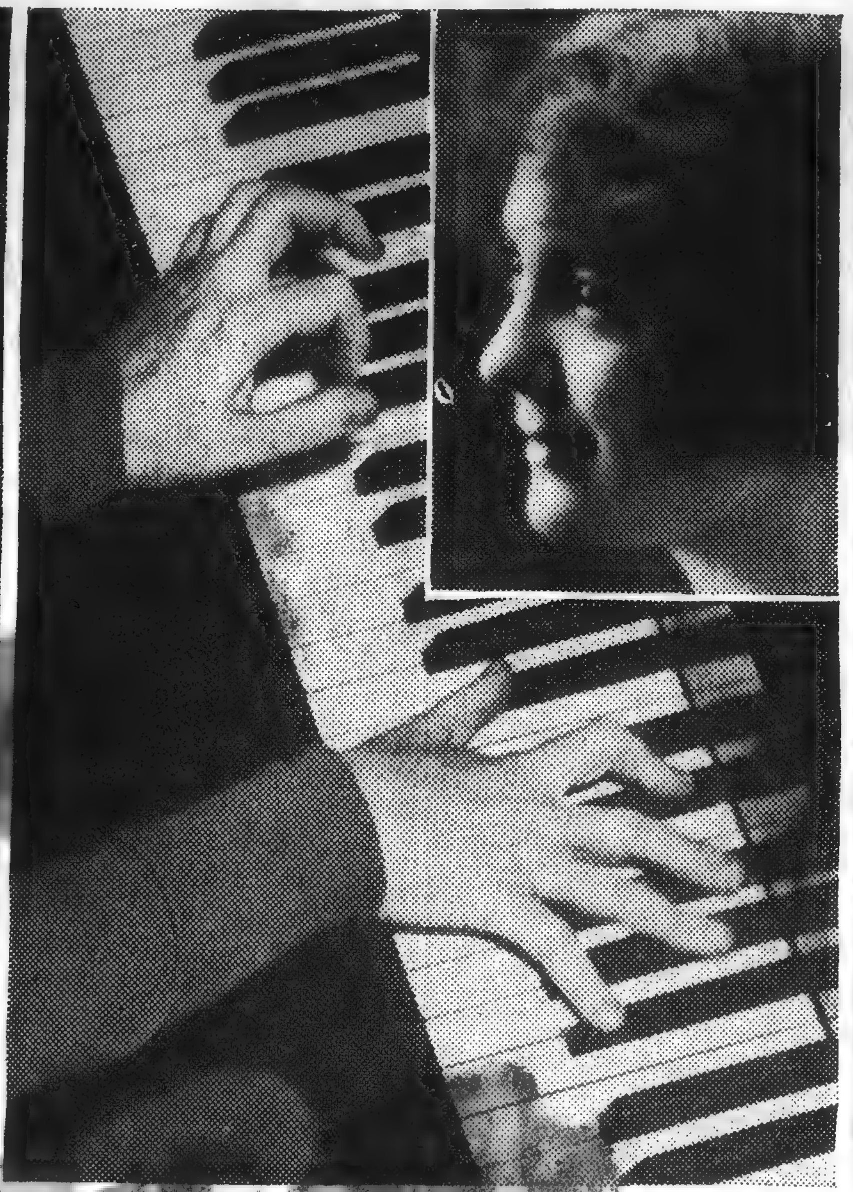
Dai Buell Practises for "Pops"--And Speed Camera Shows You Just How



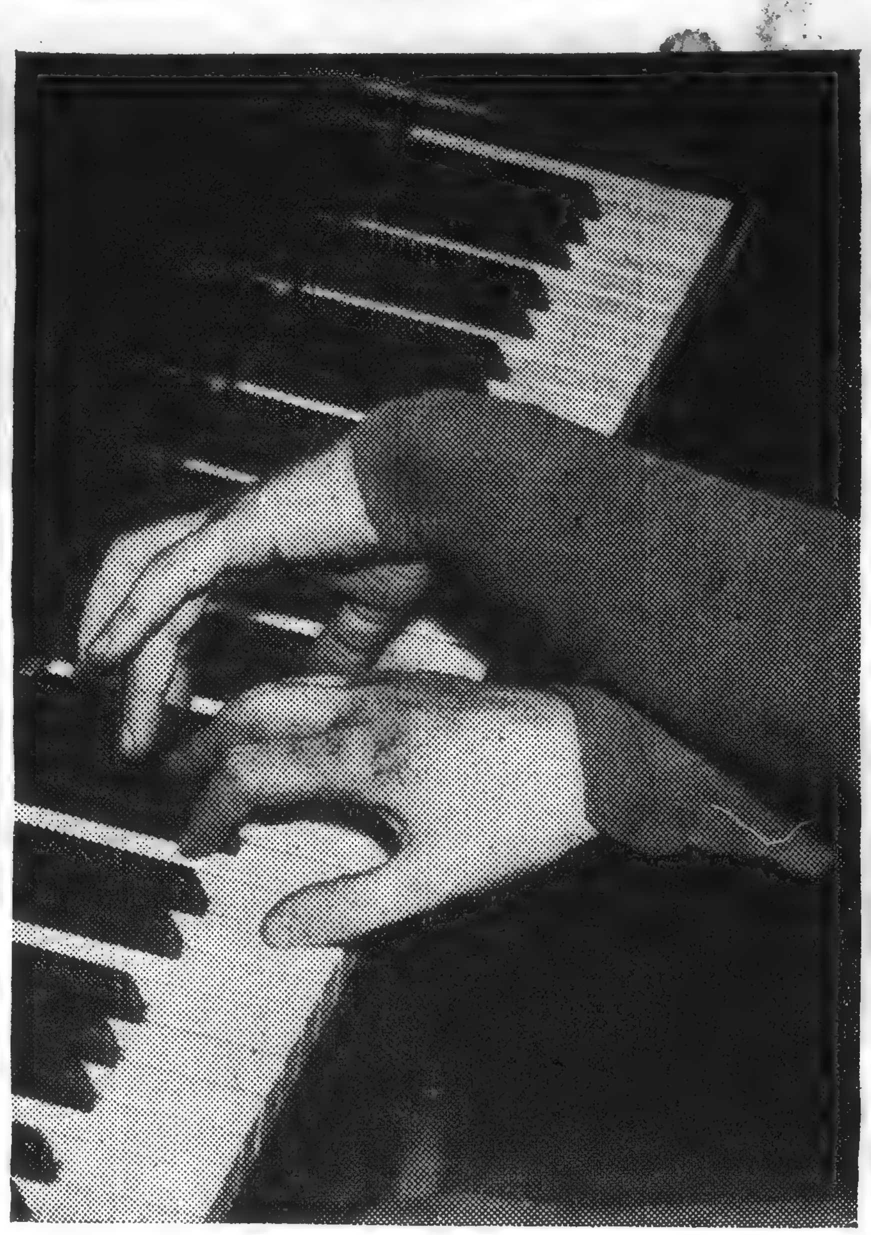
1. Quasi Adagio—caress—right hand spatulate touch. Note firm lower joint in the left hand.



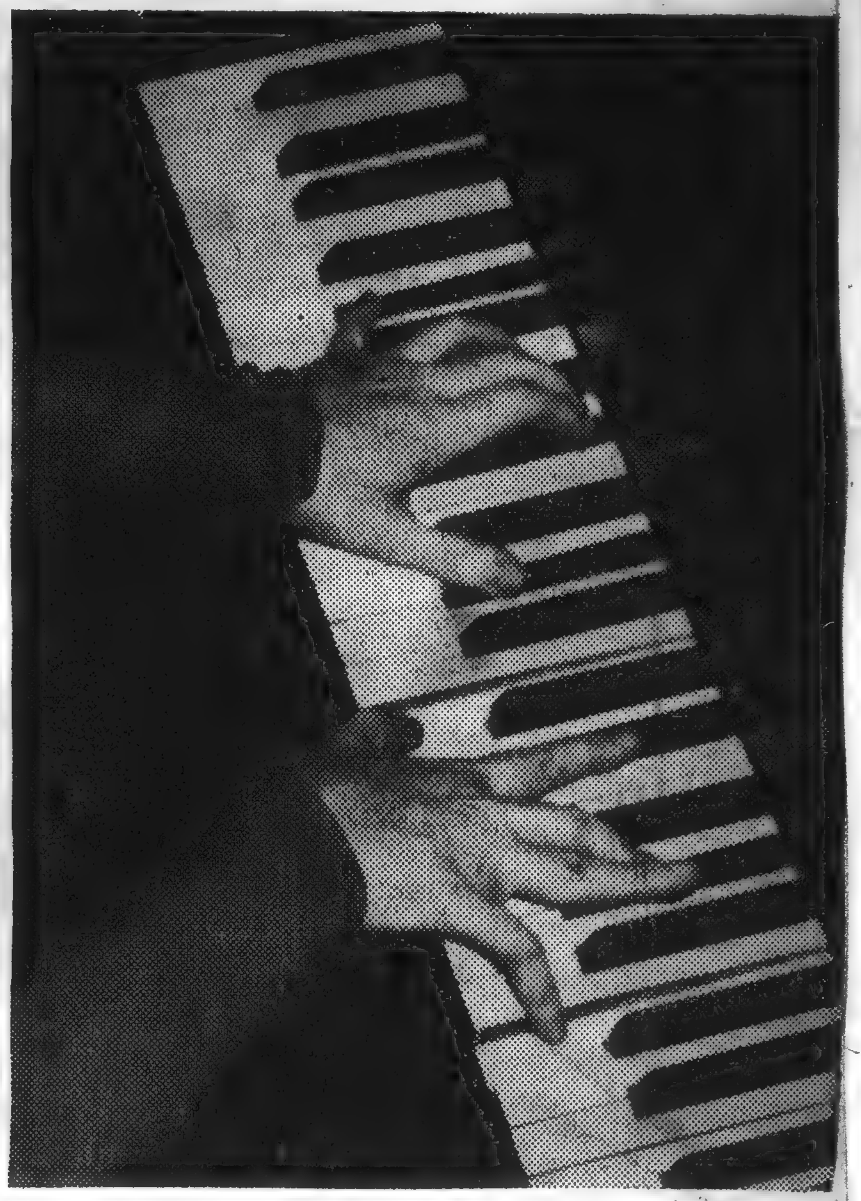
2. Stringendo—gradually faster and faster. Note action of left hand.



3. Rinforzando—quasi trillo—interlocking chords. Note strength of arch of hand. (Insert, Dai Buell.)



4. Con bravura—a handful of keys just released. Note formation of fist for relaxation.



5. Incalzando—taking fire. Note strength of thumb of right hand and reach of fourth finger. (Photos by F. G. Jason.)

Infinitely restless fingers flashing in the light gleam with a speed beyond comprehension, a wrist at a moment like steel, the next moment limp, hands lifting and diving and pouncing, while tense shoulders hunch and tear into the fight—

That is how the Sunday Post camera found Dai Buell, Newton's world famous pianist, the other day as she practised the Liszt Concerto in E Flat (for pianoforte and orchestra), which she'll play at Symphony Hall on Tuesday night, May 19, as soloist at Arthur Fiedler's Symphony "Pops."

The cutlines under the pictures above speak for themselves to music lovers. They were written, of course, by Dai Buell herself, and show her flair for brilliant conciseness.

It is hardly necessary to identify Miss Buell. She has been internationally famous since the World war, has appeared as concert artist before the most critical audiences of America and Europe.

One of the most interesting features of her career has been her invention and development of the "causerie-concert"—a kind of talky recital which has suceeded wonderfully wherever she has gone, and which has made Aloha Bungalow, in Newton Centre, a place to which music lovers like to drift.

Music with chats, or chats with music. Nothing pedantic. No lecture or anything like that, but remarks running through the programme—animated programme notes that fascinate you.

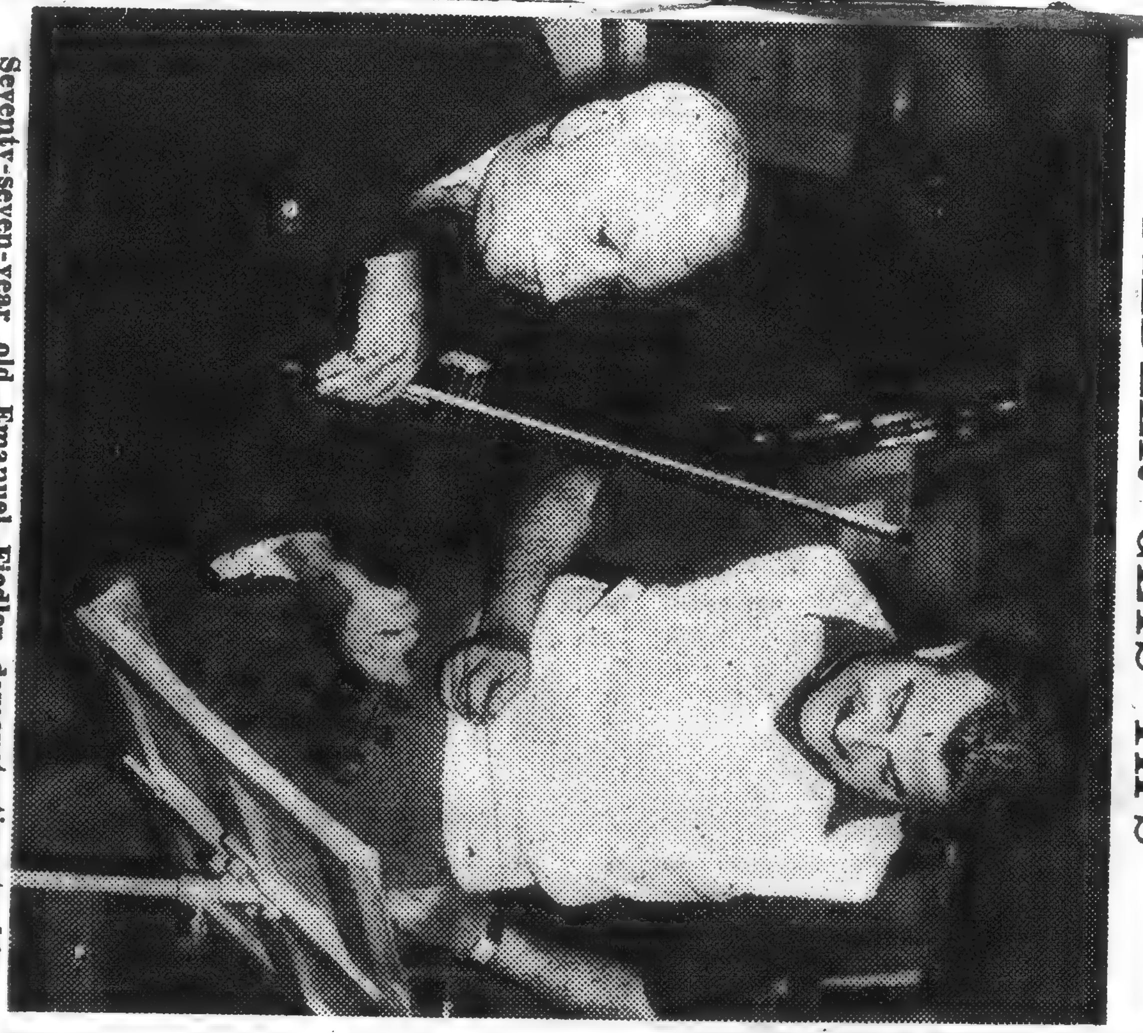
The Liszt Concerto, which Dai Buell plays Tuesday night, is one which finds her at her absolute best, one that caused a critic to write, not long ago:

"Miss Buell had many admirers in the audience, who came to hear her playing of the brilliant Liszt Concerto and they were well repaid. It was a fine performance."

TUESDAY, MAY 5, 1936

BOSTON TRAVELER,

FIEDLER GETS TIPS



Seventy-seven-year old Emanuel Fiedler demonstrating to his son Arthur (right), conductor of the Pops, how he played at the first Pops 51 years ago. Photo taken at Symphony Hall during a rehearsal for the opening of the 1936 season of Pops tomorrow night.

W. Rhodes of Lynn. (Savage)

KATHRYN POPE AND BRILHART CHAPMAN, prominent Boston dance team appearing this week at the Cocoanut Grove, and with the Hans Weiner Dancers at the Pops the week of May 25, where they will do Ravel's "La Valse," choreography by Mr. Chapman.

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Mr. Richard E. Danielson Launches the "Boston Blast"

"Great Newspaper" to Be Sold May 26 at Burroughs Newsboys Night at Pops

Her May 17

By PAULINE WARREN

This is an historic week. Under the brilliant leadership of Editor-in-Chief, Richard E. Danielson, the best brains of Boston have organized to produce the Boston Blast, a dynamic, challenging newspaper to be sold only on May 26, newsboys night at the Pops. It will be printed at the Burroughs Newsboy Foundation Press, entirely in capital letters. Since it promises to "reveal all" a great many copies will probably find themselves enshrined for posterity in scrapbooks of collectors. Modestly these editors and contributors assured this reporter that it will make an end at once of all newspapers which have dared to precede its advent. So devastating will it be with its wit and satire that other publications are good-naturedly notified to be ready to fold up their tents and like the Arabs silently steal away. (Since this particular 7-floor tenement housing the Herald, will take a great deal of folding we'll wait a while before applying for relief.)

Interviewed at the newly established Blast office on Beacon Hill, Editor Danielson said: "Our editorial policy is stern and fearless. Our news will be practically unfit to print. Our foreign items will be sent by the Blast's alert, special correspondents—A. Hitler, P. Stalin, A. Eden, and B. Mussolini. These men can be counted on for the latest news. Domestic news will be complete, impartial, and inaccurate. In view of the recent depression we will sell our paper at the reduced price of $1.00." Mr. Harold Buckley Willis, head of the Better Homes Department, said: "What this country needs is not a 5 cent cigar but a Big Blast."

The first editorial organization meeting was stormy even though several of the editors were absent. Miss Katharine Lane, music critic, had an engagement with a hippopotamus. Mr. Frank Hatch, editor of the Poetry Book, had to paint his doghouse. Mrs. Donald Starr, art editor, was out of town seeing about an exhibition of her own, and Mr. Maurice Osborne, night city editor, gave no explanation whatever. Maybe he just forgot.

"There is no truth in the rumor that the Blast is controlled by any other Boston paper. It isn't controlled at all," Mrs. Mark Howe, internationally known Mothers Day feature writer, assured the interviewer.

The naming of the paper proved difficult. "Let it be alliterated," said Mrs. William Brace Pratt, wild flower editor—"Alliteration so often takes the place of wit." The B's were gone through.

"Boston Barometer?" "Certainly not," said the Women's Club editor. "If you call it Boston Barometer you couldn't tell its policy from day to day." "Baboon?" "No class distinction. This is a sheet for all," the advertising manager objected. "Barb?" "After all. We are all friends,'" said Editor Danielson in his gentle voice. "Let us introduce no sharp note." "Bubble?" "Savors of inflation too much," said Donald Carlisle, editor of the "What Shall I do with My Dog Department."

At this moment the nearest WPA work exploded outside.

"I have it," said Donald Moffatt, advice to housewives editor. "The Boston Blast."

So Editor Danielson broke a bottle of American Dry (Adv.) ginger ale over the rough draft of policy and the paper was christened "Boston Blast."

The editorial staff then issued the following heartening statement: "This paper will combine the merits of all previously established journals, but will have many original features besides. Contributors to our magazine section will include William Shakespeare, Charles Lamb, F. Bacon and O. O. McIntyre. As for other contributions, the editor-in-chief wants this great newspaper to come straight from and to the hearts of the public. Contributions from one and all will be welcomed

(Continued on Page 2A)

Her May

Mr. Richard Danielson Launches Newspaper

(Continued from Page 1A)

with open arms. Anyone who has ever felt the urge to write something for the press has but to send it to Mrs. Christian A. Herter, circulation manager, Symphony Hall, and get it off his mind forever. Contributions must be in by Thursday, May 21, at 10:53 A. M., daylight saving time. No article will be paid for. We can not guarantee to publish all we get.

"Our Complexion and Advice-to-the-lovelorn Editor (Mrs. William Power Blodget) will put a new face on Boston social conditions. Our Household Recipes Editor, Mr. Donald Moffatt will tell you how to make a French salad out of whipped cream and a few (used) inner tubes. Our Society Editor will show the smart set in poses never seen before. The Blast will show what society IS. What should a father do on Mothers' day, or vice versa? This subject has never been discussed before but Pansy Ironheart gives the answer in the Boston Blast.

"We shall include in our Poets corner (if there is a corner left over), which should be added allurement to bird, bush, and sky lovers, the better poets, now licking pencils in hopes of calling the allusive moose to their sides those talented youngsters, Milton Byron, Goldsmith, and Fapphio.

"As to our international news it will be utterally fresh and uncorrobuated. Believing as we do in the stimulating effect of imaginative writing we have spared no expense in setting our foreign correspondents down in spots so far removed from the activities upon which they report that no one can be prejudiced by what he sees, hears, tastes, or smells.

"As to the latest from Washington, we have arranged that our correspondents there will work in braces (or in pairs), one will sleep while the other watches and verse-visa. Thus our readers will be assured of full reports on the most tedious speeches and animated quarrels which may (and will) ensue in our great 'Capital.'"

The Blast can only be purchased (if the censor permits) at the Newsboys' Night at Symphony Hall on May 26th for the benefit of the Burroughs Newsboys' Foundation, but advance subscription orders may be sent Mrs. Christian A. Herter, circulation manager at Symphony Hall at $1 per copy, to be filled after May 26th. As this is a limited edition, collectors are already astir, orders having come in from Europe, America, and New Jersey. Among alert and early Boston collectors applying for this epoch making limited edition are Mr. Charles Blanchard of Little, Brown & Co., Mr. John Holmes, Mr. Edward Weeks of the Atlantic Monthly, Mr. Ben Ticknor of Houghton Mifflin, Mrs. George P. Denny, Mr. David McCord, Mrs. Ramon Penn[illegible] [illegible]ment K. Stodder, Mr. Dal[illegible] [illegible] Rebekah Hobbs, Mr. [illegible] and Mr. Ross Whistler.

Realizing the immense value of this journalistic scoop Editor Danielson has arranged to have the paper delivered in armored trucks and tanks with an escort of motorcycle police at Symphony Hall on May 26th. Until then a detachment of G men will watch over the presses at the Burroughs Newsboys Foundation.

Crapson
147 NEWBURY STREET
SUITS OR COATS
Made To Order
Reduced To Half Price $50
Ready to Wear Suits or Coats
Now $16.50 to $35
[illegible] Capes with Vest $35
Town and Country Frocks
$10.50 and $12.50
Fur and cloth garments restyled at summer prices.

TRANSCRIPT, SATURDAY, MAY 16, 1936

--Symphony Program

Notes--Lope de Ve

The Scholar Whose Principal Testament Was Program Notes

Philip Hale's Contribution to Music Criticism Recalled By a Recent Book

By Moses Smith

During the course of a season of symphony concerts the reviewer inevitably has occasion now and then to make obeisance to a long-established functionary, the program annotator. With the season's end it is timely to pay a less parenthetical and more formal compliment to the editor of the program-books, which, in the case of the Boston Symphony Orchestra, have been recently prepared by John Burk.

Mr. Burk's assignment, formidable enough in itself, in view of the wide and ever-changing repertory of the Boston Symphony Orchestra, was made mountainous by the fact of his succession to the late Philip Hale, who performed the similar duties for thirty-two years, from 1901 to 1933. Mr. Hale's achievements in many fields were significant; they ornamented, especially through his more prolific and vigorous middle years, whatever medium they employed. The importance of his program-notes, however, is difficult to over-estimate, both for their intrinsic value and for the enormous influence they have had upon musical criticism and scholarship here and abroad.

* * *

It may be said at once that Mr. Hale's notes were far from ideal for the purpose for which they were presumably intended—to assist the listener in the enjoyment of the musical program. They were chock-full of information on all sorts of subjects, some of them only remotely related to the particular composition—or even composer—in question. Mr. Hale had the weakness of the man of books, the passion for extended asides and excursions.

To the extent that the listener at a concert wants to read anything about the music at all—and it has long been a problem how much he does want—he is likely to be attracted by an "appreciation" of the music, which he may scan more or less hastily before the playing begins. Mr Hale's notes, on the other hand, had almost everything but such an appreciation. It used to take weeks and often months for the most diligent reader of these notes to discover a single sentence in which the writer had, so to say, committed himself on the artistic or aesthetic qualities of the music to be performed.

Instead there were long lists of dates and facts having to do with performances; incidents in the composer's life while he was engaged in the creation of a masterpiece; quotations from eyewitnesses about the contemporary scene and personalities; analyses of the compositions, almost as a matter of course, but some of them—especially in the later years—neither made nor written by Mr. Hale; long foot-notes about an incident, or a personage, or even a social custom, suggested by something in the main text. And although Mr. Hale never worked without planning, the notes themselves frequently seemed to have no formal plan whatever.

There is no doubt that many of the subscribers to the symphony concerts made little pretence of reading the program-books fully. They were content with a glance and with taking them home carefully after the concert. Some time they would get around to reading the notes. As a rule, probably, they never did. On the other hand, those who studied the notes more conscientiously were rewarded not only with the veritable encyclopedia that had been compiled under the guidance of Mr. Hale's enormous scholarship and almost unparalleled care and accuracy but also with some miniature essays that were delightful to read. These excursions, as Mr. Hale sometimes formally termed them, were on a fairly breath-taking variety of subjects that marked the full man, in the Baconian sense.

But the principal importance of Mr. Hale's work in this field was its influence on others doing the same sort of thing and on almost anyone who practises the craft of writing or talking about music. His diligence in running down facts and legends, never accepting a statement as verified by the testimony of a single witness, was practically unprecedented in this country when he began his labors, and set the standard for subsequent research. He made readily available to others a body of information that it seemed impossible for one person to assemble in a lifetime. He despised second rate, sloppy work, and by his example shamed countless others into a more conscientious regard toward their duties.

Mr. Burk's notes, during the past three years, on the other hand, have borne a closer resemblance to what may be called the Gilmanesque pattern. They are more formally constructed essays. If they do not exhaust a single aspect of a subject, they relate it more apparently with the other aspects. Nor does Mr. Burk shy at a little research on his own account—which remains, after all, one of the functions of a program annotator. Here and there the informed reader observes a mistake in fact or an error of commission or omission that may be laid to faulty proofreading. But Mr. Burk is, of course, relatively new at his job. He has many profitable years ahead of him.

Mr. Hale's newspaper reviews tended to resemble his advance notes except for one most important detail: here he no longer abstained from critical and aesthetic judgments, but hit out boldly. Whether in praise or in condemnation he had a wonderful faculty of setting down succinctly, tersely and cogently his judgments on both music and performance. It was worth the time of the most impatient of readers to run his eye down the column containing Mr. Hale's review of a concert, to find, in a paragraph or two, a summary that might express as much as another writer required pages to say.

* * *

These recollections of the man and his work can now be reinforced by a book published during the past season, "Philip Hale's Boston Symphony Program Notes" (New York: Doubleday, Doran and Company). The title, fortunately, is somewhat of a misnomer—fortunately, because the book includes, as well, excerpts from Mr. Hale's newspaper reviews, which contain more of the man's opinions, judgments and prejudices. It is edited and compiled, appropriately enough, by Mr. Burk, who had the assistance of Mr. Hale for a short time before the latter's death.

The selection will offend some, who will not find some marvellous gem that they may happen to recall in Mr. Hale's work. To me it seems almost sacrilege that the opening chapter on Bach should be limited to about five pages. But such things had to be, no doubt, one man's basis of selection being as good as another's. To have included everything would have been impossible within the confines of a single volume addressed to a general audience.

PERSONAL and SOCIAL

May 17

(Reynolds)

A Couple of Gypsies Whose Proper Setting Should Be a Campfire and a Caravan Against a Background of Rolling Hills: Miss Rosamond Gardiner and David Cheever, Jr., Costumed (Partially) for the Gypsy Night Pop Concert, to Be Given This Monday Evening, May 18, to Benefit the Peter Bent Brigham Hospital

(Reynolds)

Another of the Gypsy Ushers for the Peter Bent Pops: Miss Caroline T. Hunnewell as She Went to Mrs. Mortimer A. Seabury's for a Meeting

(Reynolds)

Devens Hamlen and Mrs. Samuel Huntington Wolcott, Jr., Two More Who, with Mr. Wolcott as Well, Have Been Persuaded to Don Bright Colored Costumes and Serve at Symphony Hall on the Night of May 18, So That the Social Service Department of the Peter Bent Brigham May Continue Its Activities

North Shore News

THE BOSTON
TRANSCRIPT

(Warren Colby)

The Famous Front Page Print Appearing in the News: Miss Betty Gay Symington and Miss Nancy Ames, on the Steps of Mr. and Mrs. Christian A. Herter's Beacon Street House, the Latter of Whom Is Chairman of the Committee Arranging the Newsboys Night Pop Concert, on Tuesday, May 26, to Benefit the Burroughs Newsboys Foundation, Wearing the Costume in Which They Will Usher

(Warren Colby)

Mrs. Edward A. Taft, Who, as Wife of the Treasurer of the Burroughs Newsboys Foundation, Is an Important Member of the Committee Working on Plans for Their Benefit Pop Concert on May 26, and Miss Phyllis Forbes, One of Several Out-of-Town Members Whose Job It Is to Spread the Good News to Boston's Outlying District's Leaving Mrs. Herter's Following Their Meeting This Week

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Large Audience

THE BOSTON HERALD, MONDAY, MAY 18, 1936

Assured for "Radcliffe Night at the Pops" Wednesday

Many Subscriptions Received For Event to Benefit Fun

Mrs. Atherton Loring, Jr., Mrs. Parker Potter an Mrs. Gardner T. Bolster Among Many Alumnae Who Have Reserved Tables

By PAULINE WARREN

Assured of a large and enthusiastic audience is Symphony Ha this Wednesday evening when "Radcliffe at the Pops" is staged t benefit the regional scholars' fund of the Radcliffe Club of Bosto The entire floor has been taken over for the cause and last-minut reservations are being received today by Miss Ethel Dodd of Ceda road, Belmont.

Mrs. Atherton Loring, Jr., of Beacon street, Mrs. Parker Potter, also of Beacon street, and Mrs. Gardner T. Bolster (Susanne Ricker) of Cambridge are among the many alumnae who have already subscribed. Others are Miss Georgiana Ames, Mrs. Garland Ames Buckingham, Mrs. Joseph G. Carbonell, Jr. (Virginia Cannon), Mrs. Marcia K. Chamberlain, Miss H. Fordham Webster, Mrs. James Donovan (Frances Cooper-Marshal), Miss Madelaine Goodhue, Mrs. James M. Howard, Miss Marian K. Harris, Miss Harriet Houghton, Miss Marian H. Judd, Mrs. John K. Reeves, Miss Isabel R. Reynolds and Mrs. Arthur P. Stone.

Mrs. Arthur H. Morse of Weston will entertain in honor of her daughter, Miss Susan Morse. Still other subscribers include Mrs. Helen B. Goodale of New York, Miss Elizabeth Briggs, Miss Madeleine Lawrence, Miss Catherine B. McCoy, Miss Alice M. Maginnis, Mrs. John M. Maguire, Mrs. F. Gordon Morrill, Miss Grace F. Packer, Miss Constance Morse, Miss Marie L. Mahoney, Mrs. Charles T. Porter, Mrs. James W. Taylor, Miss Catharine Barr, Miss Virginia Belliveau, Miss Ruth Crapson, Miss Helene M. Ernst, Miss Myrtle Graves, Miss Mary W. Killam, Miss Rose McGirr, Miss Mary B. Robinson, Miss Margaret Todd, Dr. William H. Frackelton and Mr. Franklin W. Fessenden.

Although the greater portion of the audience will naturally be composed of Radcliffe alumnae and their friends, the undergraduates now studying at the college will not be entirely without representation. Several of the flower vendors have been chosen from the student body and, in addition, sophomores will be hostesses to members of the senior class that evening. This latter custom is a traditional one at Radcliffe, with each of the three lower classes doing something in honor of the seniors prior to commencement. The usual custom has been for the sophomores to give a picnic for the seniors, but this year they decided in favor of Pops.

PLANNING PAPER TO BE SOLD AT POPS MAY 26

This is the committee which will startle all Boston with the "Boston Blast," the challenging publication to be sold only May 26, Newsboys Night at the Pops, benefitting the Burroughs Newsboys Foundation. Mrs. Mark DeWolf Howe (left) is the Mother's Day feature writer; Mr. Donald Moffatt, Advice to Housewives editor; Mrs. William Brace Pratt, Wild Flower editor; Mr. Richard E. Danielson, editor-in-chief; the mysterious ghost writer; Mrs. Christian A. Herter, circulation manager; Mr. Donald Carlisle, editor of the "What-Shall-I-Do-with-My-Dog" department; Mr. Harold B. Willis, head of the Better Homes department, and Mrs. William Power Blodget, Social editor.

The Pops and Other Events

By Ruth Marsters

Music Editor

THE CLOSE of a music season which ended so brilliantly with those memorable performances of Bach's St. Matthew Passion, and the last concerts by the Boston Symphony Orchestra, appears to have brought about an abrupt change in kind—rather than cessation, of music activities.

So quickly do we accustom ourselves to change, however, that Symphony Hall's present nonchalant and frivolous guise appears always to have been its own.

The little green tables at which people sip and sup, the banners and flowers with which, upon occasion the hall is decorated, flippantly assert this to be their rightful place.

As indeed it is during the progress of the Pops.

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ARTHUR FIEDLER, has announced the programs in which he will conduct the Pops Orchestra of eighty-five Boston Symphony men, for this, the third week of the current season.

As usual there is not a little to interest and much to enjoy.

At this evening's concert Elizabeth Travis will appear with the orchestra as soloist in Tchaikovsky's First Piano Concerto in B flat minor, Op. 23.

Schubert's "Unfinished" Symphony in B minor, Ave Maria, and Overture to "Rosamunde," and Wagner's Prelude and Love-Death from "Tristan und Isolde," Prize Song from "Die Meistersinger von Nurnberg," and Overture to "Tannhauser" are also to be included in this evening's program.

On Monday evening a Gypsy program will benefit the Peter Bent Brigham Hospital. Among the composers drawn from on this occasion are Liszt, Bizet, Dvorak, Enesco, Lacome, Sarasate, Kalman and Herbet.

On Tuesday evening, Dai Buell will be the soloist in a performance of Liszt's E flat major Piano Concerto. The remainder of the program is varied and includes such familiar favorites as Sibelius' "Finlandia," Dvorak's Larga from the "New World" Symphony, Gounod's March, "The Queen of Sheba," and "Prayer of Thanksgiving," Old Dutch Hymn, by Valerius.

* * *

WEDNESDAY evening is Radcliffe Night.

Edward Burlingame Hill's "Two Jazz Studies" will be heard for the first time in an orchestral version.

Elizabeth Beaman, soprano, will be the soloist in the Recitative and Air of Azael from Debussy's "L'Enfant Prodigue." The program will be continued with such fare as Ibert's Divertissement, Strauss Waltzes, Schubert's "March Militaire," Weber's Overture to "Oberon," etc.

Thursday's program is made up for the most part of melodies popular during the World War.

Friday is Roxbury Latin School Night. This program, as Saturday evening's, is compiled from music that has proved most popular during preceding seasons of the Pops.

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Soloists with Pops; Inte

Third Week of Pops To Have Soloists; Radcliffe Night

The third week of the season of Pop concerts in Symphony Hall will begin tonight with a Schubert Tchaikovsky-Wagner program, in which Elizabeth Travis will be the soloist of the evening. Arthur Fiedler announces other programs of special interest to be given in the course of the coming week by the Pops orchestra of 85 Symphony players. Monday will bring a Gypsy program, for the benefit of the Peter Bent Brigham Hospital. On Tuesday, there will be another notable soloist, Dai Buell, in Liszt's E flat major Pianoforte Concerto. Wednesday will bring Radcliffe Night, with new numbers by E. B. Hill and Mabel Daniels. Thursday's program revives popular melodies from the epoch of the world war. Friday will be Roxbury Latin School Night, and Saturday will draw heavily upon the favorites of long standing at the Pops. On Sunday, May 24, the soloist will be Jesus Maria Sanroma, who will be heard in the Pianoforte Concerto of MacDowell. The programs of the week follow:

Overture to "Rosamunde"	Schubert
Ave Maria	Schubert
Symphony in B minor, "Unfinished"	Schubert
Concerto for Pianoforte No. 1 in B flat minor, Op. 23	Tchaikovsky
Soloist, Elizabeth Travis	
Prelude and "Love-Death," "Tristan und Isolde"	Wagner
Prize Song from "Die Meistersinger von Nurnberg"	Wagner
Overture to "Tannhauser"	Wagner

Monday Evening, May 18

Marche Tzigane	Lacome
Overture, "Hungarian Lustspiel"	Keler-Bela
Gypsy Air, "Songs My Mother Taught Me"	Dvorak
Roumanian Rhapsody	Enesco
Suite from "Carmen"	Bizet
Zigunerweisen	Sarasate
(Solo part by the combined first violins)	
Second Hungarian Rhapsody	Liszt
Selection, "The Fortune Teller"	Herbert
"Play Gypsies, Play," "Countess Maritza"	Kalman
Czardas, "Warriors' Spirit"	Grossmann

TUESDAY, MAY 19

March, "The Queen of Sheba"	Gounod
Overture, "The Secret of Suzanne"	Wolf Ferrari
Largo from the "New World" Symphony	Dvorak
Third Slavonic Dance	Dvorak
"Finlandia," Symphonic Poem	Sibelius
Pianoforte Concerto No. 1 in E flat major	Liszt
Soloist—Dai Buell	
Selection, "Music in the Air"	Kern
"The Skaters," Waltzes	Waldteufel
Prayer of Thanksgiving, Old Dutch Hymn	Valerius

WEDNESDAY EVENING, MAY 20

Marche Militaire	Schubert
Overture to "Oberon"	Weber
Two Jazz Studies	Hill
(First performance in orchestral version)	
Suite from "The Damnation of Faust"	Berlioz
"Pirates' Island"	Mabel W. Daniels
Recitative and Air of Azael, from "L'Enfant Prodigue"	Debussy
Soloist: Elizabeth Beaman, Soprano	
Divertisement	Ibert
Selection, "The Gondoliers"	Sullivan
"Artists' Life," Waltzes	Strauss
Prelude to "Carmen"	Bizet

THURSDAY EVENING, MAY 21

March, "Lorraine"	Ganne
Overture, "Light Cavalry"	Suppe
Indian Lament	Dvorak-Kreisler
Rhapsody "Espana"	Chabrier
A Victory Ball	Schelling
"Ave Maria"	Bach-Gounod
Ouverture Solennelle, "1812"	Tchaikovsky
"Tales from the Vienna Woods," waltzes	Strauss
"Over There," World War Medley	Arranged by M. L. Lake
Selection, "The Fighting Allies"	Arranged by M. L. Lake

Friday Evening, May 22

French Military March	Saint-Saens
Academic Festival Overture	Brahms
"Traumerei"	Schumann
Fantasia, "Samson and Delilah"	Saint-Saens
Ballet Suite	Rameau-Mottl
Valse Triste	Sibelius
Bolero	Ravel
Selection, "Roberta"	Kern
"Emperor" Waltzes	Strauss
"Thunder and Lightning" Polka	Strauss

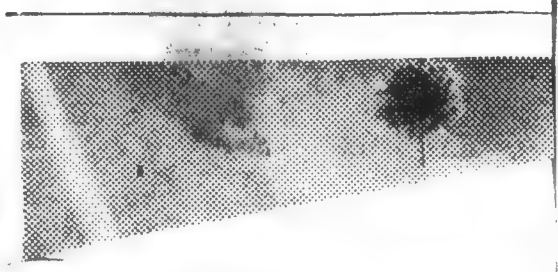
Saturday Evening, May 23

Introduction to Act 3, "Lohengrin"	Wagner
Overture to "Fingal's Cave"	Mendelssohn
"By the Beautiful Blue Danube," Waltzes	Strauss
"Arkansas Traveller"	Arranged by Guion
Suite from "Peer Gynt"	Grieg
"Scheherazade," Finale	Rimsky-Korsakov
Soviet Iron Works	Mossolov
"On the Trail," from the Grand Canyon" Suite	Grofe
Selection, 'Of Thee I Sing"	Gershwin
"Stars and Stripes Forever"	Sousa

Sunday Evening, May 24

Chorale and Fugue	Bach
Symphony, "The Hunt"	Leopold Mozart
(For string orchestra with horns)	
Overture to 'Leonore" No. 3	Beethoven
Indian Suite	MacDowell
Pianoforte Concerto No. 2	MacDowell
Soloist: Jesus Maria Sanroma	
"Les Preludes," Symphonic Poem	Liszt
Andante Cantabile	Tchaikovsky
"Sailor's Dance, from "The Red Poppy"	Glier

onal Photographic on Opens at Art Club



Elizabeth Travis, pianist, who will play the Tchaikovsky B-flat minor piano Concerto with the Pops orchestra, Arthur Fiedler conducting, in Symphony Hall this evening.

Concerts of the Local Week

Post May 17

THIRD WEEK OF POPS

SUNDAY EVENING, MAY 17

Overture to "Rosamunde"	Schubert
Ave Maria	Schubert
Symphony in B minor "Unfinished"	Schubert
Concerto for Pianoforte No. 1 in B-flat minor, Op. 23	Tchaikovsky
(Soloist: Elizabeth Travis)	
Prelude and "Love-Death," "Tristan und Isolde"	Wagner
Prize Song from "Die Meistersinger von Nurnberg"	Wagner
Overture to "Tannhauser"	Wagner

MONDAY EVENING, MAY 18

Marche Tzigane	Lacome
Overture, "Hungarian Lustspiel"	Keler-Bela
Gypsy Air, "Songs My Mother Taught Me."	Dvorak
Roumanian Rhapsody	Enesco
Suite from "Carmen"	Bizet
(aAragonaise; bMarch of the Smugglers; cGypsy Dance)	
Zigeunerweisen	Sarasate
(Solo part by the combined first violins)	
Second Hungarian Rhapsody	Liszt
Selection, "The Fortune Teller"	Herbert
"Play, Gypsies, Play," "Countess Maritza"	Kalman
Czardas, "Warriors' Spirit"	Grossman

TUESDAY EVENING, MAY 19

March, "The Queen of Sheba"	Gounod
Overture, "The Secret of Suzanne."	Wolf-Ferrari
Largo from the "New World" Symphony.	Dvorak
Third Slavonic Dance	Dvorak
"Finlandia," Symphonic Poem	Sibelius
Pianoforte Concerto No. 1 in E-flat major	Liszt
(Soloist: Dai Buell)	
Selection, "Music in the Air"	Kern
"The Skaters," Waltzes	Waldteufel
Prayer of Thanksgiving (old Dutch hymn).	Valerius

WEDNESDAY EVENING, MAY 20

Marche Militaire	Schubert
Overture to "Oberon"	Weber
Two Jazz Studies	Hill
(First performance in the orchestral version)	
Suite from "The Damnation of Faust"	Berlioz
Minuet of the Will-o'-the-wisps	
Ballet of the Sylphs	
Rakoczy March	
"Pirates' Island"	Mabel W. Daniels
Recitative and Air of Azael, from "L'Enfant Prodigue"	Debussy
Soloist, Elizabeth Beaman, Soprano	
Divertissement	Ibert
Selection, "The Gondoliers"	Sullivan
"Artists' Life," Waltzes	Strauss
Prelude to "Carmen"	Bizet

THURSDAY EVENING, MAY 21

March, "Lorraine"	Ganne
Overture, "Light Cavalry"	Suppe
Indian Lament	Dvorak-Kreisler
Rhapsody, "Espana"	Chabrier
A Victory Ball	Schelling
Ave Maria	Bach-Gounod
Ouverture Solennelle, "1812"	Tchaikovsky
"Tales from the Vienna Woods," Waltzes	Strauss
"Over There," World War Medley	
Selection, "The Fighting Allies"	

FRIDAY EVENING, MAY 22

ROXBURY LATIN SCHOOL NIGHT

French Military March	Saint-Saens
Academic Festival Overture	Brahms
"Traumerei"	Schumann
Fantasia, "Samson and Delilah"	Saint-Saens
Ballet Suite	Rameau-Mottl
Valse Triste	Sibelius
Bolero	Ravel
Selection, "Roberta"	Kern
'Emperor,' Waltzes	Strauss
'Thunder and Lightning," Polka	Strauss

SATURDAY EVENING, MAY 23

Introduction to Act III, "Lohengrin"	Wagner
Overture to "Fingal's Cave"	Mendelssohn
"By the Beautiful Blue Danube," Waltzes	Strauss
"Arkansas Traveler" (Old Fiddler's Break-down)	Guion
Suite from "Peer Gynt"	Grieg
Morning Mood	
Ase's Death	
Anitra's Dance	
In the Hall of the Troll King	
"Scheherazade," Finale	Rimsky-Korsakov
Soviet Iron Works	Mossolov
"On the Trail," from the "Grand Canyon" Suite	Grofe
Selection, "Of Thee I Sing"	Gershwin
"Stars and Stripes Forever"	Sousa

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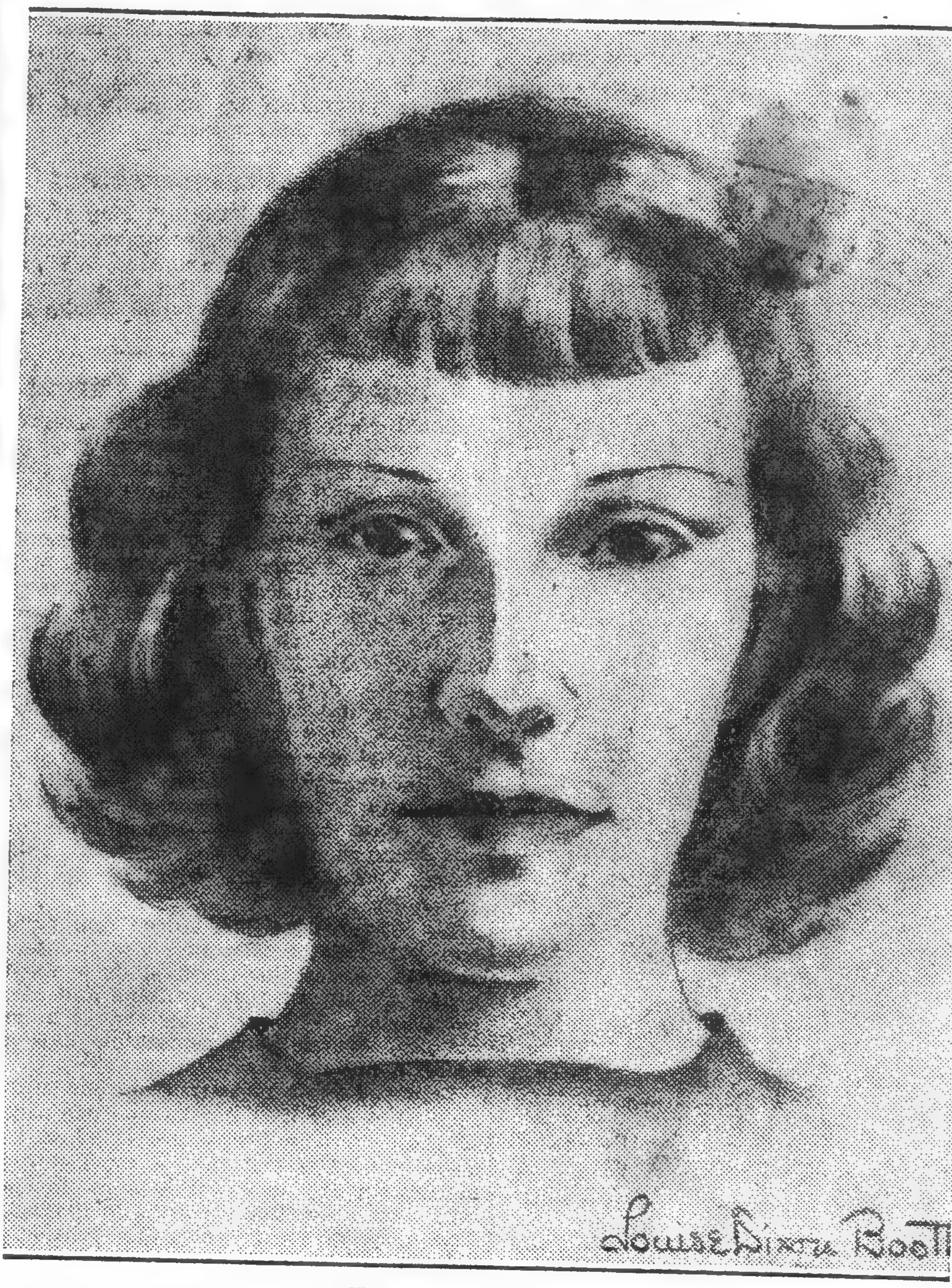
the Garden Court

This Demure Decade



Elizabeth Travis

Pianist at the Pops Sunday Evening in the First Tchaikovsky Piano Concerto

-Pop Concerts

Miss Travis Soloist at Pops Tonight; Programs for Week

The third week of the season of Pop concerts in Symphony Hall will begin tonight with a Schubert-Tchaikovsky-Wagner program, in which Elizabeth Travis will be soloist. Tomorrow will bring a Gypsy program for the benefit of the Peter Bent Brigham Hospital. On Tuesday there will be another Boston soloist, Dai Buell, in Liszt's E-flat major Piano Concerto. Wednesday will bring Radcliffe Night, with new numbers by E. B. Hill and Mabel Daniels. Thursday's program revives popular melodies from the epoch of the World War. Friday will be Roxbury Latin School Night and Saturday will draw heavily upon the favorites of long standing at the Pops.

On Sunday, May 24, the soloist will be Jesus Maria Sanroma, who will be heard in the Piano Concerto of MacDowell.

The programs of the week follow:

Tonight. Overture to "Rosamunde," Ave Maria, Symphony in B minor, "Unfinished," Schubert; concerto for pianoforte No. 1 in B flat minor, Op. 23, Tchaikovsky, soloist: Elizabeth Travis; prelude and "Love-Death," "Tristan und Isolde," prize song from "Die Meistersinger von Nurnberg," overture to "Tannhauser," Wagner.

Monday. Marche Tzigane, Lacome; overture, "Hungarian Lustspiel," Keler-Bela; Gypsy air, "Song My Mother Taught Me," Dvorak; Roumanian Rhapsody, Enesco; suite from "Carmen," Bizet; Zigunerweisen,, solo part by the combined first violins, Sarasate; Second Hungarian Rhapsody, Liszt; selection, "The Fortune Teller," Herbert; "Play, Gypsy. Play," Countess Maritza," Kalman; Czardas, "Warriors' Spirit," Grossman.

Tuesday. March, "The Queen of Sheba," Gounod; overture, "The Secret of Suzanne," Wolf-Ferrari; largo from the "New World" Symphony, Dvorak; Third Slavonic Dance, Dvorak; "Finlandia," Symphonic Poem, Sibelius; pianoforte concerto No. 1 in E flat major, Liszt, soloist: Dai Buell; selection "Music in the Air," Kern; "The Sk

katers," altzes, er of Thanksgiving, Old Hymn, Valerius.

Wednesday. Marche Militaire, Schubert; Overture to "Oberon," Weber; Two Jazz Studies (first performance in orchestral version), Hill; Suite from "The Damnation of Faust," Berlioz; "Pirates' Island," Mabel W. Daniels; Recitative and Air of Azael, from "L'Enfant Prodigue," Debussy, soloist: Elizabeth Beaman, soprano; Divertissement, Ibert; Selection, "The Gondoliers," Sullivan; "Artists' Life," waltzes, Strauss; Prelude to "Carmen," Bizet.

Thursday. March, "Lorraine," Ganne; Overture, "Light Cavalry," Suppe; Indian Lament, Dvorak-Kreisler; Rhapsody "Espana," Chabrier; A Victory Ball, Schelling; "Ave Maria," Bach-Gounod; Ouverture Solennelle, "1812," Tchaikovsky; "Tales from the Vienna Woods," waltzes, Strauss; "Over There," World War Medley, Selection, "The Fighting Allies," arranged by M. L. Lake.

Friday. French Military March, Saint-Saens; Academic Festival Overture, Brahms; "Traumerei," Schumann; Fantasia, "Samson and Delilah," Saint-Saens; Ballet Suite, Rameau-Mottl; Valse Triste Sibelius; Bolero, Ravel; Selection, "Roberta," Kern; "Emperor" waltzes, "Thunder and Lightning," polka, Strauss.

Saturday. Introduction to Act III, "Lohengrin," Wagner; Overture to "Fingal's Cave," Mendelssohn; "By the Beautiful Blue Danube," waltzes, Strauss; "Arkansas Traveller," Arranged by Guion; Suite from "Peer Gynt," Grieg; "Scheherazade," Finale, Rimsky-Korsakov; Soviet Iron Works, Mossolov; "On the Trail," from the "Grand Canyon" Suite, Grofe; selection, "Of Thee I Sing," Gershwin; "Stars and Stripes Forever," Souza.

Sunday, May 24. Overture in D major, Handel; Choral and Fugue, Bach-Abert; Symphony, "The Hunt," Leopold Mozart; Overture to "Euryanthe," Weber; "Indian" Suite (three movements), Pianoforte Concerto No. 2 in D minor 5, MacDowell, soloist: Jesus Maria Sanroma; "L'Arlesienne," First Suite, Bizet; Andante Cantabile (from the String Quartet No. 1), Tchaikovsky; Sailors' Dance from "The Red Poppy," Gliere.

Notes and Comment

Concert Calendar

Next Week

At the Pops—Nightly as well as on Sunday at Symphony Hall, programs of music light and occasionally serious, furnished by at least eighty-five members of the Boston Symphony Orchestra, Arthur Fiedler conducting. Refreshments, alcoholic and otherwise, may be enjoyed during the concert by those seated at the tables on the floor, and by all and sundry at the refreshment bar in the rear of the first balcony. Smoking and discreet conversation may be indulged in. At the concert tomorrow evening the program will consist entirely of music by Schubert and Wagner, with the exception of Tchaikovsky's Piano Concerto in B-Flat minor, for which Elizabeth Travis will be the soloist. On Monday there will be a program of Gypsy music, with the solo part of Sarasate's "Zigeunerweisen" being played by the entire first-violin section, for a "stunt." On Tuesday Dai Buell will play the E-Flat Piano Concerto of Liszt with the orchestra. Wednesday will be "Radcliffe Night," with Professor E. B. Hill's Two Jazz Studies and Mabel W. Daniels's "Pirates' Island" scheduled, and with Elizabeth Beaman, soprano, as soloist. Ernest Schelling's "Victory Ball" is scheduled for Thursday evening. Brahms's "Academic" Overture, the Rameau-Mottl Ballet Suite and Ravel's "Bolero" are the more symphonic items on Friday's program; and on Saturday the list will include, inter alias, Mendelssohn's "Fingal's Cave" Overture and Mossolov's "Soviet Iron Works." On Sunday evening, May 24, there will be an exceptionally fine program with Mr. Sanromá as soloist in the Second Piano Concerto of MacDowell.

Elizabeth Travis Plays at the Pops

Symphony Hall was crowded last night for the second Sunday evening Pops Concert, a more serious affair than the first one of a week ago. The program was devoted principally to Schubert and Wagner, with an important interlude in the form of the Piano Concerto in B-flat minor by Tchaikovsky. The soloist in this work was the Boston pianist, Elizabeth Travis, who has appeared at the Pops several times in recent years and has been well received.

Mr. Fiedler and the orchestra, both in good form, played Schubert's Overture to "Rosamunde," "Ave Maria" and "Unfinished" Symphony. The Wagner numbers were the Prelude and Love-Death from "Tristan and Isolde," the Prize Song from "Die Meistersinger von Nürnberg" and the Overture to "Tannhäuser."

The audience, unusually attentive, applauded the performers with hearty enthusiasm. It was especially appreciative of the playing of Miss Travis in the difficult Concerto. Her playing was noteworthy for its neatness of execution and for its high spirits. She despatched the difficult octave and bravura passages with apparent facility.

N. N.

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Herald

MUSIC

ELIZABETH TRAVIS

Elizabeth Travis, local pianist of repute, made her first appearance at the Pops this season when she was the guest soloist in the Tchaikovsky piano concerto No. 1 in B-flat minor, Opus 23, in Symphony Hall last evening. Arthur Fiedler conducted the orchestra of 85 symphony players. The program, aside from the Tchaikovsky, was entirely devoted to works of Schubert and Wagner. It included Schubert's Overture to "Rosamunde," the Ave Maria, and the Symphony in B minor, the "Unfinished," as well as the Prelude and "Love-Death" from Wagner's music drama "Tristan und Isolde," the Prize Song from "Die Meistersinger von Nuernberg," and the Overture to "Tannhaeuser."

This was a more seriously popular group of selections than is usually the case, more so in fact than last Sunday's concert. The capacity audience apparently appreciated the nature of the occasion and was exceptionally quiet. Conversation practically ceased only the bustling of the waitresses and the occasional popping of a wine bottle interrupted, say, the "Unfinished" Symphony. The development of this form of "meaty" program once a week by Mr. Fiedler and its cordial reception by the audience reflects credit on all concerned. By such methods is the taste of the general public whetted. And last night, in spite of the limited number of rehearsals possible under present conditions, both conductor and orchestra performed with great competence. The Schubert Symphony was especially well interpreted and without an undue amount of sentimentality.

As to the Tchaikovsky B-flat minor piano concerto, Miss Travis played it agreeably, displaying a most promising technique. The interpretation of the first movement, however, lacked some of that "magnificent breadth and sweep," remarked upon by Philip Hale. There were other moments, too, during the remainder of the work when one recalled Nicholas Rubinstein's terrible tirade against Tchaikovsky and the concerto when the composer played it to him Christmas Eve of 1874. Surely Miss Travis might have found some other concerto more suited to her requirements! But be that as it may, she performed the work creditably and thoroughly deserved the prolonged applause which she received. The orchestra gave her adequate support.

W. T. C., Jr.

TONIGHT AT THE POPS

A gypsy programme will be presented by Arthur Fiedler at the Pops in Symphony Hall tonight, the concert being for the benefit of the Peter Bent Brigham Hospital!

Marche Tzigane	Lacome
Overture, "Hungarian Lustspiel"	Keler-Bela
Gypsy Air, "Songs My Mother Taught Me"	Dvorak
Roumanian Rhapsody	Enesco
Suite from "Carmen"	Bizet
Zigunerweisen Solo part by the combined first violins	Sarasate
Second Hungarian Rhapsody	Liszt
Selection, "The Fortune Teller"	Herbert
"Play Gypsies, Play," "Countess Maritza"	Kelman
Czards, "Warriors Spirit"	Grossman

Amusements

As Soloist

GEORGE GERSHWIN, *whose music always is popular at the "Pops," will appear as piano soloist with the orchestra on May 7th.*

THE MICROPHONE
BOSTON, MASS.

MAY 8 - 1936

Boston Symphony "Pops" Series Begins 51st Season On May 6th

Saturday Concerts On NBC

By MORRIS HASTINGS

Now Spring casts her enchantments over the concert-halls in Boston.

Symphony Hall, dignified home of the Boston Symphony, is transformed into a friendly auditorium of gleaming green and gold. Gone are the staid rows upon rows of commodious seats on the floor. In their places are hundreds of small and shining tables—around which people sit and smoke and eat as they listen to programs of "light" music.

This is, in short, the season of the Boston Symphony "Pop" concerts.

On Wednesday, May 6, this most delightful of Boston's Spring and early Summer institutions enters into its 51st year. Simultaneously, ARTHUR FIEDLER celebrates the opening of his seventh year as conductor of these concerts.

Many listeners who cannot get to the "Pops" are happy to know that a portion of the Saturday evening concerts will be broadcast over a coast-to-coast NBC-WJZ network from 8.30 to 9.30.

The "Pops" Programs

The "Pops" programs primarily are dedicated to that celebrated group of persons who **"don't know much about music but do know what they like."**

Nevertheless, shrewd program-maker that he is, Mr. FIEDLER also includes in each of his programs two or three compositions that please the more musically-sophisticated members of the audience.

Mr. FIEDLER happens to be a gentleman of good sense as well as one of catholic taste.

He believes that the first group will listen to the more "serious" music and find that they like it, and also that members of the second group will discover much that is good in the more popular numbers on the program.

Thus, a characteristic "Pops" program will harbor as bed-fellows a WAGNERIAN excerpt and a SOUSA march, a waltz by JOHANN STRAUSS and a Rhumba, an English or Russian "novelty" by WILLIAM WALTON or SHOSTAKOVICH and LISZT's Liebestraume.

Whatever the piece or whatever the kind of music, the audience is assured of a satisfactory performance because the orchestra is composed of members of the Boston Symphony and because Mr. FIEDLER is a reliable and sensible musician.

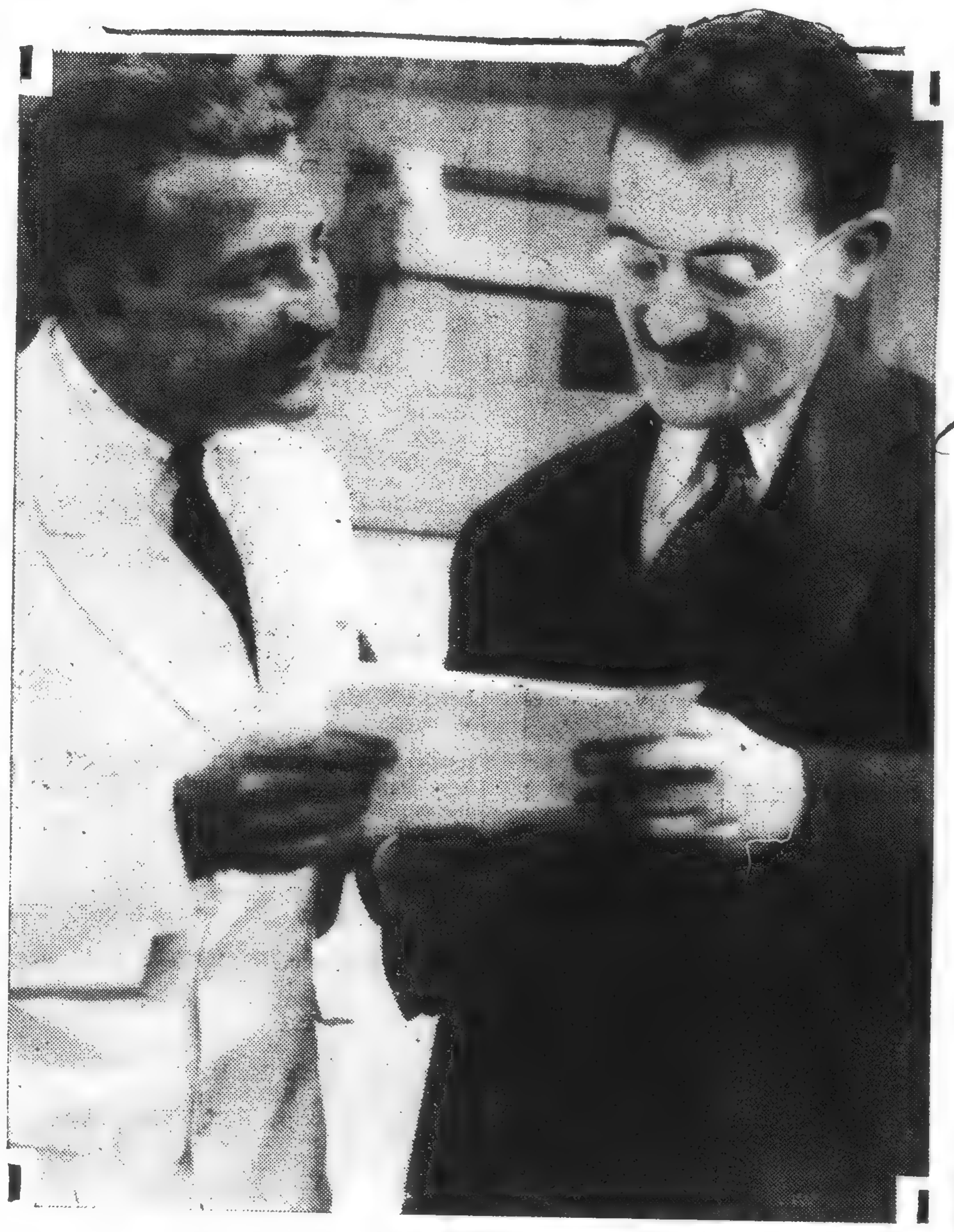
A Popular Conductor

Under the direction of ARTHUR FIEDLER, the "Pops" concerts have reached new heights of popularity.

The audience likes the conductor's crisp, straightforward manner, his lack of affectation and the clarity and liveliness of his performances.

They like his custom of presenting "special evenings." Sometimes these take the form of "Old Fashioned Nights" when members of the audience come in costumes of the Gay Nineties and the orchestra plays lilting waltzes and dashing polkas.

An Informal Discussion



ARTHUR FIEDLER (*left*), *conductor of the Boston Symphony "Pops" Concerts, shares a joke with* MORRIS HASTINGS, *Managing Editor of The* MICROPHONE.

or All-American or all-German programs.

Sometimes there are soloists with the orchestra. On May 7, for example, GEORGE GERSHWIN, whose music always is popular at the "Pops," will play his own piano concerto with the orchestra. Occasionally SANROMA, brilliant young pianist, appears as a soloist at the "Pops" concerts.

"Off the Stage"

Having known ARTHUR FIEDLER over a period of some years, I can testify that "in private life" he is as unaffected and direct as he appears on the stage.

He works hard when work is called for. In his lighter moments, he is a delightful companion with a fund of gay stories that he tells incomparably and a likeable boyishness that finds him ready for any adventure.

He has an inquiring mind that causes him to dig into the less familiar portions of musical literature and uncover charming and neglected overtures and suites and "novelties" which he places on his programs.

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Herald

9

MUSIC

ELIZABETH TRAVIS

Elizabeth Travis, local pianist of repute, made her first appearance at the Pops this season when she was the guest soloist in the Tchaikovsky piano concerto No. 1 in B-flat minor, Opus 23, in Symphony Hall last evening. Arthur Fiedler conducted the orchestra of 85 symphony players. The program, aside from the Tchaikovsky, was entirely devoted to works of Schubert and Wagner. It included Schubert's Overture to "Rosamunde," the Ave Maria, and the Symphony in B minor, the "Unfinished," as well as the Prelude and "Love-Death" from Wagner's music drama "Tristan und Isolde," the Prize Song from "Die Meistersinger von Nuernberg," and the Overture to "Tannhaeuser."

This was a more seriously popular group of selections than is usually the case, more so in fact than last Sunday's concert. The capacity audience apparently appreciated the nature of the occasion and was exceptionally quiet. Conversation practically ceased only the bustling of the waitresses and the occasional popping of a wine bottle interrupted, say, the "Unfinished" Symphony. The development of this form of "meaty" program once a week by Mr. Fiedler and its cordial reception by the audience reflects credit on all concerned. By such methods is the taste of the general public whetted. And last night, in spite of the limited number of rehearsals possible under present conditions, both conductor and orchestra performed with great competence. The Schubert Symphony was especially well interpreted and without an undue amount of sentimentality.

As to the Tchaikovsky B-flat minor piano concerto, Miss Travis played it agreeably, displaying a most promising technique. The interpretation of the first movement, however, lacked some of that "magnificent breadth and sweep," remarked upon by Philip Hale. There were other moments, too, during the remainder of the work when one recalled Nicholas Rubinstein's terrible tirade against Tchaikovsky and the concerto when the composer played it to him Christmas Eve of 1874. Surely Miss Travis might have found some other concerto more suited to her requirements! But be that as it may, she performed the work creditably and thoroughly deserved the prolonged applause which she received. The orchestra gave her adequate support.

W. T. C., Jr.

TONIGHT AT THE POPS

A gypsy programme will be presented by Arthur Fiedler at the Pops in Symphony Hall tonight, the concert being for the benefit of the Peter Bent Brigham Hospital!

Marche Tzigane	Lacome
Overture, "Hungarian Lustspiel"	Keler-Bela
Gypsy Air, "Songs My Mother Taught Me"	Dvorak
Roumanian Rhapsody	Enesco
Suite from "Carmen"	Bizet
Zigunerweisen Solo part by the combined first violins	Sarasate
Second Hungarian Rhapsody	Liszt
Selection, "The Fortune Teller"	Herbert
"Play Gypsies, Play," "Countess Maritza"	Kelman
Czards, "Warriors Spirit"	Grossman

Amusements

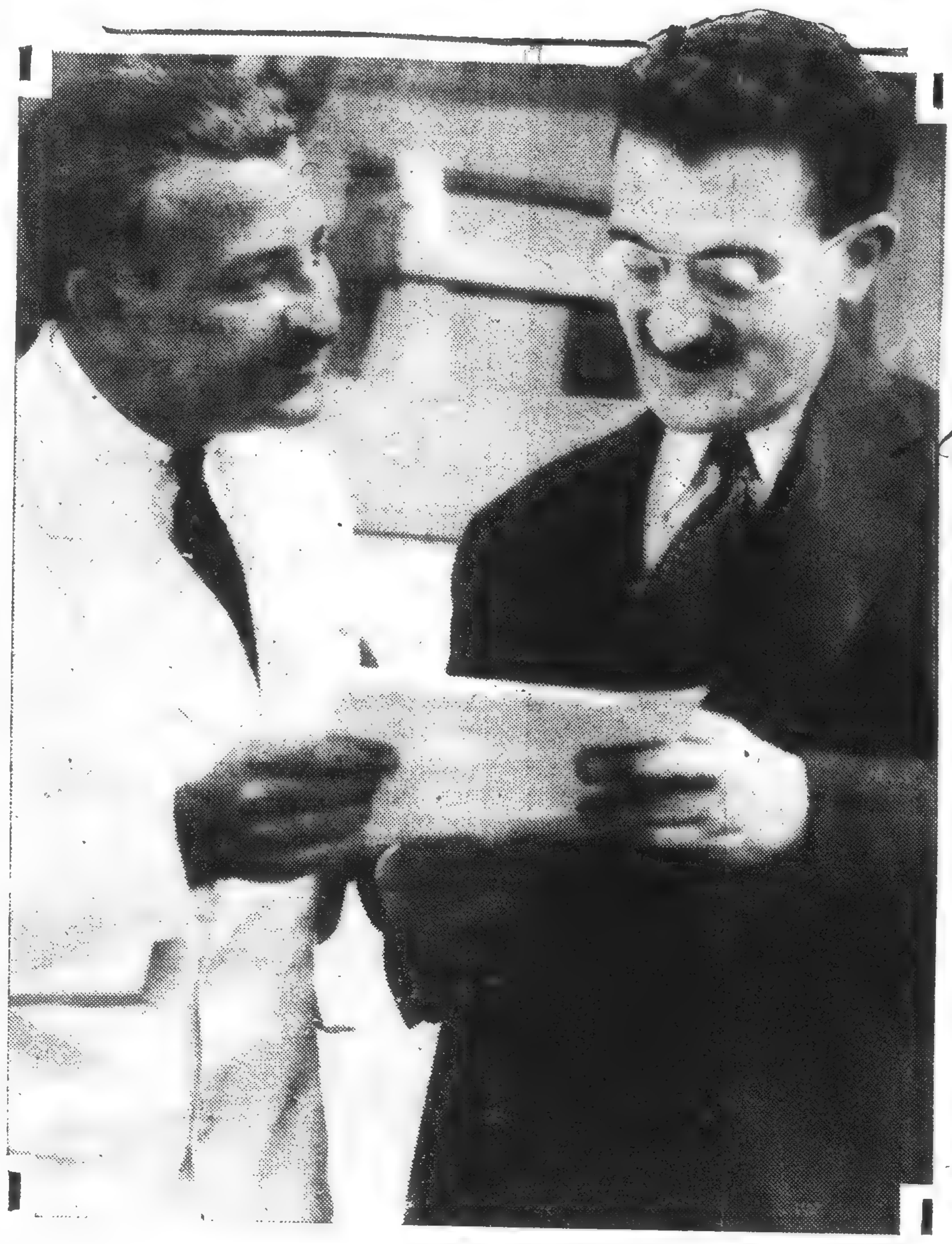
As Soloist

GEORGE GERSHWIN, *whose music always is popular at the "Pops," will appear as piano soloist with the orchestra on May 7th.*

THE MICROPHONE
BOSTON, MASS.
MAY 8 - 1936

Boston Symphony "Pops" Series Begins 51st Season On May 6th

An Informal Discussion



ARTHUR FIEDLER *(left), conductor of the Boston Symphony "Pops" Concerts, shares a joke with* MORRIS HASTINGS, *Managing Editor of* THE MICROPHONE.

Saturday Concerts On NBC

By MORRIS HASTINGS

Now Spring casts her enchantments over the concert-halls in Boston.

Symphony Hall, dignified home of the Boston Symphony, is transformed into a friendly auditorium of gleaming green and gold. Gone are the staid rows upon rows of commodious seats on the floor. In their places are hundreds of small and shining tables—around which people sit and smoke and eat as they listen to programs of "light" music.

This is, in short, the season of the Boston Symphony "Pop" concerts.

On Wednesday, May 6, this most delightful of Boston's Spring and early Summer institutions enters into its 51st year. Simultaneously, ARTHUR FIEDLER celebrates the opening of his seventh year as conductor of these concerts.

Many listeners who cannot get to the "Pops" are happy to know that a portion of the Saturday evening concerts will be broadcast over a coast-to-coast NBC-WJZ network from 8.30 to 9.30.

The "Pops" Programs

The "Pops" programs primarily are dedicated to that celebrated group of persons who **"don't know much about music but do know what they like."**

Nevertheless, shrewd program-maker that he is, Mr. FIEDLER also includes in each of his programs two or three compositions that please the more musically-sophisticated members of the audience.

Mr. FIEDLER happens to be a gentleman of good sense as well as one of catholic taste.

He believes that the first group will listen to the more "serious" music and find that they like it, and also that members of the second group will discover much that is good in the more popular numbers on the program.

Thus, a characteristic "Pops" program will harbor as bed-fellows a WAGNERIAN excerpt and a SOUSA march, a waltz by JOHANN STRAUSS and a Rhumba, an English or Russian "novelty" by WILLIAM WALTON or SHOSTAKOVICH and LISZT's Liebestraume.

Whatever the piece or whatever the kind of music, the audience is assured of a satisfactory performance because the orchestra is composed of members of the Boston Symphony and because Mr. FIEDLER is a reliable and sensible musician.

A Popular Conductor

Under the direction of A
FIEDLER, the "Pops" concert
reached new heights of p
ity.

The audience likes the
tor's crisp, straightforwar
ner, his lack of affectation
clarity and liveliness of
formances.

They like his custom
senting "special evenings.
times these take the form
Fashioned Nights" when
of the audience come in
of the Gay Nineties and
chestra plays lilting wal
dashing polkas.

or All-American or all-German programs.

Sometimes there are soloists with the orchestra. On May 7, for example, GEORGE GERSHWIN, whose music always is popular at the "Pops," will play his own piano concerto with the orchestra. Occasionally SANROMA, brilliant young pianist, appears as a soloist at the "Pops" concerts.

"Off the Stage"

Having known ARTHUR FIEDLER over a period of some years, I can testify that "in private life" he is as unaffected and direct as he appears on the stage.

He works hard when work is called for. In his lighter moments, he is a delightful companion with a fund of gay stories that he tells incomparably and a likeable boyishness that finds him ready for any adventure.

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SOCIETY Women's Clubs BOSTON (SUNDAY) ADVERTISER NEW ENGLAND'S GREATEST NEWSPAPER CIRCULATION Motion Pictures THEATERS
WALTER WINCHELL–RADIO
BOSTON, SUNDAY, MAY 17, 1936
MUSIC–HOME GARDEN–TRAVEL

Nine Attendants Will Precede Hope Blanchard Altarward on Saturday

ROBERT HALLOWELL GARDINER, JR., and Mrs. The dore Chase . . . the former Dorothea Newman . . . will among the gaily costumed young smart setters selling pr grams, gardenias, cigarettes and the like at "Gypsy Night the Pops" . . . slated for tomorrow in Symphony Hall to bene Peter Bent Brigham Hospital.

es from International News Photograph Service

THIS ATTRACTIVE young "gypsy" is Rosamond "Happy" Gardiner . . . post-debutante daughter of the J. Pennington Gardiners of Brookline. Miss Gardiner is amony the bevy of ushers . . . recruited from smart set ranks . . . who will assist in seating the fashionable audience arriving at Symphony tomorrow evenin [illegible] o Arthur Fiedler conduct a delightful program . . . [illegible] same time do their bit for the Brigham Hospital. All sorts of novel ideas are being arranged by the committee to make the concert one of the most colorful events of the spring season.

ANOTHER CHARMING junior smart setter in fetching gypsy attire is dark-eyed Charlotte Denny . . . post-debutante in the household of Dr. and Mrs. George Parkman Denny of Gloucester street and the North Shore. Charlotte's mother chairmans the committee of prominent society women sponsoring tomorrow evening's benefit concert.

night blue chiffon. At another table

EVENING AMERICAN New England's Greatest Evening Newspaper MONDAY, MAY 11, 1936

'Beacon Hill'

SOCIETY TURNS OUT
FOR AMERICAN NIGHT
AT THE ANNUAL POPS

CATHERINE OLNEY — RICHARD OLNEY, JR. — MRS. RICHARD OLNEY, JR. — CHARLES P. RUSSELL

AT THE AMERICAN NIGHT program at the Pops Concerts the Olney family was well represented and here you see Miss Catherine Olney, her brother and sister-in-law, Mr. and Mrs. Richard Olney, Jr., and Mr. Charles P. Russell as they listened to the music of Arthur Fiedler and his orchestra of Symphony players.

(Picture from International News Photograph Service.)

350 Club at Pops; Aristos Tribute to Mothers

VIGNETTES of a week-end . . .350 Club going musical Saturday evening at the Pops, and Aristos Club feting its mothers at a tea yesterday afternoon at the Hotel Sheraton . . . a grand gesture in keeping with the day's significance.

Festive indeed were the 350 Pops. Crisp organdies and billowy chiffons worn by smartly groomed ladies . . . glint of the governor's aides' uniforms . . . the rhythmic tunes of light classics . . . thus 350 bade its adieu to the current season.

For distiction and individuality, Mrs. Edward MacCourt's gown was unsurpassed, black and white print was topped with a full-length cape of black net, with a collar of tiny gardenias.

White Crepe

Mrs. Edward Donnelly, Jr., listened with delight to one of her favorite tunes, Ravel's "Bolero." Beneath her white fox scarf, she wore slim white crepe gown. In her party were Catherine Donnelly, escorted by her brother, John, Mrs. George Dennis and Mr and Mrs. Eugene McSweeney.

Others in her group were Mary Jane Ryan and her fiance, Jud Connor and Major Timilty.

For her last appearance as the club's president, Mrs. Edward Goode chose navy sheer with a bright bodice of print and Mrs. Edward O'Shea, Jr., of Belmont, topped her black lace with a fox scarf. Her guests included Mrs. Daniel O'Connor in a dinner gown of rust and gold brocade and Mrs. Thomas O'connor in a rich-looking gown of black velvet.

Busily snaring all prospective gardenia customers were a quartet of the club's attractive members . . . Margaret Donovan of Newton, Katherine Glynn of Jamaica Plain, Mary Dacey of Newton and Genevieve Mullin of Winchester . . .

Entertains

Mrs. Harry McDonald entertained a group of friends before arriving at the concert . . . her black net was edged with matching satin . . . very different and exceedingly chic. Mrs. Arthur Conlon of Belmont . . . who took an active part in Cecelian Guild's May party . . . topped her black chiffon with a crisp batiste jacket and vari-colored flowers were splashed on Mrs. John Foster's yellow crepe ensemble.

With a knowing eye to the club treasury, Agnes Goode was delighted with the turn-out. She wore royal blue beueath her squirrel cape and spent the intermission chatting with Mrs. Emile Coulon, who topped her white gown with an ermine wrap, and Mrs. Herbert Connelly whose Kelly green frock was in keeping with many Victor Herbert tunes the concert orchestra rendered.

Loretta Robinson, Miriam McCue and Mary Dolan arrived after the intermission . . . Loretta's soft print sporting huge puffed sleeve, Miriam, very naive in aquamarine

overnor and Daughter Attend Pops

(Picture from International News Photograph Service)

JOHN DONNELLY — MRS. E. C. DONNELLY, JR. — GOVERNOR CURLEY

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Dr. Koussevi[illegible]y Sails Today for Bavarian Alps

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, accompanied by Madame Koussevitzky and his niece, Miss Olga Naumoff, will leave New York today aboard the United States Lines' steamship Manhattan, to spend the summer abroad. They plan to visit the Bavarian Alps and Paris, among other places. Dr. Koussevitzky will be back in Boston in time to condunct three concerts Aug. 13, 15 and [illegible] at Hanna Farm, Southbridge, to be given under the auspices of the Berkshire Symphonic Festival.

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gown of black velvet.
Busily snaring all pros

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9 p. m.

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"Five O'Clock Tea" Blouse
Floor of R. H. White Compa

Zotos $10
Eugene $6—Realist
Genuine Supplies use
No
No

Governor and Daughter Attend Pops

(Picture from International News Photograph Service)

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Society Gathering at Gypsy Pop Concert in Symphony Hall

ON COMMITTEE FOR BENEFIT POPS MAY 26

Miss Priscilla Weld, daughter of Mr. and Mrs. Rudolph Weld of Buckminster road, Brookline, is a member of the committee for the benefit pop concert to be staged May 26 in Symphony Hall. Miss Weld is also a member of the Vincent Club.

Miss Frothingham Wins Trip on the Queen Mary

Peter Bent Hospital Benefits from Gay Party—Hall Draped in Gypsy Motifs—Young Men And Women Sell Flowers

By PAULINE WARREN

Miss Mary E. Frothingham, daughter of Dr. and Mrs. Channing Frothingham of Bay State road, won the trip on the giant liner, the Queen Mary, awarded at the gypsy Pop concert in Symphony hall last evening. Unfortunately she is at Bryn Mawr and so was not able to claim her prize in person. Evidently every one of the hundreds in the hall had wanted to win that prize for there was a minute's tense silence when Mr. J. A. Lowell Blake stepped forward to fish out the winning ticket. Dr. Elliott C. Cutler of the Peter Bent Brigham Hospital, which benefited from this gay party, was greeted with a storm of applause when he read out her name.

"Gypsy Night" was as carefree as it sounds. Somber Symphony Hall was draped in gypsy motifs and the back-drop behind the orchestra, done by Mr. Gardner Cox and Mr. Nathaniel Saltonstall, was a superb mixture of wild vivid colors. A corps of young men and women (they must have been selected for their good looks) had a regular battle selling flowers and chances on the trip, the rivalry becoming so keen to be the one to sell the most they soon left the lobby and were bearding late arrivals in their motors before they had a chance to step in the hall. Their costumes were all gold bangles, and gaudy silks and they collected their money in little tin pails.

Since it was a warm sultry night, most of the fashionables in the audience were gowned in bright summer nts and organdies, adding gayety color to the occasion. There were y distinguished member of so- present. Sitting with Dr. and Cutler was Mr. J. Forbes Amory, who received practically an ovation when he stepped on the stage, in much gold braid and big black whiskers, calling: "All ashore that's going ashore" following the model of the Queen Mary borne aloft by more men in gold braid. The model, which is a beautiful graceful thing, was lighted from inside and was left to glow on the stage all through the remaining numbers of the program. The latter was a melange of gypsy airs well blended by popular Mr. Arthur Fiedler.

Also at Dr. and Mrs. Cutler's table were Mrs. Charles C. Newcomb, Mr. John Gage and the distinguished Swedish surgeon, Dr. Giertz. Mrs. Cutler was charming in a red and white printed gown with matching red slippers. Mrs. J. A. Lowell Blake was exceedingly chic in a green frock, dotted with white, which had a tiny jacket and was ruffled at the hem with narrow pleats. With it she wore emerald earrings and a cluster of deep yellow lilies in her belt. Another member of the committee who looked very smart was Mrs. Mortimer Seabury. Her gown was of white background paisley print and with it she wore a brief blue jacket of mousseline-de-soie.

Sitting together at one of the little tables were Mr. and Mrs. John A. Tuckerman, Mrs. A. L. West Movius and ex-Gov. and Mrs. William Tudor Gardiner. The latter was regal in a floral print of white background. Mrs. Tuckerman was also wearing a chic print gown—one which sophisticatedly combined deep green with pale chartreuse. Mrs. Movius wore black with a huge creamy gardenia at one shoulder. They were joined by Mr. and Mrs. Tuckerman's daughter, Miss Anne, who looked too adorable for anything in her gypsy costume of flower vendor. Her flaring short red skirt was banded with flowers and over it she wore a sheer white blouse with short puffed sleeves and a gold-embroidered bodice of red velvet.

Mr. and Mrs. Philip Stockton stopped to buy flowers from several of the vendors as they came in, Mrs. Stockton looking charming in black. Black lace and chiffon was almost as popular as print. Wearing black lace were Mrs. William A. Gaston (with violets) and Mrs. Stephen Weld. Mrs. I. Tucker Burr, who attended with Mr. Burr, wore a marvelous gown of pale cream lace which had a hip-length jacket of the same lace. Mrs. Edward L. Francis was one of the prettiest of the gypsy girls and she and Mrs. Charles Devens seemed to be having the best luck in selling their wares. They were closely rivalled, however, by Mr. and Mrs. David Cheever—Mr. Cheever looked as much like a bold pirate as a gypsyy in his bandanna and gaudy-colored outfit while Mrs. Cheever was prettier than ever with a gay yellow bandanna and gold rings around her head.

Mrs. Herbert Jaques was smartness itself in one of the new black chiffons trimmed with white organdy down the front. Mrs. S. Huntington Wolcott, Jr., was another of the prettier flower vendors and Miss Caroline Hunnewell was still another. The latter had further embellished her costume with strings and strings of beads and wore a single yellow rose in her golden hair instead of the usual bandanna. Mrs. J. Lewis Bremer wore a black background print frock and Mrs. Gerald Boardman wore a bright red hat with her rose red printed gown.

Miss Gwendolen Livermore and Miss Susannah Ayer were sitting at the same table, the latter wearing a wrap of green taffeta over her black printed gown, and the former in silver cloth with a long jacket of midnight blue chiffon. At another table in a large party, we recognized Miss Jane Hamlin in soft blue and pink print and Miss Ramelle Cochrane in a high-necked frock of gray print. Mr. William Grosvenor of Providence sat with his sister, Mrs. George Peabody Gardner, Jr., who looked very distinctive wearing a gown of soft black chiffon, striped with sheer black lace.

In the same party were Mr. and Mrs. Christian A. Herter, Mrs. Guy Lee, Mrs. Herbert Jaques and Mr. George von L. Meyer. Mr. Ellery Rogers came in with Mr. Roger Hooper, Mr. Samuel Cabot and Mrs. Morton Prince, the latter very beautifully gowned in black, trimmed with dull red.

Others we noted about the crowded hall were Mr. William Prescott Wolcott, Mr. and Mrs. Bernard Weld, and Miss Edith Parker with her mother, Mrs. J. Harleston Parker. The latter was distinctive in a white gown, splashed over with large black flowers, over which she donned a pale orange shawl, and Miss Edith looked enchanting in a fluffy gown of cobalt blue marquisette, made with long puffed sleeves and a high neck. Mrs. Francis W. Capper's gown was also marvelous—of sheer black lace and net, trimmed with narrow bands of forest green.

We also saw Mr. and Mrs. Reginald Ward, Mrs. Ward in dark pink, and Miss Olive Berry who wore a brief cape of white ermine over her evening gown. Mrs. Robert Hallowell, very distinguished in a turquoise gown which had a long graceful train, was complimenting the vendors on their success when we glimpsed her. Mrs. Harold Challifoux wore a gown of print and Mrs. Paul Clark, who attended with Mr. Clark, was gowned in black taffeta, trimmed with dull blue. Mrs. William C. Chick wore black and green. Mrs. Charles Pettit was in black net with a cluster of pink flowers at the front and Mrs. Winthrop Pyemont was in brown taffeta. Another in brown was Mrs. John T. Bottomley who attended with her daughter, Miss Ellen Bottomley, the latter in blue and white print.

Miss Dorothy Lamb was attractive in black, and still others we noted were Mrs. Freeman Hinckley, Mr. and Mrs. Thomas Claflin (Mrs. Claflin very lovely in black and white print with bright red), Miss Barbara Bremer, Miss Anne Torbert, Miss Jane Frost (very pretty as a gypsy), Mrs. William Everts and Mrs. George P. Denny, Jr. The latter wore a gown of navy and white taffeta, diagonally striped. Miss Celina Robbins and Miss Frances Williams were very winsome as flower vendors, and Mrs. Richard M. Saltonstall wore a pastel-printed gown of chiffon. Mr. and Mrs. Dunbar Lockwood attended with their two young daughters, Miss Grace in rose crepe and Miss Sydney in green and white print. Mrs. Lockwood wore black net.

Miss Eleanor Almy Miller entertained at dinner before the concert for Mr. and Mrs. Francis G. Wright of Hingham. Her guests included her sister, Miss Kathleen Bennett Miller, Miss Mary Wright, Miss Eileen Nolan, Mrs. Wright's brother, Mr. Kingman Paine, Jr., Mr. Carlyle Hayes, Mr. Cary Haskell, and Mr. Lewis F. Perry.

Program at Pops For Newsboys' Night

In addition to circulating the "Boston Blast"—the paper which will startle all Boston—May 26, in Symphony Hall, Newsboys' Night at the Pops, the energetic committee has planned an interesting and varied musical program, with Jesus Maria Sanroma as soloist. A large and representative audience is already assured, and among the music lovers who will attend the concert are Mrs. Richard Ely Danielson, wife of the "Boston Blast's" editor-in-chief; Mrs. Allan Forbes, Mrs. Melvin M. Johnson, Mrs. Robert W. Lovett, Miss Dorothy Preston, Mrs. George Saltonstall West and Miss Dorothy West.

The selections before the first intermission will be Planquette's march, "Sambre et Meuse"; Weber's Overture "Der Freischutz"; "Liebestraum" by Liszt and Bizet's Fantasia "Carmen." Following the first intermission will be Weber's Konzerstuck, with Jesus Maria Sanroma, soloist; Brodin's dances from "Prince Igor," and numbers by the Harmonica Band of the Burroughs Newsboys Foundation, the benefiting organization. The last group of selections will include Porter's "Anything Goes"; "Morning Journals" waltzes by Strauss, and Gershwin's "Wintergreen for President."

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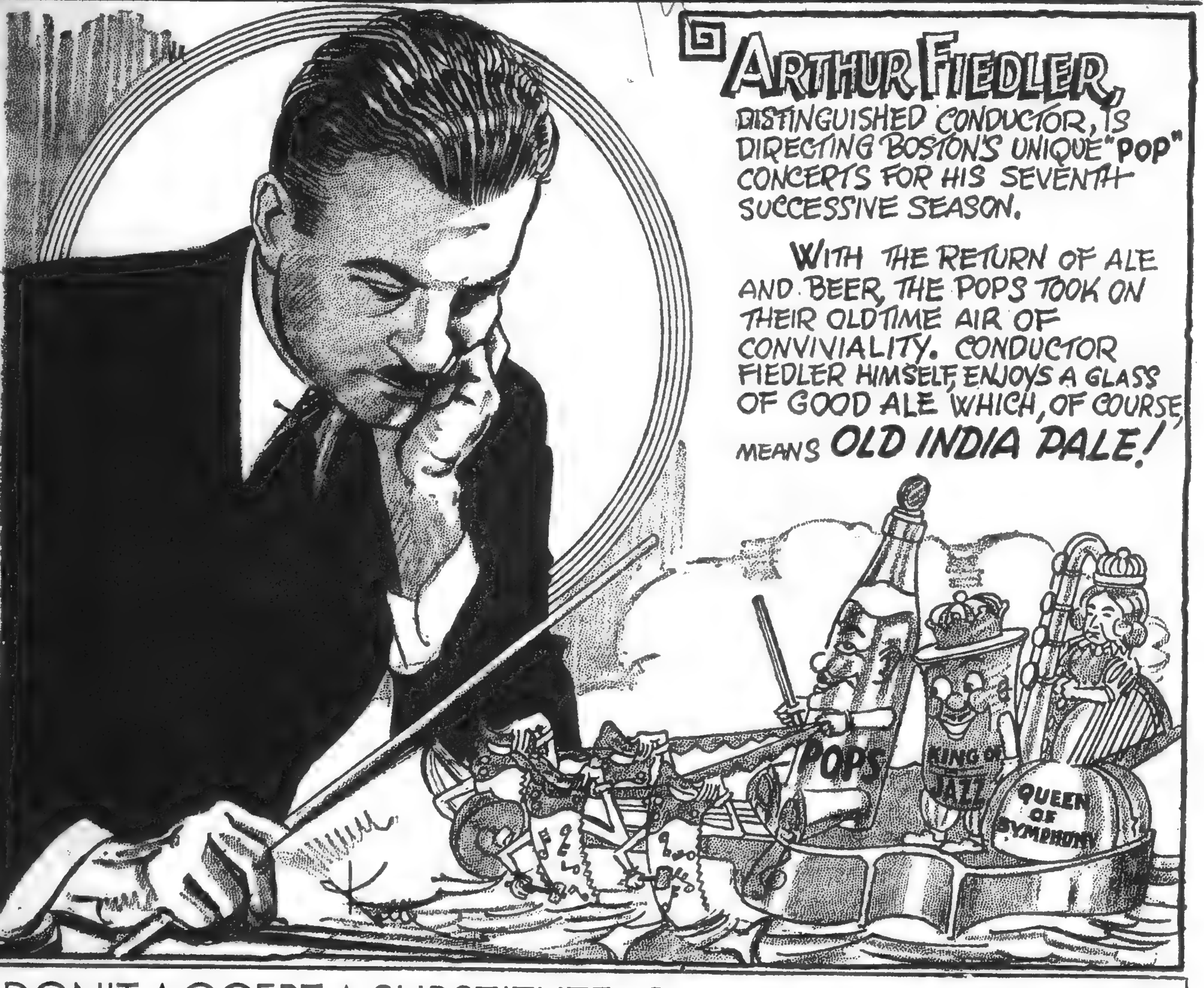
You Ought to Know **by C. B. C.**


ARTHUR FIEDLER, DISTINGUISHED CONDUCTOR, IS DIRECTING BOSTON'S UNIQUE "POP" CONCERTS FOR HIS SEVENTH SUCCESSIVE SEASON.

WITH THE RETURN OF ALE AND BEER, THE POPS TOOK ON THEIR OLDTIME AIR OF CONVIVIALITY. CONDUCTOR FIEDLER HIMSELF, ENJOYS A GLASS OF GOOD ALE WHICH, OF COURSE, MEANS **OLD INDIA PALE!**

DON'T ACCEPT A SUBSTITUTE. COMMERCIAL BREWING COMPANY MAKE THE ONLY **OLD INDIA PALE ALE!**

—Advertisement.

Gl. May 19

Apropos Pops

Trans May 23

Many M. D.'s of Boston town will har back to the ivied columns and Bulfinc dome of the Massachusetts General Hos pital at the Pops next Thursday evening May 28, when the concert, under th direction of Arthur Fiedler, will b sponsored by the Nurses Alumnæ Association of that famous old institution overlooking the Charles River Basin. The proceeds will be devoted to the benefit of the Massachusetts General Hospital Training School endowment fund. Mrs. Gerardo M. Balboni of 78 Mt. Vernon street is chairman of the endowment fund committee. Miss Marion Stevens, chairman of the program committee, has been in charge of the ticket sales. Nurses at the hospital have been assisted in the sale by Junior League members, Miss Betty Soule, Miss Gwendolen Livermore, Miss Marjorie Saltonstall and Miss Polly Winslow.

During the concert Thursday evening the student nurses' glee club will sing several selections, including the Massachusetts General Hospital song, the words of which were composed by Miss Margaret Dieter and the music by Miss Julia Wilkinson and Miss Helene Lee, all graduates of the school. Miss Dorothy Smith, a senior student, is director of the glee club.

Flowers of various kinds representing the different services at the hospital will be sold. To many these will revive memories of traditional "Change Day" ceremonials, when senior internes who act as house officers are launched into the vicissitudes of private practice and remaining groups each step up a notch toward the eminence of full-fledged medicos, junirs becoming seniors, "pups" graduating into juniors and "strikers" moving into "pupdom."

The endowment fund committee will hold a luncheon at the home of Mrs. Balboni next Wednesday. The members of this committee are Mrs. James Garland, Mrs. Thorvald Ross, Mrs. James M. Gallison, Mrs. George Morse, Miss Barbara Williams, Mrs. Paul Jones, Miss Anne Taylor and Miss Stevens.

A number of Boston doctors and their wives and others have subscribed for the concert. Among these are:

Dr. and Mrs. Nathaniel Faxon, Dr. and Mrs. Norman C. Baker, Miss Sally Johnson, Miss Annabella McCrae, Miss Almira Stevens, Miss Betty Dumaine, Miss Helene Lee, Dr. and Mrs. John P. Monks, ıd Mrs. W. Franklin Wood, Dr. Irs. Gerardo M. Balboni, Dr. and James H. Means, Dr. and Mrs. Cope, Dr. and Mrs. Norman Free- Dr. Paul Gustafson, Dr. and Mrs. d D. Churchill, Dr. and Mrs. Wil- lason Mixter and Dr. and Mrs. Vagner Harmer.

Dr. and Mrs. Thomas R. Goethals, d Mrs. Paul D. White, Dr. Charles rt, Dr. and Mrs. Henry C. Marble, ıd Mrs. James Hitchcock, Miss Sleeper, Miss Reta Corbett, Miss ret Riley, Dr. and Mrs. Henry K. r, Dr. and Mrs. James B. Ayer, d Mrs. Sylvester Kelley, Dr. and hester Jones, Dr. and Mrs. Wil- J. Shedden and Dr. and Mrs. R. Linton.

Mr. and Mrs. Paul G. Courtney, l Mrs. Charles E. Mason, Mr. and Ienry Bryant Bigelow, Mr. and rthur W. Bell, Mr. and Mrs. Philip on, Dr. and Mrs. Edwin Cave, Dr. rs. Varaztad H. Kazanjian, Mrs. Robert Homans, Dr. and Mrs. John S. Hodgson, Dr. and Mrs. Richard S. Eustis, Dr. and Mrs. Andre W. Reggio, Dr. and Mrs. Donald S. King, Dr. and Mrs. Richard Chute and Dr. and Mrs. Edwin T. Wyman.

Also Dr. and Mrs. Frederick T. Lord, Dr. E. Charles Romberg, Dr. Moses R. Strock, Dr. and Mrs. Ralph W. Dattinee, Dr. and Mrs. Sidney Burwell, Dr. and Mrs. John W. Cass, Dr. and Mrs. Franklin G. Balch, Jr., Dr. and Mrs. James E. Fish, Dr. and Mrs. Solomon H. Rubin, Dr. and Mrs. C. Langdon Parsons, Dr. and Mrs. George W. Holmes, Dr. and Mrs. Richard Miller, Dr. and Mrs. Francis M. Rackemann, Dr. and Mrs. Arthur W. Allen, Miss Kathleen Atto and Miss Dorothy Tarbox.

Cruise

Concert Calendar

Trav M 23

At the Pops—Nightly as well as on Sunday at Symphony Hall, programs of music light and occasionally serious, furnished by at least eighty-five members of the Boston Symphony Ochestra, Arthur Fiedler conducting. Refreshments, alcoholic and otherwise, may be enjoyed during the concert by those seated at the tables on the floor, and by all and sundry at the refreshment bar in the rear of the first balcony. Smoking and discreet conversation may be indulged in. At the concert tomorrow evening the program will include the Haydn "Symphonie Concertante" in B-uat for violin, 'cello, oboe and bassoon with orchestra and MacDowell's Second Piano Concerto in D-minor, the latter with Jesus Maria Sanroma as soloist.

The programs for the rest of the week follow:

Monday Evening

Marcia Reale Italiana	Gabetti
Ballet Suite from "Aida"	Verdi
Serenade	Toselli
Fantasia, "Pagliacci"	Leoncavallo
Overture to "William Tell"	Rossini
Aria, "Che gelida manina," from "La Boheme"	Puccini
Soloist: Francesco Albanese, tenor	
Rhapsody, "Italia"	Casella
Ballet of the Hours from "La Gioconda"	Ponchielli
Waltz, "Il Bacio"	Arditi
Dance of the Camorrists from "The Jewels of the Madonna"	Wolf-Ferrari

Tuesday Evening

March, "Sambre et Meuse"	Planquette
Overture to "Der Freischütz"	Weber
Liebestraum	Liszt-Herbert
Fantasia, "Carmen"	Bizet
"Konzertstück"	Weber
Soloist: Jesus Maria Sanroma	
"Polovetzkian Dances" from "Prince Igor"	Borodin
Harmonica Band, Burroughs Newsboys' Foundation	
Selection, "Anything Goes"	Porter
"Morning Journals," Waltzes	Strauss
"Wintergreen for President"	Gershwin

Wednesday Evening

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Overture to "Russlan and Ludmilla"	Glinka
Variations on the Austrian National Anthem (from the String Quartet	Haydn
"Briar Rose," Waltzes	Tchaikovsky
"Orgy of the Spirits" from the Oriental Suite, "Noure and Anitra"	Ilynsky
"Dreams." Violin solo, Julius Theodorowicz	Wagner
Marche Slave	Tchaikovsky
Hans Wiener Dancers with Orchestra	
"La Valse"	Ravel
"Roumanian Rhapsody"	Enesco

Thursday Evening

March, "El Capitan"	Sousa
Overture to "Poet and Peasant"	Suppe
March of the Little Lead Soldiers	Pierne
Second "L'Arlèsienne" Suite	Bizet
"Rigoletto," Fantasia	Verdie
Prelude to "The Deluge"	Saint-Saëns
Solo violin, Julius Theodorowicz	
"Pathetic Symphony," Third Movement,	Tchaikovsky
"Girls of Baden," Waltzes	Konzak
"Night and Day"	Porter
Festival March	Herbert

Friday Evening

March, "La Père de la Victoire"	Ganne
Overture to "Mignon"	Thomas
Spring (for String Orchestra)	Grieg
"Fosteriana," Rhapsody on Melodies of Stephen Foster	Baron
Prelude to "Lohengrin"	Wagner
Song of India	Rimsky-Korsakov
Ouverture Solennelle, '1812'	Tchaikovsky
Hans Wierner Dancers with Orchestra	
"La Valse"	Ravel
"Roumanian Rhapsody"	Enesco

Saturday Evening

Entrance of the Guests into the Wartburg, from "Tannhäuser"	Wagner
Overture to "Orpheus in the Underworld"	Offenbach
Invitation to the Dance	Weber-Berlicz
"Les Préludes," Symphonic Poem	Liszt
Bolero	Ravel
"Jealousy," Gypsy Tango	Gade
Victor Herbert Favorites	Arranged by Sanford
"Danube Waves," Waltzes	Ivanovici
"Franklin D. Roosevelt" March	Woodin

Her May 24

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Programs Announced for The Berkshire Festival

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The Boston symphony orchestra will figure prominently in the tercentenary activities of Harvard University in September. The orchestra will be heard by the many delegates and guests of the occasion who will then be in Cambridge. The calendar of the tercentenary will include two concerts by the orchestra in Symphony Hall, Boston, on Sept. 16 and 18, an another in Sanders Theater, Cambridge, on Sept. 17, as part of the celebration. The Harvard Glee Club and Radcliffe Choral Society will join the orchestra in the third concert. The 56th season of the orchestra will open in Symphony Hall on Oct. 9, under Dr. Koussevitzky's conductorship.

The programs are here announced for the three concerts of the Berkshire symphonic festival: The first will consist of a Chorale of Bach, Beethoven's Overture to "Egmont," the same composer's Seventh Symphony, and the Second Symphony of Sibelius. The second program will include Rimsky-Korsakov's Overture, "The Russian Easter"; the Prelude to Moussorgsky's "Khovanstchina"; Debussy's Prelude to "The Afternoon of a Faun"; the Second Suite from Ravel's ballet "Daphnis and Chloe"; and the Second Symphony of Brahms. The third program will consist of Mendelssohn's "Italian" Symphony; two Wagnerian excerpts—the preludes to "Lohengrin" and to "Die Meistersinger"; and Tchaikovsky's Fifth Symphony.

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Pops in Print

Trans May 23

Final news for the Pop Concert scheduled for Tuesday evening, May 26, under the auspices of the Burroughs Newsboys Foundation and to benefit their summer camp, which is known as "Agassiz Village" for its founders, Mr. and Mrs. Maxilian Agassiz, is arousing much interest, especially because of its unusual features.

As has been said, the committee recommends early reservations, tickets for both tables and balcony seats being so much in demand. A number of dinner parties have been planned to precede the concert, some of the latest reservations having been made by Mrs. Henry B. Cabot, Sr., Mrs. Powell M. Cabot, Mrs. George Lee, Dr. and Mrs. John L. Ames, Stephen P. Cabot, Henry Parkman, Jr., Mrs. John Draper Gannett, Mrs. James A. Nelson, Mrs. William R. Bullard, Mrs. Richard C. Paine, Miss Elizabeth Ham-

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MacDowell Night at the Pops

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Among society's most enthusiastic followers of MacDowell's music and the fine work his wife is doing in helping to make good music available to those who yearn for it, who will be on hand to greet her Sunday evening are Mrs. Roland Nickerson, Mrs. Arthur W. Rice, Miss Elizabeth Weld, Mrs. Delano Putnam, Mrs. A. H. Ladd, Mrs. Philip De Normandie, and Mrs. Lincoln Filene . . . Miss Rebekah Hobbs, Miss Catherine Cunningham Gray and Mrs. Adolf Leeds are making plans for this very worthwhile musical event . . .

Her. May

MacDowell Club Pop Concert Tonight

Miss Elizabeth Watson Of Milton Will Head Ushers

A corps of attractive debutantes and post-debutantes will be the ushers this evening at the MacDowell Club Pop Concert held in Symphony hall. Miss Elizabeth Watson of Milton will be the head usher, substituting for Miss Millicent Leeds, daughter of Mr. and Mrs. Adolf Leeds of Brookline, who is in Mexico at present with her sister, Miss Felice Leeds. Her assistants will include Miss Anne H. Richards of Groton, Miss Rosamond Pier of Milton, Miss Leslie Eustis of Chestnut Hill, Miss Edith Lewis of Brookline and Miss Mary Bryant of Milton.

To be present at the concert is Mrs. Edward MacDowell, widow of the famous composer, who is herself a well-known concert pianist. Most recent reservations have been made by Mr. and Mrs. Earl Major of Newton Center, who will have as their guests Mr. and Mrs. Franklin Arnold of Providence. Their daughter, Miss Jane Major, will also have a guest at the concert—Miss Violet Brooks, daughter of Mr. and Mrs. Gorham Brooks of Warren street, Brookline.

Other subscribers include Mrs. Frank Sawtell, Mr. and Mrs. Kendall Preston, Mrs. Alvan T. Fuller, Dr. and Mrs. Charles Porter Sylvester and Mr. and Mrs. Hugh Heasly.

You Ought to Know **by C. B. C.**

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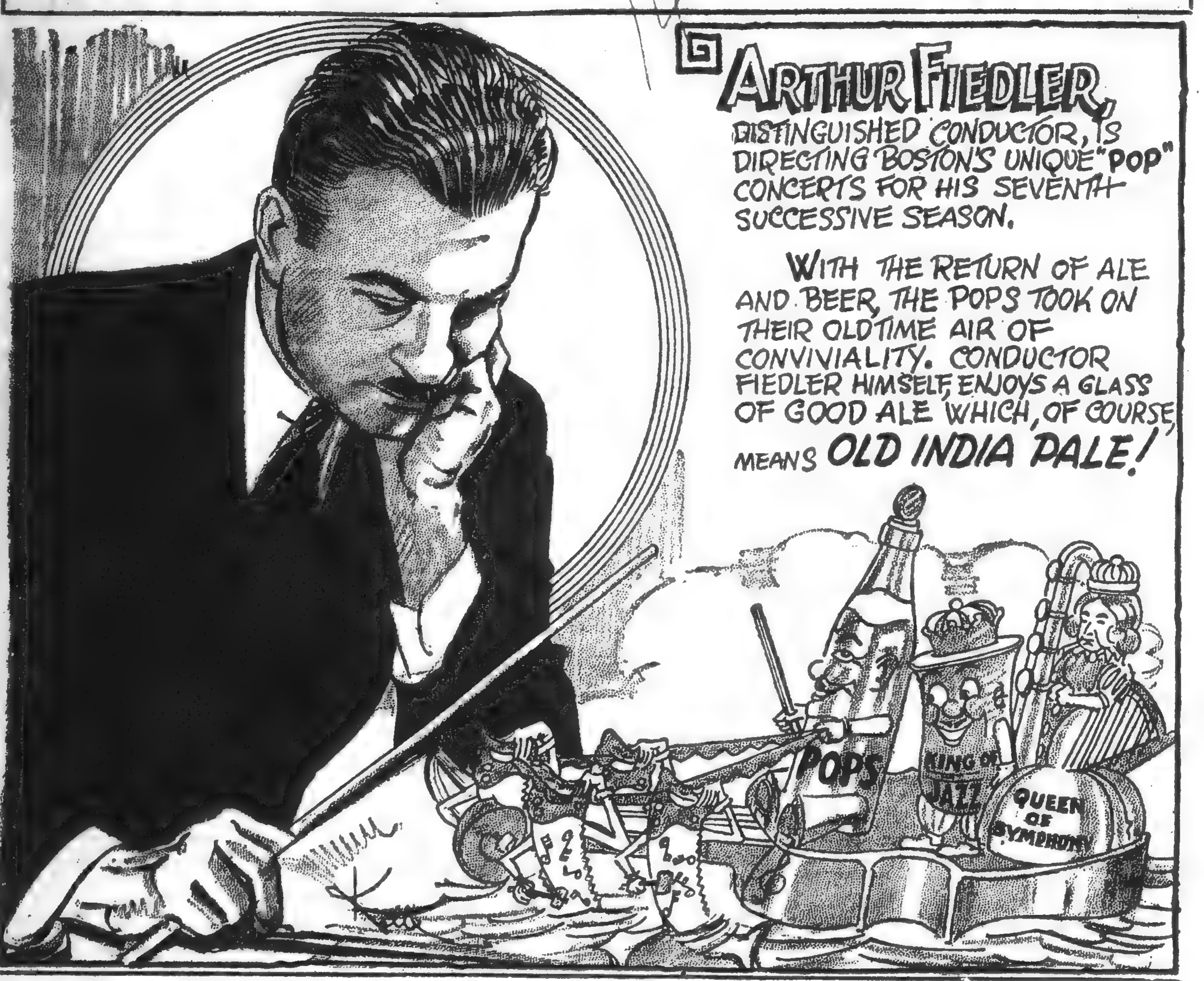
ARTHUR FIEDLER, DISTINGUISHED CONDUCTOR, IS DIRECTING BOSTON'S UNIQUE "POP" CONCERTS FOR HIS SEVENTH SUCCESSIVE SEASON.
WITH THE RETURN OF ALE AND BEER, THE POPS TOOK ON THEIR OLDTIME AIR OF CONVIVIALITY. CONDUCTOR FIEDLER HIMSELF ENJOYS A GLASS OF GOOD ALE WHICH, OF COURSE, MEANS OLD INDIA PALE!
POPS
KING OF JAZZ
QUEEN OF SYMPHONY

DON'T ACCEPT A SUBSTITUTE. COMMERCIAL BREWING COMPANY MAKE THE ONLY **OLD INDIA PALE ALE!**

—Advertisement.

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Apropos Pops

Trav May 23

Many M. D.'s of Boston town will hark back to the ivied columns and Bulfinch dome of the Massachusetts General Hospital at the Pops next Thursday evening May 28, when the concert, under the direction of Arthur Fiedler, will be sponsored by the Nurses Alumnæ Association of that famous old institution overlooking the Charles River Basin. The proceeds will be devoted to the benefit of the Massachusetts General Hospital Training School endowment fund. Mrs. Gerardo M. Balboni of 78 Mt. Vernon street is chairman of the endowment fund committee. Miss Marion Stevens, chairman of the program committee, has been in charge of the ticket sales. Nurses at the hospital have been assisted in the sale by Junior League members, Miss Betty Soule, Miss Gwendolen Livermore, Miss Marjorie Saltonstall and Miss Polly Winslow.

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Bolero	Ravel
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To be present at the concer

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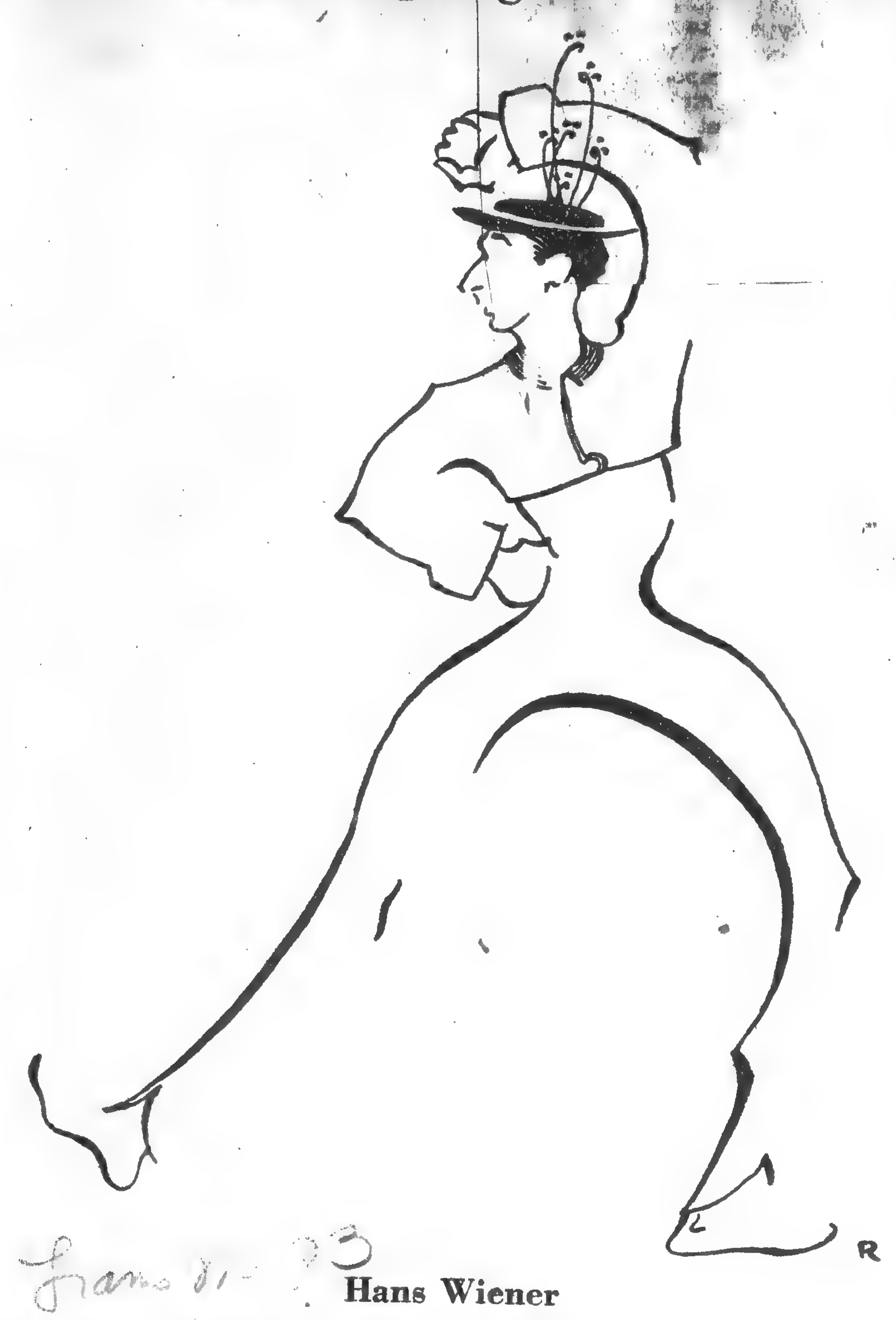
Other subscribers include Mrs. Frank Sawtell, Mr. and Mrs. Kendall Preston, Mrs. Alvan T. Fuller, Dr. and Mrs. Charles Porter Sylvester and Mr. and Mrs. Hugh Heasly.

probable that Spencer Tracy will be borrowed from Metro for the other lead.

Sprig of Spring Garniture



Trans M - 23

Hans Wiener

In the Dance to Enesco's "Roumanian" Rhapsody, to Be Presented at Pops on Wednesday and Friday Evenings Next Week

Sing:

Concerts of the Local Week

Post May 24

FOURTH WEEK OF POPS

SUNDAY EVENING, MAY 24
Overture in D major..................Handel
Chorale and Organ Fugue in G minor
Bach-Abert
Symphonie Concertante in B flat, Op. 84, for Violin, Violoncello, Oboe and Bassoon with Orchestra ....Haydn
"Indian" Suite ....MacDowell
Pianoforte Concerto No. 2 in D minor
MacDowell
Soloist: Jesus Maria Sanroma
"L'Arlesienne," First Suite...........Bizet
Anante Cantabile (from the String Quartet No. 1).............Tchaikovsky
Sailors' Dance from "Red Poppy"....Glieve

MONDAY EVENING, MAY 25
Marcia Reale Italina................Gabetti
Ballet Suite from "Aida"..............Verdi
Serenade ....Toselli
Fantasia, "Pagliacci" ....Leoncavallo
Overture to "William Tell"..........Rossini
Aria, "Che gelida manina," from "La Boheme" ....Puccini
Soloist: Francesco Albanese, Tenor
Rhapsody, "Italia" ....Casella
Ballet of the Hours from "La Gioconda" ....Ponchielli
Waltz, "Il Bacio"....................Arditi
Dance of the Damorrists from "The Jewels of the Madonna"........Wolf-Ferrari

TUESDAY EVENING, MAY 26
March, "Sambre et Meuse"......Planquette
Overture to "Der Freischutz"..........Weber
Liebestraum .... Liszt-Herbert
Fantasia, "Carmen" ....Bizet
"Konzertstuck" ....Weber
"Polovetzkian Dances," from "Prince Igor" .... Borodin
Harmonica Band .... Selected
Burroughs Newsboys' Foundation
Selection, "Anything Goes"............ Porter
"Morning Journals," Waltzes.........Strauss
"Wintergreen for President"........Gershwin

WEDNESDAY EVENING, MAY 27
Wedding March from "Le Coq d'Or"
Rimsky-Korasakov
Overture to "Russlan and Ludmilla". Glinka
Variations on the Austrian National Anthem (from the String Quartet, Op. 76, No. 3)......................Haydn
"Briar Rose," Waltz...........Tchaikovsky
"Orgy of the Spirits," from the Oriental Suite "Noure and Anitra"........Ilynsky
"Dreams" .... Wagner
Violon Solo: Julius Theodorowicz
Marche Slave ....Tchaikovsky
Hans Wiener Dancers with Orchestra
"La Valse" .... Ravel
"Roumanian Rhapsody" .... Enesco

THURSDAY EVENING, May 28
March, "El Capitan" .... Sousa
Overture to "Poet and Peasant" .... Suppe
March of the "Little Lead Soldiers"..Pierne
Second "L'Arlesienne" Suite..........Bizet
"Rigoletto," Fantasia .... Verdi
Prelude to "The Deluge" .... Saint-Saens
(Solo violin: Julius Theodorowicz)
"Pathetic Symphony," Third Movement.
Tchaikovsky
"Girls of Baden," Waltzes .... Komzak
"Night and Day" .... Porter
Festival March .... Herbert

FRIDAY EVENING, MAY 29
March, "La Pere de la Victoire" ... Ganne
Overture to "Mignon" .... Thomas
Spring (for string orchestra) ....Grieg
Fosteriana, Rhapsody on Melodies of Stephen Collins Foster .... Baron
Prelude to "Lohengrin" .... Wagner
Song of India .... Rimsky-Korsakov
Overture Solemnelle, "1812" ...Tchaikovsky
(Hans Weiner Dancers, with Orchestra)
"La Valse" .... Ravel
"Rumanian Rhapsody" .... Enesco

SATURDAY EVENING, MAY 30
Entrance of the Guests Into the Wartburg, from "Tannhauser" ...... Wagner
Overture to "Orpheus in the Underworld."
Offenbach
Invitation to the Dance .... Weber-Berlioz
"Les Preludes," Symphonic Poem No. 3.
Liszt
Bolero .... Ravel
"Jealousy," Gypsy Tango .... Gade
Victor Herbert Favorites.
Arranged by Sanford
Danube Waves, Waltzes .... Ivanovici
"Franklin D. Roosevelt," March....Woodin

Pops in Mid-Season

15

Her May 24

Jesus Maria Sanroma, pianist of the Boston Symphony orchestra, who will be the soloist in the MacDowell second piano concerto with the Pops orchestra in Symphony Hall tonight.

Hans Wiener & His Group to Dance at Pops 4th Week

The coming week of Pop concerts at Symphony Hall, under the direction of Arthur Fiedler, offers many special points of interest. Tonight Jesus Maria Sanroma will be the soloist, playing the 2d piano concerto of MacDowell. He will also appear on Tuesday night in Weber's Conzertstueck. Monday evening will bring an all-Italian program, with Francesco Albanese as tenor soloist. Tuesday night's concert will be for the benefit of the Burroughs Newsboys' Foundation, and there will be a fashion show in the second intermission. On Wednesday and Friday Hans Wiener and his group of dancers will appear with the orchestra in ballet presentations of Ravel's "La Valse" and Enesco's "Roumanian Rhapsody." The choreography for the Ravel ballet is by Brilhart, and the costumes were designed by Marco Montedoro, who is designer for Radio City Music Hall and was formerly connected with the Follies Bergeres in Paris. Thursday offers a program of long-standing Pops favorites, and Saturday's concert will be taken over by the Democratic committee of Massachusetts. Beethoven's Fifth Symphony will be on the program for Sunday, May 31. The programs for the week are as follows:

SUNDAY EVENING, MAY 24
Overture in D major...................Handel
Chorale and organ fugue in G minor
Bach-Abert
Symphonie Concertante in B flat, Op. 84, for violin, violoncello, oboe and bassoon with orchestra.............Haydn
"Indian" Suite ....MacDowell
Pianoforte Concerto No. 2 in D minor
MacDowell
Soloist, Jesus Maria Sanroma.
"L'Arlesienne," first suite..........Bizet
Andante Cantabile (from the string quartet No. 1) ....Tchaikovsky
Sailors' Dance from "Red Poppy"....Gliere

MONDAY EVENING, MAY 25
Marcia Reale Italiana...........Gabetti
Ballet Suite from "Aida"...........Verdi
Serenade ....Toselli
Fantasia, "Pagliacci" .... Leoncavallo
Overture to "William Tell".......Rossini
Aria, Che gelida manina, from "La Boheme" ....Puccini
Soloist, Francesco Albanese, tenor.
Rhapsody, "Italia"................Casella
Ballet of the Hours from "La Gioconda"
Ponchielli
Waltz, Il Bacio.....................Arditi
Dance of the Camorrists from "The Jewels of the Madonna"....Wolf-Ferrari

TUESDAY EVENING, MAY 26
March, Sambre et Meuse.........Planquette
Overture to "Der Freischutz" ......Weber
Liebestraum ....Liszt-Herbert
Fantasia, "Carmen"..................Bizet
Konzertstuck ....Weber
Soloist, Jesus Maria Sanroma.
Polovetzkian Dances, from "Prince Igor" ....Borodin
Harmonica band
Burroughs Newsboys' Foundation
Selection, Anything Goes..........Porter
Morning Journals, waltzes........Strauss
"Wintergreen for President" .....Gershwin

WEDNESDAY EVENING, MAY 27
Wedding March from "Le Coq d'Or"
Rimsky-Korsakov
Overture - "Russlan and Ludmilla"
Glinka
Variations on the Austrian National Anthem (from the String Quartet, Op. 76, No. 3) ....Haydn
"Briar Rose," waltz..........Tchaikovsky
"Orgy of the Spirits," from the Oriental Suite, "Noure and Anitra" ......Ilynsky
"Dreams" ....Wagner
Violin solo: Julius Theodorowicz
Marche Slave..................Tchaikovsky
Hans Wiener dancers with orchestra
"La Valse" ....Ravel
"Roumanian Rhapsody"...............Enesco

THURSDAY, EVENING, MAY 28
March, "El Capitan"...............Sousa
Overture to "Poet and Peasant"....Suppe
March of the Little Lead Soldiers .Pierne
Second "L'Arlesienne" Suite.........Bizet
"Rigoletto," Fantasia...............Verdi
Prelude to "The Deluge"......Saint-Saens
Solo violin: Julius Theodorowicz
"Pathetic Symphony," Third Movement
Tchaikovsky
"Girls of Baden," waltzes........Komzak
"Night and Day" ....Porter
Festival March ....Herbert

FRIDAY EVENING, MAY 29
March, "La Pere de la Victoire" ...Ganne
Overture to "Mignon" ....Thomas
Spring (for string orchestra).......Grieg
Fosteriana, Rhapsody on Melodies of Stephen Foster....................Baron
Prelude to "Lohengrin"............Wagner
Song of India......... Rimsky-Korsakov
Ouverture Solenelle, "1812"...Tchaikovsky
Hans Wiener dancers with orchestra
"La Valse".........................Ravel
"Roumanian Rhapsody"..............Enesco

SATURDAY EVENING, MAY 30
Entrance of the Guests into the Wartburg, from "Tannhauser"..........Wagner
Overture to "Orpheus in the Underworld"
Offenbach
Invitation to the Dance.....Weber-Berlioz
"Les Preludes," Symphonic Poem No. 3
Liszt
Bolero ....Ravel
"Jealousy," Gypsy Tango ....Gade
Victor Herbert Favorites ....
Arranged by Sanford
Danube Waves, waltzes..........Ivanovici
"Franklin D. Roosevelt," march....Woodin

News of the World of Music

Post May 24

BY WARREN STOREY SMITH

IN music, as in the Standard Oil Company, it paid to get in on the ground floor. Last Wednesday evening there occurred here the local premieres of several compositions from the various hands of Giambattista Pergolesi, Mabel Daniels and Edward Burlingame Hill. In the matter of richness of material and resourcefulness of treatment, the advantage lay with the pieces by the two resident composers, Miss Daniels' "Pirates' Island" and Mr. Hill two Jazz Studies, all of which were being featured at the Pops. From both Miss Daniels and Mr. Hill came effects that Pergolesi, the two hundredth anniversary of whose death was being commemorated at Jordan Hall, would have bartered his soul to obtain. Yet here were his simple opera, "Il Maestro di Musica," an unpretentious Concertino and some sonatas transcribed for strings and organ coming to performance after two hundred years and more. And who would be rash enough to predict that fate, either for the pieces of Miss Daniels and Mr. Hill aforementioned or for the bulk of the music composed in our immediate time?

* * * *

Without doubt the composers who wrote when the simpler, more basic and fundamental effects were still relatively fresh, enjoyed a life expectancy for their works far beyond that of the music-makers of a later and more sophisticated day. It is needless to cite instances; they will occur readily to any one. We find here in operation the law of diminishing returns. Surely there are more compositions a hundred years old, roughly speaking, in the contemporary repertory than there are pieces of our day which will be played a century hence, or pieces written fifty years ago which will be heard in 1986. It is not so much a matter of genius or endowment as it is of opportunity.

* * * *

Possibly some enterprising concert-giver of the distant future might, at that, revive Mr. Hill's two Studies as an example of the sophisticated treatment of a current popular idiom. But it is more likely that they will go to something more authentic, say Mr. Gershwin's "Rhapsody in Blue," which may long survive as the crystalization of a musical movement. When Mr. Hill wrote the first of his Jazz Studies as a composition for two pianos, dedicated to Messrs. Maier and Pattison, it was the fashion for composers of his standing to toy with the jazz idiom. Mr. Hill, as it happens, did it better than most; he was later tempted to add to it three others, and two of the four have now been given the dignity of an orchestral dress, which enhances their attractiveness.

* * * *

It is no more inappropriate for women composers to treat of robust or even brutal subjects than for men to treat of idyllic and tender ones. Dame Ethel Smith handled a far from feminine theme in her opera "The Wreckers," and Miss Daniels in her "Pirates' Island" of the other evening, described in tone the high jinks of a party of buccaneers relaxing from their sanguinary toil.

* * * *

Instrumental soloists are more frequent than ever at the Pop Concerts this season, although up to date, the pianists have enjoyed a monopoly. At the concert of next Sunday evening, Ruth Posselt, able young violinist of this community, will play the solo part in the Concerto of Goldmark. And tomorrow evening there will be a vocalist, Francesco Albanese, who sings Rodolfo's "Che gelida minina" from Puccini's "La Boheme." This week, too, the Hans Wiener Dancers will return to the Pops on Wednesday and Friday evenings.

* * * *

wedding is planned for the fall. from Smith in 1934. She made her debut

(Warren Colby)

Four Who Will Put Fashions into the News: Mrs. B. Young Hamlen, Miss Cornelia Pentecost, Miss Leslie Blake and Miss Catherine Pentecost, All of Whom Will Be Among Those Modeling in the Fashion Show to Be Presented During an Intermission of the Newsboys' Night Pop Concert Next Tuesday Evening, May 26, for the Benefit of the Burroughs Newsboys' Foundation. Tickets for Both Tables and Balcony Seats for This Affair Are Going Fast.

~~Her~~ Trans M 23

16

ewsboys' Night at Pops Sponsored By an Array of Prominent Leaders

Adv May 24

MOST interesting affair he week's calendar . . . h promises to attract a guished audience . . . is Newsboys' Night at Pops Tuesday evening, sponsored by an energetic group of society leaders . . .

Proceeds from the evening will be devoted to the summer camp at Agassiz Village, near Poland Spring, Me . . . maintained by the Burroughs Newsboys' Foundation . . . and supported by society volunteers.

Highlights of the affair . . . besides a brilliant concert conducted by Arthur Fiedler . . . will be the first appearance of the "Boston Blast," a brand new newspaper . . . and a fashion show, depicting styles for "around the clock" . . . to be run off during the first intermission.

Editor-in-chief of the journal is Richard Ely Danielson, who has assembled a talented editorial staff . . . he will be assisted by Mrs. Mark de-Wolf Howe, as mother's day columnist . . . Katherine Lane, music critic . . . Mrs. William Brace Pratt, wildflower editor . . . Mrs. Donald Starr, art editor . . . and Mrs. William Power Blodgett, complexion and heart balm editor, writing under the name of Pansy Ironheart . . .

The dog advisory department is in charge of Daniel Carlisle . . . editor of the poetry nook, Frank Hatch . . . Maurice Osborn is night city editor . . . Harold Buckley Willis will be "better homes" editor . . . and Donald Moffatt will give advice to housewives.

The circulation . . . an important department in ANY newspaper . . . will be under the direction of Mrs. Christian A. Herter. All of the printing will be done at the Burroughs Newsboys Foundation and no feature of a regular paper will be slighted.

Promenading in the fashion revue . . . staged by Boston's smartest shops . . . will be Mrs. Nelson Aldrich, Mrs. Tracy Barnes, Dorothy West, Elizabeth Watson, Leslie Blake, Priscilla Bramhall, Mrs. Charles Devens, Phyllis Forbes, Mrs. Edwin Buxton, Mrs. Powell Cabot, Isabel Gardner, Marion Lesson, Joanna Palfrey, Catherine Pentacost . . . and many, many others . . .

Reservations have been coming into committee headquarters early and fast . . . it's quite a task to keep track of them all . . .

The exciting evening is under the leadership of Mrs. Christian A. Herter, general chairman . . . co-operating with her are Mrs. Charles Francis Adams, Mrs. John Dinsmoor, Mrs. Richard Ely Danielson, Mrs. Edward Dane, Mrs. Carl Dreyfus, Mrs. Alvan T. Fuller, Mrs. Maxmilian Agassiz, Mrs. Charles Sumner Bird . . .

'Boston Blast' To Appear Tuesday

Will Be Sold at Pop Concert in Symphony Hall

Her. May 24

Several new departments and contributions have been added to the "Boston Blast," the news organ which coyly promises to revolutionize Boston society by its appearance Tuesday evening at the benefit pop concert in Symphony Hall.

Here's the last of the innumerable statements made by Editor-in-Chief Richard E. Danielson of the Blast: "The Blast Bloweth Where It Listeth (it's listing quite a bit), but it doesn't want to blow its own horn. However, it does wish to announce that the night city editor, Mr. Maurice Osborne, who, it will be remembered, disappeared mysteriously on the day of the Blast's organization, has been found in Schreckville, Pa., from which point (if any) he is running the paper brilliantly in absentia cum laude.

"Mr. Frank Hatch, Battening in Atlantic City (perhaps we shouldn't mention this), has sent some lovely verse.

"Mr. George Foote has written a musical criticism to end all musical criticism. 'The Voice of Bugle Ann,' a most suitable column for the Bay State (careful. Mr. Danielson), has told more than we—incorrigibly optimistic—dared fear. Mr. Mark Howe, Jr., will be the League of Nations feature writer and Mr. Thomas Metcalf is a contributor to the 'Arthur Bruised Brain' column. Our new 'Anticipation Column,' conducted by Diane, will mean much to mothers." (Herald social editor's note—Sorry, but Mr. Danielson allowed himself to be carried away here and this part of his statement had to be deleted.)

Each copy of the "Boston Blast" sold at the concert will contain a ticket for the prize which will be given away during the evening. The lucky winner will receive a gown, fashioned on the latest lines, such as those worn by the models in the fashion show (the first ever held in Symphony Hall), which will follow the well-dressed woman "Around the Clock."

Trav. May 23

s—'Saint Joan,'

Pops Begin Fourth Week

Jesus Maria Sanroma Will Be the Soloist Tomorrow

The coming week of Pop Concerts n Symphony Hall, under the direction of Arthur Fiedler, offer many special points of interest. Tomorrow night, Jesus Maria Sanroma will be the soloist, appearing in the Second Pianoforte Concerto of MacDowell. The same notable pianist will appear on Tuesday night in Weber's "Konzertstuck." Monday evening will bring an all Italian program, with Francesco Albanese as tenor soloist, and on Tuesday, which will be for the benefit of the Burroughs Newsboys' Foundation, there will be a fashion show in the second intermission. On Wednesday and Friday, Hans Wiener and his group of dancers will appear with the orchestra in dance presentations of Ravel's "La Valse," and Enesco's "Roumanian Rhapsody"—long-enduring symphonic favorites. Thursday offers a program replete with Pops favorites, while Saturday's concert will be taken over by the Democratic committee of Massachusetts.

The programs for tonight and tomorrow night follow:

Introduction to Act III, "Lohengrin" . . . Wagner
Overture to "Fingal's Cave" . . . Mendelssohn
"By the Beautiful Blue Danube," Waltzes . . . Strauss
"Arkansas Traveller" . . Arranged by Guion
Suite from "Peer Gynt" . . . Grieg
"Scheherazade," Finale . . Rimsky-Korsakov
Soviet Iron Works . . . Mossolov
"On the Trail," from the "Grand Canyon" Suite . . . Grofe
Selection, "Of Thee I Sing" . . . Gershwin
"Stars and Stripes Forever" . . . Sousa

SUNDAY EVENING

Overture in D major . . . Handel
Chorale and Organ Fugue in G minor . . . Bach-Abert
Symphonie Concertante in B flat, Op. 84 . . . Haydn
For Violin, Violoncello, Oboe and Bassoon, with Orchestra
"Indian" Suite . . . MacDowell
Pianoforte Concerto No. 2 in D minor . . . MacDowell
Soloist: Jesus Maria Sanroma
"L'Arlesienne," First Suite . . . Bizet
Andante Cantabile (from the String Quartet No. 1) . . . Tchaikovsky
Sailors' Dance from "Red Poppy" . . . Gliere

Pops Soloist

Jesus Maria Sanroma, famous pianist, will appear at Symphony Hall tomorrow evening.

6—D A

Boston Conside

Music in the Ensuing Week

By Ruth Marsters

Music Editor

INTEREST in things musical continues to center around the Pops, now entering upon the fourth week of nightly occurrence in Symphony Hall, under the direction of Arthur Fiedler.

In addition to the inevitable Pops fare, this week's programs contain several features of special interest.

This evening Jesus Maria Sanroma will appear as soloist in MacDowell's Second Piano Concerto in D minor. The same composer's "Indian" Suite will also be performed.

The program opens with Handel's Overture in D major; includes an arrangement of Bach's Chorale and Organ Fugue in G minor by Abert, Haydn's Symphonie Concertante in B flat, Op. 84 (for violin, 'cello, oboe and bassoon with orchestra), and a Tchaikovsky melody, and closes with Gliere's "Sailors' Dance" from "Red Poppy."

* * *

MONDAY EVENING brings an all-Italian program with Francesco Albanese, tenor, singing Puccini's aria, "Che gelida manina," from "La Boheme."

Tuesday evening's performance will be for the benefit of the Burroughs Newsboys Foundation.

The program is sufficiently varied, including, as it does, Weber's Overture to "Der Freischutz," and Gershwin's "Wintergreen for President."

Jesus Maria Sanroma will make his second appearance of the week as soloist, playing on this occasion Weber's "Konzertstuck."

The Harmonica Band of the Burroughs Newsboys Foundation is one of the features of the program, [illegible] a fashion show will be held during the second intermission.

* * *

ON WEDNESDAY, [illegible] on Friday evening, Hans Wiener and his group will appear with the orchestra in danced presentations of Ravel's "La Valse," and Enesco's "Roumanian Rhapsody."

Saturday evening's concert has been taken over by the Democratic committee of Massachusetts.

Ruth Posselt, violinist, will be the soloist at the Pop concert of Sunday evening, May 31, in a program which will also include Beethoven's Fifth Symphony.

* * *

-Pop Concerts

MUSIC AND MUSICIANS

Sanroma to Play MacDowell Concerto at Pops Tonight

The coming week of Pop Concerts in Symphony Hall, under the direction of Arthur Fiedler, offers special points of interest. Tonight Jesus Maria Sanroma will be the soloist, appearing in the Second Piano Concerto of MacDowell. He will also appear on Tuesday night in Weber's Konzertstuck."

Tomorrow evening will bring an all Italian program, with Francesco Albanese as tenor soloist, and on Tuesday, which will be for the benefit of the Burroughs Newsboys' Foundation, there will be a fashion show in the second intermission.

Wednesday and Friday, Hans Wiener and his group of dancers will appear with the orchestra in danced presentations of Ravel's "La Valse," and Enesco's "Roumanian Rhapsody"—long-enduring symphonic favorites.

Thursday offers a program replete with Pops favorites, while Saturday's concert will be taken over by the Democratic committee of Massachusetts.

Sunday, May 31, the program will include Beethoven's Fifth Symphony. Ruth Posselt, young Melrose violinist, will be the soloist.

The program of the week follows:

Tonight. Overture in D major, Handel; Chorale and Organ Fugue in G minor, Bach-Abert; Symphonic Concertante in B flat, Op. 84, for Violin, Violoncello, Oboe and Bassoon with Orchestra, Haydn; "Indian" Suite, Pianoforte Concerto No. 2 in D minor, MacDowell, soloist: Jesus Maria Sanroma; "L'Arlesienne," First Suite, Bizet; Andante Cantabile (from the String Quartet No. 1), Tchaikovsky; Sailors' Dance from "Red Poppy," Gliere.

Monday. Marcia Reale Italiana, Gabetti; Ballet Suite from "Aida," Verdi; Serenade, Toselli; Fantasia, "Pagliacci," Leoncavello; Overture to "William Tell," Rossini; Aria, "Che gelida manina," from "La Boheme," Puccini, soloist: Francesco Albanese, tenor; Rhapsody, "Italia," Casella; Ballet of the Hours from "La Gioconda," Ponchielli; waltz, "Il Bacio," Arditi; Dance of the Camorrists from "The Jewels of the Madonna," Wolf-Ferrari.

Tuesday. March, "Sambre et Meuse," Planquette; Overture to "Der Frieschutz," Weber; Liebestraum, Listz-Herbert; Fantasia, "Carmen," Bizet; "Konzerstuck," Weber; soloist: Jesus Maria Sanroma; "Polovetzkian Dances," from "Prince Igor," Borodin; harmonica band, Burroughs Newsboys' Foundation; selection, "Anything Goes," Porter; "Morning Journals," waltzes, Strauss; "Wintergreen for President," Gershwin.

Wednesday. Wedding March from "Le Coq d'Or," Rimsky-Korsakov; Overture to "Russlan and Ludmilla," Glinka; variations on the Austrian National Anthem (from the String Quartet, Op. 76, No. 3), Haydn; "Briar Rose," waltz, Tchaikovsky; "Orgy of the Spirits," from the Oriental Suite, "Noure and Anitra," Ilynsky; "Dreams," violin solo: Julius Theodorowicz; Marche Slave, Tchaikovsky; Hans Wiener Dancers with Orchestra: "La Valse," Ravel; "Roumanian Rhapsody," Enesco.

Thursday—March, "El Capitan," Souzo; Overture to "Poet and Peasant," Suppe; March of the Little Lead Soldiers, Pierne; Second "L'Arlesienne" Suite, Bizet; "Rigoletto," Fantasia, Verdi; Prelude to "The Deluge" (solo violin—Julius Theodorowicz), Saint-Saens; "Pathetic Symphony," Third Movement, Tchaikovsky; "Girls of Baden," Waltzes, Komzak; "Night and Day," Porter; Festival March, Herbert.

Friday—"La Pere de la Victoire," Ganne; Overture to "Mignon," Thomas; Spring (for string orchestra), Grieg; Fosteriana, Rhapsody on Melodies of Stephen Foster, Baron; Prelude to "Lohengrin," Wagner; Song of India, Rimsky-Korsakov; Overture Solennelle, "1812," Tchaikovsky; Hans Wiener Dancers with Orchestra: "La Valse," Ravel; "Roumanian Rhapsody," Enesco.

Saturday—Entrance of the Guests into the Wartburg, from "Tannhauser," Wagner; Overture to "Orpheus in the Underworld," Offenbach; Invitation to the Dance, Weber-Berlioz; "Les Preludes," Symphonic Poem No. 3, Liszt; Bolero, Ravel; "Jealousy," Gypsy Tango, Gade; Victor Herbert Favorites, arranged by Sanford; Danube Waves, Waltzes, Ivanuvici; "Franklin D. Roosevelt," March, Woodin.

MUSIC

May 25

THE POPS

By ALEXANDER WILLIAMS

An important Sunday concert of the Pops was given last night in Symphony Hall. Arthur Fiedler conducted; and Jesus Maria Sanroma, pianist, was the soloist. Two numbers on the program were played in honor of Edward MacDowell, who was born 75 years ago. The program was as follows:

Overture in D major..............Handel
Chorale and Organ Fugue in G minor, arranged by Abert..................Bach
Symphonie Concertante for violin, 'cello, oboe and bassoon with orchestra..Haydn
Three Movements from "Indian Suite" McDowell
Piano Concerto No. 2 in D minor, MacDowell
First Suite from "L'Arlesienne"......Bizet
Andante cantabile from String Quartet Tchaikovsky
Sailor's Dance from "The Red Poppy" Gliere

It was an excellent idea to play some of MacDowell's music in memory of a composer, who is, after all, the greatest creative musician that America has produced. His reputation has suffered from the contempt of modern composers inimical to the romantic school; and his piano pieces have had to endure the thumpings of too many students. A few performances of his best works, such as that of last night, would restore MacDowell to his proper place as a composer. The great enthusiasm after the Concerto last night by the audience both for the music and for Mr. Sanroma's superb playing indicates that his music has not lost popular favor, if only the public has the opportunity to hear a good performance.

This Piano Concerto, for instance, has been neglected here since the war. It is a remarkably beautiful and brilliant work and should make a reasonably regular appearance in the orchestra's repertoire. Mr. Sanroma played with admirable spirit and great clarity of execution. It was an extraordinarily fine interpretation on his part, a great achievement by this versatile artist. Mr. Fiedler conducted the orchestra in sympathetic fashion. There were moments when the orchestra was a trifle too loud, when the balance in body of tone was not perfect; but for the most part it was a very good performance indeed. The three movements of the "Indian Suite," which preceded the Concerto, were good to hear. It is music that is not too literally descriptive, that has originality and poetic feeling.

The concert opened with an interesting group of pieces. The Handel Overture is grand music. Abert's arrangement of the Bach G Minor Organ Fugue is a conservative piece of work. It is interesting to recall Mr. Mitropoulos' version of the same fugue which he conducted here earlier in the season. The Haydn Symphonie Concertante is delightful and unusual music, in which the dialogue between the solo instruments and the orchestra is ingeniously carried out. Messrs. Theodorowicz, Langendoen, Speyer and Allard played most capably in it. Altogether it was an exceedingly successful concert, a serious evening, for a change, in the midst of prevailingly light concerts.

TONIGHT AT THE POPS

The following program of Italian music will be presented at the Pops concert in Symphony Hall tonight by Arthur Fiedler:

Marcia Reale Italiana............Gabetti
Ballet Suite from "Aida"..........Verdi
Serenade ....Toselli
Fantasia, "Pagliacci"........Leoncavallo
Overture to "William Tell".......Rossini
Aria, "Che gelida manina," from "La Boheme"........................Puccini
Soloist: Francesco Albanese, tenor.
Rhapsody, "Italia" ....Casella
Ballet of the Hours from "La Gioconda" Ponchielli
Waltz, "Il Bacio"...................Arditi
Dance of the Camorrists from "The Jewels of the Madonna"........ Wolf-Ferrari

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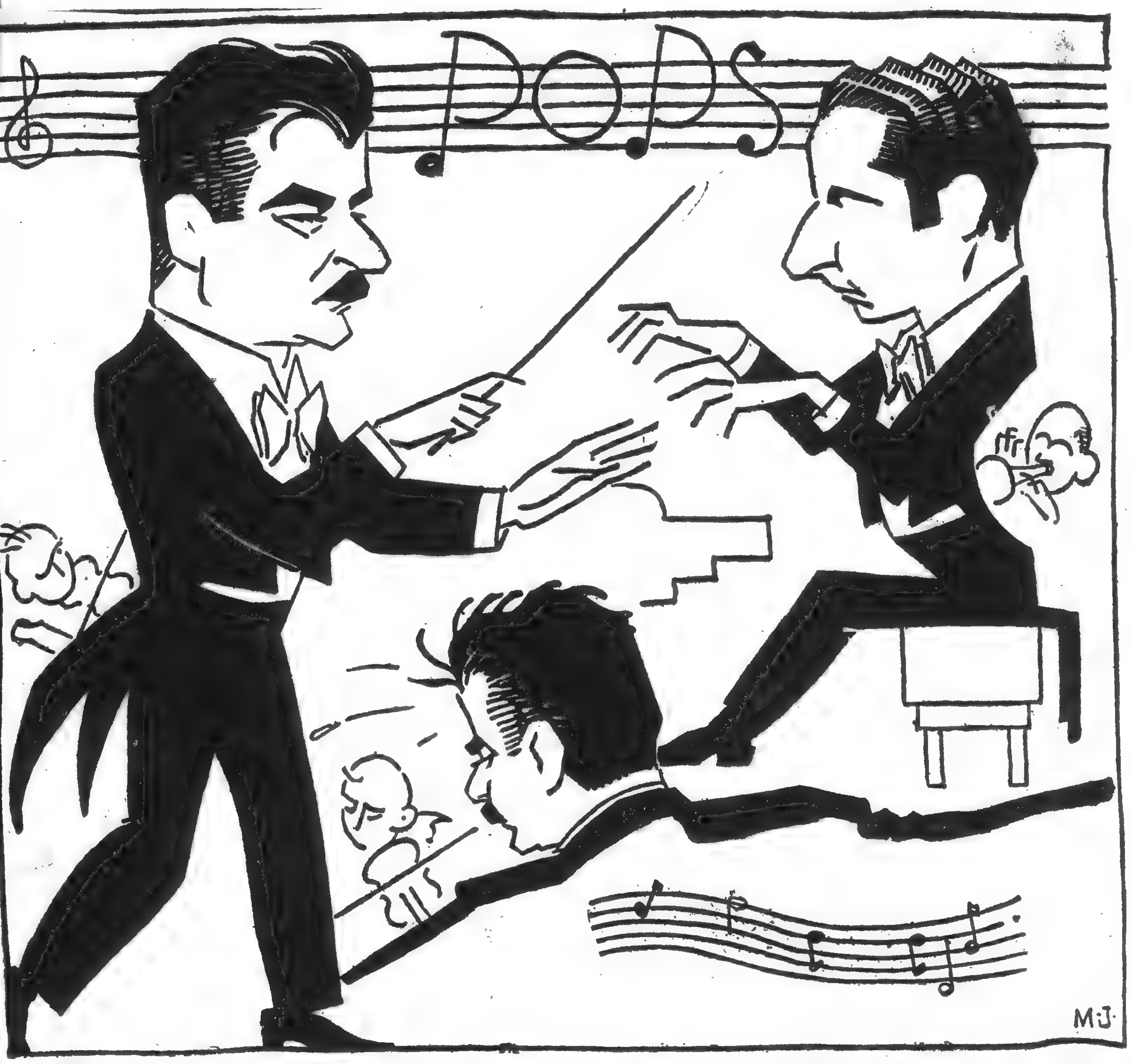
Amiable and Animated Artists in This Vic



THE SOUNDING CHORDS of the Pops Orchestra under the nimble direction of Conductor Arthur Fiedler stimulate the cartoonist to record his impressions—which also include (at the right) Pianist Sanroma, who will re-appear at Symphony Hall tonight, playing MacDowell's Second Piano Concerto, and again on Tuesday evening.

TONIGHT AT THE POPS

The following program will be conducted by Arthur Fiedler at the Pop concert in Symphony Hall tonight, from which the Burroughs Newsboys' Foundation will benefit:

March, "Sambre et Meuse," Planquette; Overture to "Der Freischutz," Weber; Liebestraum, Liszt-Herbert; Fantasia "Carmen," Bizet; "Konzertstuck," Weber; soloist, Jesus Maria Sanroma; "Polovetzkian Dances," from "Prince Igor," Borodin; Harmonica Band, Burroughs Newsboys' Foundation; Selection, "Anything Goes," Porter; "Morning Journals," Waltzes, Strauss; "Wintergreen for President," Gershwin.

May 26

ITALIAN NIGHT ATTRACTS LARGE CROWD TO POPS

"Italian night" at the "Pops" was enjoyed by an unusually large gathering of music lovers, the greater majority being Italians or of Italian extraction, last evening. Arthur Fiedler conducted.

The Junior League of the Women's Italian Club sponsored the evening and acted as flower girls, ushers and cigarette girls. Those who assisted in the success of the evening were:

Emma C. Cavallo, chairman; Mary Albre, co-chairman; Sylvia Spugnardi, Lulu Amendolare, Josephine Bruno, Elsie Capone, Florence Carilli, Olga Cavallo, Emily Ciovacco, Eleanor Corea, Elena DeBenedictis, Florence DeBenedictis, Raffaella Fiorentino, Lydia Fondecaro, Mary Maiello, Maria Maravigna, Georgina Nazzaro, Angela Rigone, Laura Spinelli.

Globe May 25

MUSIC

SYMPHONY HALL

Sunday Pops

In honor of the fact that the MacDowell Club occupied a portion of the floor, the middle section of last evening's Pops concert was devoted to MacDowell's music. The works played were happily chosen—three movements from the "Indian Suite" and the second Pianoforte Concerto in D minor. Mr Fiedler and the orchestra accorded the Indian Suite a particularly satisfying and effective performance—one marked by a careful avoidance of MacDowell's tendency towards flamboyant and explosive effects. It was a performance strictly in adherence to the fact that, though the themes of the three excerpts—"In War Time," "Dirge," "Village Festival," are of authentic Indian origin, MacDowell strove for his effect (as indeed he does in much of his descriptive music) by suggestion of a mood rather than by descriptively imitative effects.

Jesus Maria Sanroma was soloist in the MacDowell concerto. Mr Sanroma turned his usual spotless performance, one in which the amazing technical dexterity was exceeded only by the sobriety of the musicianship. One must confess—the players most of all—that, as accompaniment, the orchestra was not of too much assistance. Throughout all three movements, there were notable lapses of synchonization between orchestra and soloist, and in a few places their differences were so critical that even Mr Sanroma's proverbial poise seemed for the moment about to be shattered. It appeared that insufficient rehearsal might be the cause of this defect.

The more serious side of the remainder of the program was represented by Handel's Overture in D major, the Bach-Avert transcription of the organ chorale and fugue in G minor, and Haydn's "Symphonie Concertante" in G minor, in which several members of the orchestra appeared as soloists.

The Editorial Page—read it today. Tell your neighbors about the Globe's Editorial Page!

ITALIAN MUSIC AT POPS

The following program of Italian music will be presented at the Pop concert in Symphony Hall tonight by Arthur Fiedler:

Marcia Reale Italiana, Gabetti; Ballet Suite from "Aida," Verdi; Serenade, Toselli; Fantasia, "Pagliacci," Leoncavallo; Overture to "William Tell," Rossini; Aria, "Che gelida manina," from "La Boheme," Puccini; soloist, Francesco Albanese, tenor; Rhapsody, "Italia," Casella; Ballet of the Hours from "La Gioconda," Ponchielli; waltz, "El Bacio," Arditi; Dance of the Camorists from "The Jewels of the Madonna," Wolf-Ferrari.

AMUSEMENTS

AMUSEMENTS

May

THE BOSTON GLOBE—

PAINTERS PASSING JUDGMENT AT ART CLUB

"Jury" of artists shown in one of foyers at Symphony Hall on artists' night. Left to Right—Arthur F. Musgrave, Miss Dorothea Helt, curator of the club; Margaret Fitzhugh Browne; F. John Hilliard, chief juror; Lester Hornby, Mrs Gertrude Tonsberg, Carroll Bill. The subject of the portrait, which was accepted, is Leslie Rogers, librarian of the Boston Symphony Orchestra, painted by Robert Horrigan.

18 May 36

THE BOSTON HERALD,

era House for Prem

PLANNING BENEFIT POPS

Mrs. George Saltonstall West of Chestnut Hill avenue, Chestnut Hill, is a member of the distinguished committee for the benefit pop concert to be staged in Symphony Hall this evening. One of the outstanding features of tonight's concert will be the fashion show, the first ever staged in Symphony Hall.

BOSTON TRAVELER, TUESDAY, MAY 26, 1936

Cornell Delights Socie

"WILDFLOWER EDITOR"

(Photo by Roy L. Jacoby)

Heavily guarded, copies of the "Boston Blast" will be delivered at Symphony Hall this evening where it will be on sale for the first and only time at the Benefit Pop Concert. Mrs. William Brace Pratt of Milton, "Wildflower Editor" of this startling newspaper, is shown here supervising an early delivery.

THE MICROPHONE
BOSTON, MASS.
MAY 15 1936

Concerning Fine Music On the Radio

THIS IS the Letter Box of The MICROPHONE, to which readers are invited to contribute their frank criticism and appreciation of radio programs.

Only one stipulation is made. All letters must contain the name and address of the writer for publication.

From Mrs. RAY MILLER of No. 5 Clifton Road, Wellesley Hills, Massachusetts, comes a letter concerning music on the radio.

Says Mrs. MILLER:

"I write to ask you what happens to a lot of scheduled broadcasts that I plan my time to hear, but which do not materialize.

"A specific instance was the BARBIROLLI concert from London at 5.30 on April 28.

"The substitute for the London concert did not appeal to anyone who had anticipated an honest-to-goodness symphony. This sort of thing happens altogether too often.

"Good for OLIN DOWNES for writing, and you for quoting, his objections to the opera intermission broadcasts. I am writing to tell him my approval. NBC would do well to note the success of the New York Philharmonic intermissions, as broadcast by Columbia.

"And while I am on it, isn't there some way of getting the entire Boston Symphony concerts broadcast next year? I go to Symphony Hall Fridays and am always eager to hear the concert again on Saturdays."

The BARBIROLLI concert to which Mrs. MILLER refers was cancelled at the last minute because of unfavorable weather conditions.

The OLIN DOWNES article of which she speaks was that in which the music critic of the *New York Times* sharply rebuked the National Broadcasting Company for what he termed "the inanity" of the material provided for the intermission interviews during the broadcasts from the Metropolitan Opera House in New York City on Saturday afternoons.

Mr. DOWNES took as specific example an interview with LAURITZ MELCHIOR, great WAGNERIAN tenor. MILTON J. CROSS was the interviewer.

Southern Radio News
BIRMINGHAM, ALA.
MAY 16 1936

"POP" CONCERTS ON

The new series of the famous Boston Pop Concerts at Symphony Hall, Boston, will be heard over NBC at 6:30 p.m. each Saturday for seven more consecutive weeks.

Arthur Fiedler will conduct instead of Dr. Serge Kussevitsky.

19

Benefit Pop Concert for Newsboys Foundation

Society Audience Enjoys Benefit Night at Pops

Fashion Show, Acts, Stunts and Drawing of Prizes Are Among Features of Interesting Program

By PAULINE WARREN

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The fashion show was called "Around the Clock at a House Party." Mr. Kenneth Wheeler kept up a continuous monologue through the loud speaker while the models appeared on the stage and did their little stunts. Mrs. Barbara Young Hamlen and Miss Elise Russell, who opened it at the morning hour, appeared in pajamas, drank orange juice, did setting-up exercises and donned negligees brought by impeccable maids. Mrs. Powell Cabot and Miss Elizabeth Jaques followed them—both wearing gardening costumes. Mrs. Cabot pushed a wheelbarrow full of flowers, while Miss Jaques, in overalls and garden hat, went about with garden tools.

Next, at 10 o'clock were Miss Joanna Palfrey and Miss Cornelia Pentecost, who came in tennis costumes, the former in divided skirt and the latter in shorts. They served imaginary balls over a non-existent net and were followed by Miss Phyllis Forbes and Miss Lilly Warren, who smacked with real golf clubs at imaginary balls The next hour was 12 and this brought Miss Pentecost, both ready for the beach. They had a huge beach ball, which they tossed around, and had also brought along a big beach parasol.

Mrs. Robert Leeson, Jr., and Miss Caroline Hunnewell showed perfect clothes for the luncheon hour, the former carrying a white parasol with her white dress and big red hat. Miss Eleonora Sears and Mrs. N. Penrose Hallowell, Jr., showed riding habits, while Miss Alice Burrage and Miss Isabel Gardiner modeled correct wear for cocktail parties. (Both wore long tunics over dark skirts, Miss Burrage's white and Miss Gardiner's yellow).

The two prettiest gowns were worn by Mrs. Charles Devens and Mrs. Forrester A. Clark. The former's was black, made with an extremely wide skirt which billowed as she walked, and the latter's was white, also made on picture lines with a very full fluffy skirt. Miss Dorothy West and Miss Marion Lawrence also modeled some extremely attractive gowns, both white. Mrs. Nelson Aldrich and Mrs. Joseph Woods closed the show with hostess gowns —very grand ones—the latter's of pale chartreuse satin made with long floating drapes of chiffon and Mrs. Aldrich's of white with a long cape of red chiffon.

The fashion show was preceded by several numbers given by the harmonica band of the Burroughs Newsboys Foundation. They played "Put On Your Your Old Gray Bonnet," "Believe Me" and "Nola" with equal aplomb and sang, too, while one of the young boys nearly brought down the house with a creditable tap dance.

Right after the fashion show, the prizes for the lucky numbers found at the top of "The Boston Blast," hawked at a dollar a copy, were drawn. The "Blast" turned out to be a four-page satire, written in racy style, on various newspapers. It evoked many chuckles while the first numbers went almost unheard. Mr. Fiedler had planned a varied program which included such morsels as the Liszt-Herbert "Liebestraum," Weber's "Konzertstuck," with Jesus Maria Sanroma as the soloist, Strauss waltzes, Gershwin's "Wintergreen for President" and the hit pieces from Porter's "Anything Goes."

Most of Boston society was present and the majority of the fashionables in the audience wore their most attractive gowns. Mrs. Christian A. Herter, the chairman of the committee, wore a printed gown of green, black and white, which had a short jacket. In fact, nearly every one was in print. Mrs. Charles Francis Adams, who attended with Mr. Adams, wore a black and white printed gown, and another wearing a printed gown in these same colors was Mrs. Alexander Steinert. Mrs. Timothee Adamowski's gown was black, trimmed with fringe, and Mrs. Robert Herrick, Jr., wore a short, tight-fitted jacket of white fur over her black gown. The latter's daughter, Miss Margaret Pierce, looked charming in a red and white printed gown which had a red bolero.

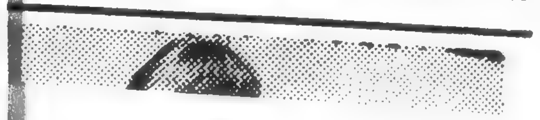
Mr. and Mrs. Amor Hollingsworth brought along quite a large party. With them were their pretty daughter, Miss Evelyn Hollingsworth, who wore a pale yellow gown under a short fur cape. Miss Harriet Moseley, also in print, and Mr. and Mrs. A. Lithgow Devens, the latter in crisp white lace with a fur cape. Miss Anne Tuckerman wore a distinctive gown of black, spashed with huge white water-lilies and her mother was very distinguished in tulip-purple chiffon with a cluster of pink flowers at the front.

Mrs. Moses Williams, Jr., was in print and Miss Caroline Hunnewell, when she finished her modeling, reappeared in the smartest costume of the evening—a gown of navy chiffon trimmed with wide bands of white pique which had a floor-length cape of the same navy chiffon. Miss Elizabeth Everts was in a gown of black background glazed chintz.

Mr. and Mrs. John Blyth attended with Mr. and Mrs. Samuel Batchelder, Mrs. Blyth in print and Mrs. Batchelder wearing a silver coat over her peach net frock. Miss Dorothy Stone was very pretty in a white gown of heavy crepe with a matching cape which tied with a red bow under her chin. Mrs. Louis Curtis, Jr., was in wine velvet and Miss Eleanor Gibson was another very chick, in striped blue taffeta.

Others present were Miss Elizabeth Marston, Mr. Richard Pentecost, Miss Marjorie Saltonstall, Miss Celina Robbins, Mrs. William Brace Pratt (cobalt lace with a dubonnet sash), Mrs. John T. Bottomley, Miss Ellen Bottomley, Mrs. Charles Collens, Mrs. Wilbur Higgins, Mrs. Barrett Wendell, Mr. and Mrs. Robert P. Johns, Miss Martha Bird, Miss Anne Peabody, Mrs. Edward A. Taft, Miss Aileen Kelly, Mr. and Mrs. Herbert Bramwell Shaw, Mr. Brace Pratt, Miss Elizabeth Watson, Mrs. Guy Warren Walker, Miss Susan Dalton, Mr. and Mrs. Carl Dreyfus, Mrs. Alvan T. Fuller and her daughter, Miss Lydia Fuller, Mrs. George S. West, Miss Alice Merriam, Mr. John Pierce and Mrs. William A. Gaston.

Still others noted were Mr. and Mrs. I. Tucker Burr, Judge and Mrs. John Perkins, Mr. and Mrs. Edward L. Francis, Miss Emily Dick, Miss Dorothy Preston, Miss Polly Powers, Miss Isabel Lawrence, Miss Nancy Cassels, Mrs. Roger Cutler, Mrs. Thomas Jefferson Coolidge, Mr. and Mrs. Philip Stockton, Mr. and Mrs. Harrison G. Reynolds, Mr. and Mrs. Dunbar Lockwood, Mrs. Frank H. Stewart, Mrs. Mark Howe, Miss Eleanor Williams, Miss Ledlie Laughlin, Dr. and Mrs. John L. Ames, Miss Anne Howard, Miss Mary Dewart, Mrs. Russell Burrage, Mrs. Arthur Beale, Mrs. Reeve Chipman, Miss Dorothy West, Mr. Richard Ely Danielson, Miss Rosamond Blanchard and Mrs. James Dean.



THE BOSTON HERALD, WEDNESDAY, MAY 27, 1936

19

Benefit Pop Concert for Newsboys Foundation

Society Audience Enjoys Benefit Night at Pops

Fashion Show, Acts, Stunts and Drawing of Prizes Are Among Features of Interesting Program

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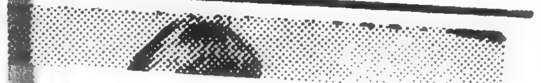

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BROOKLYN, N. Y.
EAGLE

MAY 10 1936

Music on Records

* * *

IT IS reported that Mr. Koussevitzki and the Boston Symphony Orchestra have recorded Listz' Faust Symphony. The recording has not yet, however, been announced for release, and in the meantime another has been imported by the Gramophone Shop. This is by a French orchestra—the Grand Orchestre Philharmonique—and a Russian chorus, under the direction of Selmar Meyrowitz.

Probably it is not possible to speak appreciatively of the Faust Symphony without running the risk of being suspected of a deliberate eccentricity of taste. The pendulum of favor has swung wide of the point at which its shadow fell on Listz, and when this occurs it is never considered sufficient to depreciate the defects of an artist's work, but becomes obligatory to deny him any qualities whatsoever. Yet Listz did not produce only trash; his many pages of music include quite a number stamped with authentic genius, and these we will find in the piano sonata, the Mephisto Waltz and the Dante and Faust symphonies. E. C.

CLEVELAND, OHIO
PLAIN DEALER

MAY 17 1936

Right Off th

A Review of Suggested

BY STEWART

MENDELSSOHN—Symphony No. 4 in A minor (Italian); the Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor Musical Masterpiece 294.

At the same time that the Boston Orchestra made the epochal recordings of the Strauss "Also Sprach Zarathustra" and the Sibelius "Symphony No. 2," this delightful work was made. All the praise showered on the previous two releases must be repeated with equal emphasis in this case. If it is apparent the finest recordings we have had from Victor are those of the Boston Orchestra, why cannot we have regular releases of this fine group? Certainly, America's finest orchestra should be better represented than it is.

Mendelssohn said that the Italian Symphony was his most mature, most inspired work. It is far ahead of its fellows and is with the violin concerto and the oratorios the greatest work of his career. Koussevitzky gives a reading of the highest caliber, and this artists conception added to a marvelous recording will afford you a thrill such as you have seldom experienced.

BACH—Chorale Prelude—Sanctify us by Thy Goodness (from Cantata No. 22), and Chorale Prelude—Beloved Jesus; Harriet Cohen, piano. Columbia 17053D.

I want to assure you that the unkind things I said recently about Miss Cohen's other Columbia release, holds in no way in this case. This is truly one of the finest examples of Bach piano recording we have seen. There is none of the silly interpolations and personal whims so often injected by the average arranger; it is pure Bach, done in a most artistic style.

The first is from the cantata Bach wrote when he applied for the position as cantor at the Thomasschule in Leipzig. The second, one of his lovliest chorale preludes. Certainly there is many a moment's enjoyment for you in this little disc.

BROOKLYN, N. Y.
EAGLE

MAY 10 1936

A Seasonal Review

By B. H. Haggin

Considerations of Music, Musicians and Concerts of the Winter and Spring

A LINE was omitted and sense destroyed last Sunday in the passage in which Schnabel told of his attempts to get a copy of the correct edition of Beethoven's cello sonatas. The passage should have read: "We wired Breitkopf in Leipzig; and the answer came: 'Not available.' It is not possible to buy the correct text of Beethoven's cello sonatas! And even the symphonies: Breitkopf published the scores, and they are correct; but the parts it gave out to be printed by others, and they are full of nuances that are not Beethoven's." Etc.

* * *

I HAVE had occasion to remark that ordinarily the occasions which impress themselves on a reviewer in the course of a season and remain in his memory as great artistic events are extremely few (though enough to make him aware of the inadequacy of most of the things he is called on to appraise—to the great indignation of impresarios, sponsoring committees and others whose lack of judgment or of disinterestedness does not prevent them from accusing the reviewer of incompetence or unfairness). The season just past proved in the end to be extraordinary in this respect, but its first two or three months were only normally eventful. The Philharmonic-Symphony Orchestra played the music of Beethoven and other masters; and if Mr. Henderson is right the concerts conducted by Otto Klemperer should have been memorable occasions. I doubt that they were, even to Mr. Henderson; they certainly were not to me. The concerts of the Philadelphia Orchestra under Leopold Stokowski provided demonstrations of phenomenal technical virtuosity in orchestral performance, and also of the fact that Stokowski has reached a point where his phenomenal technical virtuosity is of use to very few of the composers it is supposed to serve. Sergei Koussevitzky's performances of Beethoven's Ninth Symphony, at the Boston Symphony's first concerts of its 50th season in New York, gave the impression that he was stimulated and excited too much by the occasion; they sounded forced and driven, and produced an effect of vehemence rather than of power.

In this

TOLEDO, OHIO
NEWS BEE

MAY 9 - 1936

Radio From the Br

An Old Custom

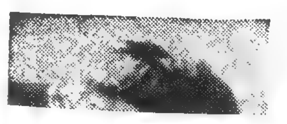
FOUR years after the Boston Symphony was founded by the late Major Lee Higginson in 1881, it was decided that the orchestra give a post-season of nightly concerts for several weeks featuring those semi-classics and lighter masterworks seldom programmed for the regular subscription season. These were originated in the old Boston Music Hall until the present Symphony Hall was completed. Then, as now, the regular auditorium seats were replaced by tables and chairs around which listeners enjoy light refreshments while listening to a Strauss waltz, a Sousa march, or a Beethoven scherzo or a Mozart minuet.

As customary, the entire Boston Symphony will present the "Pops" under the direction of Arthur Fiedler. This will be Fiedler's seventh consecutive season as leader of this annual spring series. Franz Kneisel, Timothee Adamowski, Andre Maquarre, Gustav Strube, Agide Jacchia and Alfredo Casella are among his distinguished precessors. The concerts will continue to June 27.

American Hebrew & Jewish Tribune

APR 10 1936

MUSIC



THE PAST week has had several musical events of un-

JEWISH GENIUS predominates in this month's releases of the Victor Phonograph Company. First and foremost, there is a new recording of Mendelssohn's *Italian Symphony* by Serge Koussevitzky and the Boston Symphony Orchestra. The Nazi government may banish Mendelssohn into permanent exile, and the Vienna Philharmonic may refuse to perform his symphonies when Wilhelm Furtwängler conducts; but Mendelssohn remains one of the most inspired composers in musical history. Listen to the enchantment and magic of the *Italian Symphony*—a work composed in one lyric flight of pure poetry—and you will feel your heart warm at the angelic beauty of this music. Kousevitzky's performance, on these Victor records, is particularly effective, and the recording is superb.

One of Mendelssohn's most famous overtures, *Fingal's Cave*, likewise makes its appearance on the Victor lists. The conductor is Adrian Boult, and the orchestra is the B. B. C. Symphony.

The prince of all violinists, Jascha Heifetz, appears this month on Victor records with the Vieuxtemps *D-minor Concerto*. This music may appeal as little to you as it does to me, but you cannot remain indifferent to the work as it is performed by Mr. Heifetz. His phenomenal technique, his beautiful singing tone, his fine sense for style, his incomparable instinct for effective phrasing, his sensitivity for the correct nuance—qualities which have made him one of the greatest violinists of our day—succeed in converting a very routined violin concerto into one of compelling interest. This is not great music, but it is a great performance, and as such the Victor recording of the Vieuxtemps Concerto demands your attention.

—DAVID EWEN.

BROOKLYN, N. Y.
EAGLE

MAY 17 1936

Music on Records

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NEW YORK, N. Y.
HERALD-TRIBUNE

MAY 20 1936

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TIMES

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PROVIDENCE, R. I.
NEWS-TRIBUNE

MAY 11 1936

Mr. and Mrs. John Nicholas Brown have returned from a visit at Baltimore, with Mrs. Brown's parents, the Rev. and Mrs. Arthur atB. Kinsolving. Mrs. Brown also visited at Stratford, Va.

On Wednesday evening the first of the series of concerts by the Musical Art Quartet of New York will be given at the Brown residence. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mme. Koussevitzky will arrive from Boston that day to be guests of Mr. and Mrs. Brown who will give a dinner in their honor before the concert.

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70

BROOKLYN, N. Y.
EAGLE

MAY 10 1936

Music on Records

• • •

IT IS reported that Mr. Kousevitzki and the Boston Symphony Orchestra have recorded Listz' Faust Symphony. The recording has not yet, however, been announced for release, and in the meantime another has been imported by the Gramophone Shop. This is by a French orchestra—the Grand Orchestre Philharmonique—and a Russian chorus, under the direction of Selmar Meyrowitz.

Probably it is not possible to speak appreciatively of the Faust Symphony without running the risk of being suspected of a deliberate eccentricity of taste. The pendulum of favor has swung wide of the point at which its shadow fell on Listz, and when this occurs it is never considered sufficient to depreciate the defects of an artist's work, but becomes obligatory to deny him any qualities whatsoever. Yet Listz did not produce only trash; his many pages of music include quite a number stamped with authentic genius, and these we will find in the piano sonata, the Mephisto Waltz and the Dante and Faust symphonies. E. C.

CLEVELAND, OHIO
PLAIN DEALER

MAY 17 1936

Right Off th

A Review of Suggested

BY STEWART

MENDELSSOHN—Symphony No. 4 in A major (Italian); the Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor Musical Masterpiece 294.

At the same time that the Boston Orchestra made the epochal recordings of the Strauss "Also Sprach Zarathustra" and the Sibelius "Symphony No. 2," this delightful work was made. All the praise showered on the previous two releases must be repeated with equal emphasis in this case. If it is apparent the finest recordings we have had from Victor are those of the Boston Orchestra, why cannot we have regular releases of this fine group? Certainly, America's finest orchestra should be better represented than it is.

Mendelssohn said that the Italian Symphony was his most mature, most inspired work. It is far ahead of its fellows and is with the violin concerto and the oratorios the greatest work of his career. Koussevitzky gives a reading of the highest caliber, and this artists conception added to a marvelous recording will afford you a thrill such as you have seldom experienced.

BACH—Chorale Prelude—Sanctify us by Thy Goodness (from Cantata No. 22), and Chorale Prelude—Beloved Jesus; Harriet Cohen, piano. Columbia 17053D.

I want to assure you that the unkind things I said recently about Miss Cohen's other Columbia release holds in no way in this case. This is truly one of the finest examples of Bach piano recording we have seen. There is none of the silly interpolations and personal whims so often injected by the average arranger; it is pure Bach, done in a most artistic style.

The first is from the cantata Bach wrote when he applied for the position as cantor at the Thomasschule in Leipzig. The second, one of his lovliest chorale preludes. Certainly there is many a moment's enjoyment for you in this little disc.

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BROOKLYN, N. Y.
EAGLE

MAY 10 1936

A Seasonal Review

By B. H. Haggin

Considerations of Music, Musicians and Concerts of the Winter and Spring

A LINE was omitted and sense destroyed last Sunday in the passage in which Schnabel told of his attempts to get a copy of the correct edition of Beethoven's cello sonatas. The passage should have read: "We wired Breitkopf in Leipzig; and the answer came: 'Not available.' It is not possible to buy the correct text of Beethoven's cello sonatas! And even the symphonies: Breitkopf published the scores, and they are correct; but the parts it gave out to be printed by others, and they are full of nuances that are not Beethoven's." Etc.

• • •

I HAVE had occasion to remark that ordinarily the occasions which impress themselves on a reviewer in the course of a season and remain in his memory as great artistic events are extremely few (though enough to make him aware of the inadequacy of most of the things he is called on to appraise—to the great indignation of impresarios, sponsoring committees and others whose lack of judgment or of disinterestedness does not prevent them from accusing the reviewer of incompetence or unfairness). The season just past proved in the end to be extraordinary in this respect but its first two or three month were only normally eventful. The Philharmonic-Symphony Orchestra played the music of Beethoven and other masters; and if Mr. Henderson is right the concerts conducted by Otto Klemperer should have been memorable occasions. I doubt that they were, even to Mr. Henderson; they certainly were not to me. The concerts of the Philadelphia Orchestra under Leopold Stokowski provided demonstrations of phenomenal technical virtuosity in orchestral performance, and also of the fact that Stokowski has reached a point where his phenomenal technical virtuosity is of use to very few of the composers it is supposed to serve. Sergei Koussevitzky's performances of Beethoven's Ninth Symphony, at the Boston Symphony's first concerts of its 50th season in New York, gave the impression that he was stimulated and excited too much by the occasion; they sounded forced and driven, and produced an effect of vehemence rather than of power.

In this

NEW YORK, N. Y.
TIMES

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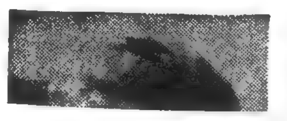
American
Hebrew & Jewish Tribune
N.Y.

APR 10 1936

MUSIC



THE PAST week has had several musical events of un-

JEWISH GENIUS predominates in this month's releases of the Victor Phonograph Company. First and foremost, there is a new recording of Mendelssohn's *Italian Symphony* by Serge Koussevitzky and the Boston Symphony Orchestra. The Nazi government may banish Mendelssohn into permanent exile, and the Vienna Philharmonic may refuse to perform his symphonies when Wilhelm Furtwängler conducts; but Mendelssohn remains one of the most inspired composers in musical history. Listen to the enchantment and magic of the *Italian Symphony*—a work composed in one lyric flight of pure poetry—and you will feel your heart warm at the angelic beauty of this music. Kousevitzky's performance, on these Victor records, is particularly effective, and the recording is superb.

One of Mendelssohn's most famous overtures, *Fingal's Cave*, likewise makes its appearance on the Victor lists. The conductor is Adrian Boult, and the orchestra is the B. B. C. Symphony.

The prince of all violinists, Jascha Heifetz, appears this month on Victor records with the Vieuxtemps *D-minor Concerto*. This music may appeal as little to you as it does to me, but you cannot remain indifferent to the work as it is performed by Mr. Heifetz. His phenomenal technique, his beautiful singing tone, his fine sense for style, his incomparable instinct for effective phrasing, his sensitivity for the correct nuance—qualities which have made him one of the greatest violinists of our day—succeed in converting a very routined violin concerto into one of compelling interest. This is not great music, but it is a great performance, and as such the Victor recording of the Vieuxtemps Concerto demands your attention.

—DAVID EWEN.

PROVIDENCE, R. I.
JOURNAL

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TOLEDO, OHIO
NEWS BEE

MAY 9 - 1936

Radio From the Bro

An Old Custom

FOUR years after the Boston Symphony was founded by the late Major Lee Higginson in 1881, it was decided that the orchestra give a post-season of nightly concerts for several weeks featuring those semi-classics and lighter masterworks seldom programmed for the regular subscription season. These were originated in the old Boston Music Hall until the present Symphony Hall was completed. Then, as now, the regular auditorium seats were replaced by tables and chairs around which listeners enjoy light refreshments while listening to a Strauss waltz, a Sousa march, or a Beethoven scherzo or a Mozart minuet.

As customary, the entire Boston Symphony will present the "Pops" under the direction of Arthur Fiedler. This will be Fiedler's seventh consecutive season as leader of this annual spring series. Franz Kneisel, Timothee Adamowski, Andre Maquarre, Gustav Strube, Agide Jacchia and Alfredo Casella are among his distinguished precessors. The concerts will continue to June 27.

THE MICROPHONE
BOSTON, MASS.
MAY 22 1936

21

Confident George Gershwin

By Morris Hastings

GEORGE GERSHWIN is a vigorous, mentally alert chap, and a pleasant one. You might guess that from the swing and vitality of his music—the "Rhapsody in Blue," the tunes from "Lady Be Good," from "Of Thee I Sing" or any number of compositions of his that are broadcast so frequently on the radio.

When he has a half hour or so of leisure time, he'll sit down and talk with you about music or sports or painting or himself—anything but politics, he says.

But on his recent visit to Boston—he appeared as guest conductor, composer and pianist with the Boston Symphony "Pops" Orchestra—I confronted him during a lull in the rehearsal with the orchestra and he really didn't have time for "many words," as he put it.

He'd just jumped down from the stage where he had been rehearsing his Piano Concerto with the orchestra, under Arthur Fiedler's direction, and he was rather excited.

GEORGE GERSHWIN, *composer and pianist, refuses to fall into the rut of writing only serious music or only popular music. His compositions frequently are heard on the radio.*

"That music wears well, doesn't it?" George Gershwin enquired enthusiastically. "That's the first piece of mine that I ever orchestrated myself. I wrote it 10 years ago and played it that same year with Walter Damrosch and the New York Symphony."

The composer turned to Dr. Isaac Goldberg, his biographer, who had been listening to the rehearsal.

"Don't you think it still sounds well?" he demanded.

"Yes," was the reply. "Why don't you make a recording of it?"

Mr. Gershwin snorted. "A recording? Hmph. I'm told that recording companies only have money enough to make records of old masterpieces. Still," he thought a moment, "the concerto is 10 years old, isn't it?"

George Gershwin's most recent composition is "Porgy and Bess," the American folk-opera that the Theatre Guild produced last Fall and which is considered his most important music to date. Excerpts from the score are occasionally played and sung on the radio by orchestras and Lawrence Tibbett and Rudy Vallee.

"I'm not working on anything so serious at the moment," Mr. Gershwin told me. "Just writing light songs. I might use them in a musical show later.

"It's just as difficult to write popular music as it is to write serious music. Well, let me put it this way: I use up as much energy in writing popular music as I do in writing the other kind. I work hard to find a good theme for a popular song. I try to get one that doesn't sound like all the others, and then I like to put a little twist into the song that will make it 'different.'

"I hope to write another opera some day, though. I'm looking around for material now. I'll take my time about it because I want to be sure that I get something that's suited to my style and then I want to take plenty of time to digest it.

"I never want to fall into the rut of writing only serious music or only popular music. I do want to be sure, though, that if I'm writing serious music it is serious music, and the other way around."

Our conversation was interrupted for at least the fifth time by someone congratulating him.

Another person called to him from the first balcony. Gershwin looked up and saw a banner flung over the balcony railing. On the banner was written "Welcome." Gershwin grinned.

Suddenly he turned back to me.

"How did the piano sound?" he asked. "I couldn't tell." Then he called to one of the orchestra players standing by the piano on the stage. "Play a few notes, will you?"

The man obliged and obviously the composer was pleased.

George Gershwin admitted that he was pleased at what he had accomplished in "Porgy and Bess."

"I think it is a big step forward for me," he said.

Mr. Gershwin can make statements like this without appearing conceited. He gives the impression, rather, of knowing better than anyone else his own capabilities and limitations. He is confident where a less able musician in his position might lose his head.

No American composer has been so widely feted in concert halls, on the radio and on the musical comedy stage. When the New York Philharmonic presented an all-Gershwin program at one of its Stadium concerts several Summers ago it drew the second largest audience in the history of the concerts.

TONIGHT AT THE POPS

The followiing program of Italian music will be presented at the Pops concert in Symphony Hall tonight by Arthur Fiedler:

Marcia Reale Italiana	Gabetti
Ballet Suite from "Aida."	Verdi
Serenade	Toselli
Fantasia, "Pagliacci"	Leoncavallo
Overture to "William Tell"	Rossini
Aria, "Che gelida manina," from "La Boheme" Soloist: Francesco Albanese, tenor.	Puccini
Rhapsody, "Italia"	Casella
Ballet of the Hours from "La Gioconda"	Ponchielli
Waltz, "Il Bacio"	Arditi
Dance of the Cammorisas from "The Jewels of the Madonna"	Wolf-Ferrari

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utes.

[illegible]

Arthur Fiedler—Dancing Master

Hans Wiener, who will appear at the Pops, Symphony Hall, with his concert dance group on next Wednesday, Friday and Monday nights, revealed in a recent interview yet one more talent of the accomplished orchestra leader, Mr. Fiedler. It seems that Mr. Wiener had been using a phonograph recording of the Enesco Roumanian Rhapsody when working out his choreography for that number. Due to some faulty placement of instruments for the recording, certain musical passages failed to be given their proper value. But, before this was realized, Mr. Fiedler came to witness one of Mr. Wiener's rehearsals. It all went very well until they came to a certain phrase in the music which was accompanied in the dance with a soft, flowing movement.

"But," cried Mr. Fiedler, "Crescendo! Crescendo! This should build, build. This is the climax!" And before he was aware of what he was doing, he was in the middle of the floor making various gestures and saying, "It should go something like this, or this—or this."

"And as a matter of fact," commented Mr. Wiener after he had heard Mr. Fiedler's orchestra play the number, "he was right. It should have gone like that, and that, and that. And so I incorporated those very movements which Mr. Fiedler suggested into the dance composition."

"It is always a great pleasure," Mr. Wiener went on to say, "to work with Mr. Fiedler on those Pop concert dance numbers. He has a remarkable feeling for dance movement and his ability to unify both the music and dance composition into a harmonic whole which extenuates both arts is truly remarkable."

22

Betty Alden on 'Beacon Hill'

FIRST FASHION SHOW IN SYMPHONY HALL FEATURES SOCIAL CELEBRITIES

Eleonora Sears Leads Models at Pops Style Show

By BETTY ALDEN

MRS. N. PEARCE HALLOWELL, JR. MISS ELEONOR SEARS

FORMAL RIDING OUTFITS were modelled by Miss Eleanora Sears and Mrs. N. Pearce Hallowell, Jr., of Andover, in the style show which was a feature of the Burroughs Newsboys Foundation benefit at the Pops in Symphony Hall last night. Both are accomplished equestriennes.

MISS LESLIE BLAKE

(Pictures from International News Photograph Service)

MISS LESLIE BLAKE, of Dedham, photographed as she wore beach pajamas and sat beneath a beach umbrella at last night's style show in Symphony Hall.

Guild Plans

Will Attend

"ELEO" SEARS went walking again last evening, and once again she set some sort of record . . . For she walked up the runway as a mannequin in the first fashion show ever held in Symphony Hall . . .

Eleo makes more or less of a habit of being the first at things . . . she has been the first of her sex to champion a number of formerly purely masculine pursuits . . . like flying, playing squash, and wearing shorts for comfort and practicability on the tennis courts . . .

Last evening she modelled formal riding clothes, and we are willing to wager it was the first time she came walking back in riding togs without her horse . . .

But in starting with Eleo we are getting a little bit ahead in our story of the fashion show, for it took in costumes for Milady all the way 'round the clock, and the riding episode in which she appeared with Mrs. N. Penrose Hallowell, Jr., came in the afternoon's events . . .

LORRAINE YOUNG

The idea of making a little pantomime of the show was very novel and much to the delight of the audience . . . starting with Barbara Young Hamlen and Elise Russell, who began the imaginary day by climbing out of bed, stretching and yawning in luxurious satin pajamas, the various models showed the correct attire for all sorts of activities of a socialite's summer day and evening . . . Joanna Palfrey and Cornelia Pentecost were the most active and lithesome tennis players, while Les Blake and Catherine Pentecost played volley ball on the stage of Symphony in the last word in colorful bathing suits . . .

Mrs. Powell Cabot and Betsy Jaques went through the imaginary antics or digging and raking weeds in a garden in the most vivid of scarlet and blue overalls with enormous shade hats . . . and then came a succession of lovely mannequins in summery chiffons and organdies, ending with [illegible] Nelson Aldrich and Mrs. Joe Woods relaxing at the end of a busy day in glamorous satin negligees with orange and yellow chiffon capes . . .

The fashion show, plus the first appearance of the original and amusing Boston Blast, a parody on all newspapers, and the Burroughs Newsboys' Harmonica Band [illegible] several hot songs, gave last evening's Pops a refreshing note.

* * *

There will be a "Rhode Island" night at Pops on June 17, as a friendly gesture to the current tercentenary celebration of our neighboring State to the south. Wassili Leps, conductor of the Providence Symphony Orchestra, has been invited to conduct one group of the program. His choice has alighted on two works by Providence composers—"Arabs" by Hugh McColl and "Chamounix" Suite by Mrs. Clarence Barbour—as well as items from the standard repertory. Arthur Fiedler will open the program with the new "Tercentenary" March by Williams.

May 25/36

Trans

AY, MAY 27, 1936

Blast of Pops

Two innovations in the program for Pop concerts pleased the large audience last evening at Symphony Hall, until it veritably resounded with their applause. The Burroughs Newsboys' Foundation not only benefited royally from the affair but will always be thought of by those who knew little about the organization, as a talented group with a genius for "putting over" both the performance of what they have worked up for so long in the hours not given to selling papers, as well as the spirit of the institution itself. Their harmonica band was the hit of the evening, with its additional features of the boy with rhythm who tapped so beautifully, and a new interpretation of "Nola."

The fashion show, put on by ten smart Boston shops, also came in for a good deal of applause, as clothes for occasions from morning till night were modelled by a group of well-known post-debutantes and young matrons.

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ANNIVERSARY GIFTS

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THE BOSTON HERALD, SUNDAY, MAY 31, 1936

Pops in Fifth Week; Student Ar

Ruth Posselt, who will play the Goldmark violin concerto, opus 28, at the Pops concert in Symphony Hall this evening. Arthur Fiedler will conduct the orchestra of Symphony players.

Fifth Week of Pops; Tonight's Soloist Is Ruth Posselt

The Pop concerts at Symphony Hall will begin their fifth week tonight with the last regular Sunday concert of the season—Ruth Posselt, the celebrated violinist, appearing as soloist. Next Sunday evening, June 7, a special concert will be given for the benefit of the Boston Symphony orchestra's pension fund, with the annual request program, by its nature the most popular of the year, to grace the occasion. Gershwin's "Rhapsody in Blue" obtained a high number of votes, although this piece, with Jesus Maria Sanroma as soloist, will then occur for the first time in the present Pop season.

Arthur Fiedler announces for Monday's program the third and final appearance of Hans Wiener and his dance group in conjunction with the orchestra. Tuesday will bring old timers' night, in which favorite songs and instrumental pieces of days past will be revived, and participation of the audience in the song favorites invited. Thursday will be the annual New England Conservatory night, with Aniceta Shea appearing as soloist. On Saturday, June 6, students and graduates of M. I. T. will make special celebration. The program of the week follows:

Sunday Evening, May 31

Overture to "The Magic Flute".....Mozart
Symphony No. 5 in C minor, Op. 67
Beethoven
Concerto for Violin, Op. 28.....Goldmark
Soloist—Ruth Posselt.
Selection, "Porgy and Bess".....Gershwin
Voices of Spring waltzes..........Straus
Introduction to act III, "Lohengrin"
Wagner

Monday Evening, June 1

Coronation March from "The Prophet"
Meyerbeer
The Roman Carnival, overture.....Berlioz
Silver Shadows, tango............Repper
Soviet Iron Works................Mossolov
Fantasia, "La Boheme"............Puccini
Largo from "Xerxes"..............Handel
riccio Espagnol......Rimsky-Korsakov
Hans Wiener and dancers, with orchestra
Roumanian Rhapsody...............Enesco
La Valse, choreographic poem.......Ravel

Tuesday Evening, June
OLD TIMERS' NIG

"Our Director," march...
Overture to "Poet and P
"Arkansas Traveler,"
breakdown.........
"The Gondoliers," sel
"The Hunt in the Bla
"The Lost Chord"...
Trumpet solo, cel
Songs of the Old Days.
"Jolly Fellows," waltzes.....
Prayer of Thanksgiving, old Dutch hymn
Valerius
Old-time favorites.

Wednesday Evening, June 3

Overture to "The Marriage of Figaro"
Mozart
"Unfinished Symphony," in B minor
Schubert
Marche Miniature............Tchiakovsky
Overture to "The Flying Dutchman"
Wagner
"La Nuit Revecue" (The Night Relieved)..................Bainbridge Cri
Second Hungarian Rhapsody.........Li
Chorus (State Teachers College of Framingham).
"Merry Widow," waltzes...........Le
"Deep River," Negro spiritual
arranged by Jacchi
Procession of Bacchus from "Sylvia"
Delibe

Thursday Evening, June 4

March, Pomp and Circumstance......Elga
Overture to "Jeanne d'Arc".......Convers
Boreas and Mt. Wildcat..........Hovane
Prelude to "Die Meistersinger von Nurnberg".............................Wag
Les Eolides, symphonic poem.......Fra
Aria, Pace, Pace, from "La Forza d Destino"
Soloist, Aniceta Shea, soprano
Bolero
"Emperor" waltzes
Liebestraum ....Liszt-He
Introduction to act 3, "Lohengrin"..W

Friday Evening, June 5

Entrance of the Boyards.........Halvorse
Overture to "Fra Diavolo"..........Aube
Scherzo, A Midsummer Night's Dream..
Mendelssoh
"By the Beautiful Blue Danube" waltzes
Strau
The Animals' Carnival, Grand Zoological Fantasia ....Saint-Saen
Pianos, Jesus Maria Sanroma, Leo Litwi
Prize song from "Die Meistersinger von Nurnberg" ....Wagn
"Pathetic" symphony No. 6 (third movement) ....Tchaikovsk
Selection, The Fortune Teller......Herbe
Song of the Volga Bargemen
Arranged by Glazounov
American Patrol ....Meacham

Saturday Evening, June 6

Polonaise in A major....Chopin-Glazounov
"Finlandia," Symphonic poem.....Sibel
"The Sorcerer's Apprentice".......Dukas
Gypsy Dance from "Carmen".......Bizet
Overture to "Tannhauser"........Wagner
"Danse Macabre"............Saint-Saens
"Kammanoi Ostrow"............Rubinstein
"Tales from the Vienna Woods"....Strauss
"Jealousy," Gypsy Tango...........Gade
"Of Thee I sing," selection.....Gershwin

Sunday Evening, June 7, at 8:30
REQUEST PROGAM

Prelude to "Carmen"..................Bizet
Overture to "William Tell"........Rossin
"Jealousy," Gypsy Tango............Gad
"Peer Gynt," suite..................Grie
"By the Beautiful Blue Danube," waltzes
Strauss
Largo from "Xerxes"...............Handel
Bolero ....Ravel
Rhapsody in Blue.............Gershwin
Soloist, Jesus Maria Sanroma
Prayer of Thanksgiving...........Valerius
Pomp and Circumstance............Elgar

6—D May 31 Ar

'Parnell' Begins

Music Events For the Week

By Ruth Marsters
Music Editor

INTEREST in things musical continues to center, for the most part, around the Pops, now entering upon the fifth week of nightly occurrence in Symphony Hall under the direction of Arthur Fiedler.

This evening's concert will be the last in the regular Sunday evening series.

Ruth Posselt, distinguished young violinist, will appear as soloist with the orchestra in the performance of Goldmark's Concert for Violin, Op. 28. The program also includes Beethoven's Fifth Symphony, Mozart's Overture to "The Magic Flute," the introduction to the third act of Wagner's "Lohengrin," selections from Gershwin's "Porgy and Bess" and Strauss waltzes—an assortment unusual enough.

* * *

ON MONDAY evening Hans Wiener and his group will make their third and final appearance of the season with the orchestra in the danced presentation of Enesco's "Roumanian Rhapsody" and Ravel's "La Valse."

The program contains for the rest, such Pops favorites as Meyerbeer's "Coronation March" from "The Prophet," Mossolov's "Soviet Iron Works," a Fantasia from Puccini's "La Boheme," Rimsky-Korsakov's "Capriccio Espagnol" and Handel's Largo from "Xerxes."

Tuesday evening is Old Timers' Night—the program being from the opening march, "Our Director," by Bigelow, precisely what one might expect. By way of innovation, the audience will be invited to participate in the revival of old song favorites.

Wednesday evening's program, if still composed of "favorite works," promises to afford somewhat larger musical enjoyment.

Schubert's "Unfinished" Symphony in B minor, which has not been performed at the Pops for several years, will be heard on this occasion, as will Mozart's Overture to "The Marriage of Figaro," Wagner's Overture to "The Flying Dutchman," Liszt's Second Hungarian Rhapsody, "Tchaikovsky's "Marche Miniature," Lehar's "Merry Widow" waltzes, and an arrangement of the Negro spirituel, "Deep River," by Jacchia.

The chorus of the State Teachers College of Framingham will appear with the orchestra in selections to be announced later in the week.

Thursday evening will be the annual New England Conservatory Night.

As soloist with the orchestra, Aniceta Shea, soprano, will sing the aria, "Pace, pace," from Verdi's "La Forza del Destino."

* * *

ON FRIDAY evening, Pianists Jesus Maria Sanroma and Leo Litwin will appear with the orchestra in the performance of Saint-Saens' Animals' Carnival, "Grand Zoological Fantasia."

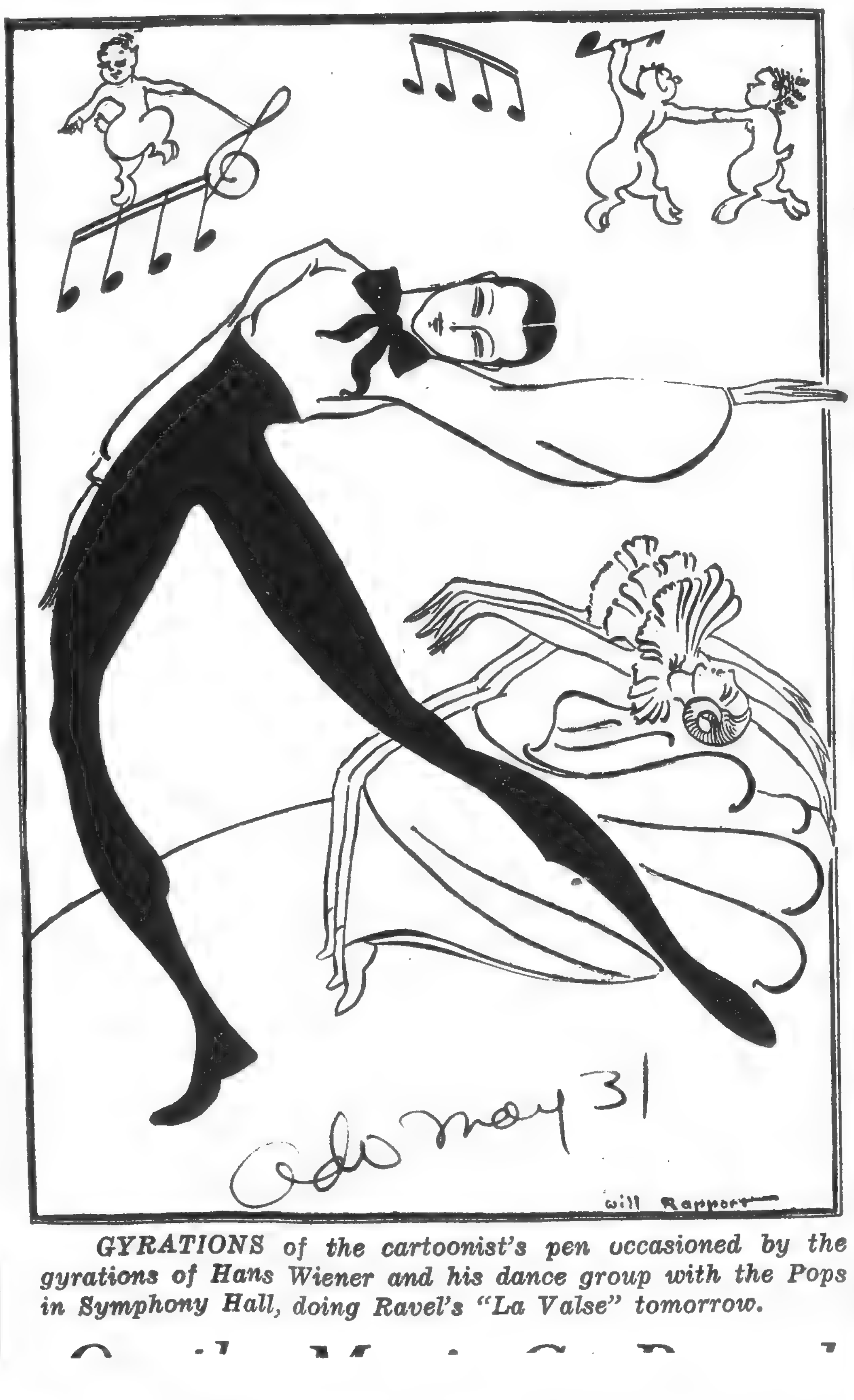
The program also includes the third movement from Tchaikovsky's Sixth Symphony ("Pathetic"), Scherzo from Mendelssohn's "Midsummer Night's Dream," Strauss waltzes, Glazounov's arrangement of the "Song of the Volga Bargemen," etc.

Saturday's concert is designated as Massachusetts Institute of Technology Night.

Next Sunday evening, June 7, a special concert will be given for the benefit of the Boston Symphony Orchestra's Pension Fund.

* * *

ORCHESTRAL concerts to



Adv May 31

GYRATIONS of the cartoonist's pen occasioned by the gyrations of Hans Wiener and his dance group with the Pops in Symphony Hall, doing Ravel's "La Valse" tomorrow.

MUSIC AND MUSICIANS

Globe May 31

Symphony Hall Pops Will Begin Fifth Week Tonight

The Pop Concerts at Symphony Hall will begin their fifth week tonight with the last regular Sunday concert of the season—Ruth Posselt, the celebrated violinist, appearing as soloist.

Next Sunday evening, June 7, a special concert will be given for the benefit of the Boston Symphony Orchestra's pension fund, with the annual request program—by its nature the most popular of the year—to grace the occasion. Gershwin's "Rhapsody in Blue" obtained a high number of votes. Jesus Maria Sanroma will again be soloist.

Arthur Fiedler announces for Monday's program the third and final appearance of Hans Wiener and his dance group, in conjunction with the orchestra. Tuesday will bring Old Timers' Night, in which favorite songs and instrumental pieces of days past will be revived and the participation of the audience in the song favorites invited.

Thursday will be the annual New England Conservatory Night, with Aniceta Shea as soloist. On Saturday, June 6, students and graduates of M. I. T. will make special celebration.

The programs of the week follow:

Tonight. Overture to "The Magic Flute," Mozart; Symphony No. 5 in C minor, Op 67, Beethoven; Concerto for Violin, Op 28, Goldmark; soloist, Ruth Posselt; Selection, "Porgy and Bess," Gershwin; "Voices of Spring," Waltzes, Strauss; Introduction to Act III, "Lohengrin," Wagner.

Monday. Coronation March from "The Prophet," Meyerbeer; "The Roman Carnival," Overture, Berlioz; "Silver Shadows," Tango, Repper; Soviet Iron Works, Mossolov; Fantasia, "La Boheme," Puccini; Largo from "Xerxes," Handel; riccio Espagnol, Rimsky-Korsakov; Hans Wiener and dancers, with orchestra; Roumanian Rhapsody, Enesco; "La Valse," Choreographic Poem, Ravel.

Tuesday. Old timers night, "Our Director," March, Bigelow; Overture to "Poet and Peasant," Suppe; "Arkansas Traveler," Old Fiddler's Breakdown, Guion; "The Gondoliers," Selection, Sullivan; "The Hunt in the Black Forest," Voelker; "The Lost Cord," Sullivan; Trumpet solo, Marcel Lafosse; Song of the Old Days, "Jolly Fellows," Waltzes, Vostedt; Prayer of Thanksgiving, Old Dutch Hymn, Valerius, Old Time Favorites.

Wednesday. Overture to "The Marriage of Figaro," Mozart; "Unfinished" Symphony, in B minor, Schubert; Marche Miniature, Tchaikovsky; Overture to "The Flying Dutchman," Wagner; "La Nuit Revecue" ("The Night Relived"), Bainbridge Crist; Second Hungarian Rhapsody, Liszt; Chorus (State Teachers' College of Framingham); "Merry Widow" Waltzes," Lehar; "Deep River," Negro Spiritual, arranged by Jacchia; Procession of Bacchus from "Sylvia," Delibes.

Thursday. March, "Pomp and Circumstance," Elgar; Overture to "Jeanne d'Arc," Converse; Boreas and Mount Wildcat, Hovaness; Prelude to "Die Meistersinger von Nurmberg," Wagner; "Les Eolides," Symphonic Poem, Franck; Aria, "Pace, pace," from "La Forza del Destino," Verdi; soloist, Aniceta Shea, soprano; Bolero, Ravel; "Emperor," waltzes, Strauss; Liebestraum, Liszt-Herbert; Introduction to Act III, "Lohengrin," Wagner.

Friday. Entrance of the Boyards," Halvorsen; Overture to "Fra Diavolo," Auber; Scherzo, "A Midsummer Night's Dream," Mendelssohn; "By the Beautiful Blue Danube," waltzes, Strauss; The Animals' Carnival, "Grand Zoological Fantasia," Saint-Saens; pianos, Jesus Maria Sanroma, Leo Litwin; Prize Song from "Die Meistersinger von Nurnberg," Wagner; "Pathetic" Symphony, No. 6 (Third movement), Tchaikovsky; Selection, "The Fortune Teller," Herbert; Song of the Volga Bargemen, arranged by Glazounov; American Patrol, Meacham.

Saturday. Polonaise in A major, Chopin-Glazounov; "Finlandia," symphonic poem, Sibelius; "The Sorceror's Apprentice," Dukas; Gypsy dance from "Carmen," Bizet; overture to "Tannhauser," Wagner; "Danse Macabre," Saint-Saens; "Kammenoi Ostrow," Rubinstein; "Tales from the Vienna Woods," Strauss; "Jealousy," Gypsy tango, Gade; "Of Thee I Sing," selection, Gershwin.

Sunday. Request program. Prelude to "Carmen," Bizet; overture to "William Tell," Rossini; "Jealousy," Gypsy tango, Gade; "Peer Gynt" suite, Grieg; "By the Beautiful Blue Danube," waltzes, Strauss; largo from "Xerxes," Handel; Bolero, Ravel; Rhapsody in Blue Gershwin; soloist, Jesus Maria, Sanroma; Prayer of

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MAY 29, 1936

Concert Calendar

At the Pops—Nightly as well as on Sunday at Symphony Hall, programs of music light and occasionally serious, furnished by at least eighty-five members of the Boston Symphony Orchestra. Arthur Fiedler conducting. Refreshments, alcoholic and otherwise, may be enjoyed during the concert by those seated at the tables on the floor, and by all and sundry at the refreshment bar in the rear of the first balcony. Smoking and discreet conversation may be indulged in.

At the concert for Sunday evening Ruth Posselt, talented Boston violinist, will be the soloist in the Goldmark Concerto, now rarely played hereabouts. Most of the rest of the program is of a symphonic nature. On Monday evening Hans Wiener and his Dancers will reappear. "Old Timers' Night" comes on Tuesday with a goodly representation of old favorites. The program for Wednesday contains, among other items, Schubert's "Unfinished" Symphony and "La Nuit Revécue" by Bainbridge Crist, composer of these parts. Thursday will bring "New England Conservatory Night," when Aniceta Shea, soprano, will be soloist. On Friday the amusing "Animals' Carnival" of Saint-Saëns will be played, with Jesus Maria Sanromá and Leo Litwin as pianists. A "popular" program will be presented on Saturday. On Sunday evening, June 7, a "Request" program will be given for the benefit of the Pension Fund of the Boston Symphony Orchestra. Most of the favorites of recent seasons are on the list.

The complete programs for the week, as well as the "Request" program, follow:

Sunday Evening

Overture to "The Magic Flute"........Mozart
Symphony No. 5 in C minor..........Beethoven
Concerto for Violin ....Goldmark
Soloist: Ruth Posselt
Selection, "Porgy and Bess"..........Gershwin
"Voices of Spring," Waltzes..........Strauss
Introduction to Act III, "Lohengrin"..Wagner

Monday Evening

Coronation March from "The Prophet"
Meyerbeer
"The Roman Carnival," Overture......Berlioz
"...s," Tango..................Repper
...orks..................Mossolov
...me"..................Puccini
..."..........Handel
..........Rimsky-Korsakov
...ancers, with Orchestra
..................Enesco
...aphic Poem........Ravel

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Tuesday Evening

"Our Director," March..............Bigelow
Overture to "Poet and Peasant"..........Suppé
"Arkansas Traveler," Old Fiddler's
Breakdown ....Guion
"The Gondoliers," Selection...........Sullivan
The Hunt in the Black Forest........Voelker
The Lost Chord......................Sullivan
Trumpet Solo: Marcel Lafosse
Songs of the Old Days
"Jolly Fellows," Waltzes..............Volstedt
Prayer of Thanksgiving. Old Dutch Hymn
Valerius
Old-Time Favorites

Wednesday Evening

Overture to "The Marriage of Figaro"..Mozart
"Unfinished" Symphony in B minor....Schubert
Marche Minature .... Tchaikovsky
Overture to "The Flying Dutchman"....Wagner
"La Nuit Revécue" ("The Night Relived")
Bainbridge Crist
Second Hungarian Rhapsody..............Liszt
Chorus (State Teachers College of Framingham)
"Merry Widow," Waltzes...............Lehar
"Deep River," Negro Spiritual..Arr. by Jacchia
Procession of Bacchus from "Sylvia"....Delibes

Thursday Evening

March, "Pomp and Circumstance"......Elgar
Overture to "Jeanne d'Arc"...........Converse
Boreas and Mount Wildcat..........Hovaness
Prelude to "Die Meistersinger von Nürnberg"
Wagner
"Les Eolides," Symphonic Poem........Franck
Aria, "Pace, pace," from "La Forza del
Destino" ....Verdi
Soloist: Aniceta Shea, soprano
Bolero ....Ravel
"Emperor," Waltzes ....Strauss
Liebestraum .... Liszt-Herbert
Introduction to Act III, "Lohengrin"....Wagner

Friday Evening

Entrance of the Boyards.............Halvorsen
Overture to "Fra Diavolo"..............Auber
Scherzo, "A Midsummer Night's Dream"
Mendelssohn
"By the Beautiful Blue Danube," Waltzes
Strauss
The Animals' Carnival, "Grand Zoölogical
Fantasia" ....Saint-Saëns
Pianos: Jesús María Sanromá—Leo Litwin
Prize Song from "Die Meistersinger von
Nürnberg" ....Wagner
"Pathetic" Symphony, No. 6 (Third
movement) ....Tchaikovsky
Selection, "The Fortune Teller"........Herbert
Song of the Volga Bargemen..Arr. by Glazounov
American Patrol ....Meacham

Saturday Evening

Polonaise in A major ......Chopin-Glazounov
"Finlandia," Symphonic Poem.........Sibelius
The Sorceror's Apprentice...............Dukas
Gypsy Dance from "Carmen"............Bizet
Overture to "Tanhäuser"..............Wagner
Danse Macabre ....Saint-Saëns
Kammenoi Ostrow ....Rubinstein
Tales from the Vienna Woods..........Strauss
"Jealousy," Gypsy Tango..................Gade
"Of Thee I Sing," Selection..........Gershwin

Sunday Evening, June 7

Prelude to "Carmen"......................Bizet
Overture to "William Tell"............Rossini
"Jealousy," Gypsy Tango..................Gade
"Peer Gynt" Suite.........................Grieg
"By the Beautiful Blue Danube," Waltzes
Strauss
Largo from "Xerxes"...................Handel
Bolero ....Ravel
Rhapsody in Blue.....................Gershwin
Soloist: Jesús María Sanromá
Prayer of Thanksgiving..............Valerius
Pomp and Circumstance................Elgar

Jun 7 | Herald

MUSIC

THE POPS

Ruth Posselt, talented young violinist, was the guest soloist in Goldmark's Concerto for violin in A minor, opus 28, at the Pops concert in Symphony hall last evening. Arthur Fiedler conducted the orchestra of symphony players. It was Miss Posselt's first appearance with the Pops orchestra this season. The program was as follows:

Overture to "The Magic Flute"....Mozart
Symphony No. 5 in C minor, opus 67
Beethoven
Concerto in A minor for violin and orchestra, opus 28..............Goldmark
Selection, "Porgy and Bess'......Gershwin
"Voices of Spring" waltzes........Strauss
Introduction to Act III of "Lohengrin"
Wagner

This agreeable Sunday night Pops program brought forth a brilliant performance of the Goldmark violin concerto in A minor by Miss Posselt and an interesting interpretation of the Beethoven Fifth symphony by Mr. Fiedler and the orchestra as well as selections in a more characteristic vein and the delightful overture to Mozart's "The Magic Flute." Mr Fiedler's way with the Beethoven Fifth seemed somewhat restrained compared to the tremendous things achieved by Dr. Serge Koussevitzky and the full orchestra, yet it was a logical and thoroughly intelligent presentation. Considering the limited number of rehearsals possible and the fact that the men needs must play a long program every night of the week, this method of Mr Fiedler's was surely the best under the circumstances. His moderation resulted in generally accurate and satisfactory playing where a degree of exaltation might have produced distortion and occasional slips. It was a credit to the ability of Mr. Fiedler and his musicians.

Much of the attention, however, centered on Miss Posselt and her playing of the Goldmark work. She has appeared in public in Boston on various occasions and has always created a favorable impression. Last night proved to be no exception. As a matter of fact there was more maturity and polish in her treatment of the concerto than was apparent in the past. Again one noted with pleasure the strength and firmness of her bowing, the accurate fingering and the rich and beautiful tone. Her admirable technique was displayed to advantage in the cadenza in the third movement, where she handled double-stopping and difficult passages, the while never sacrificing the tone or seeking merely to demonstrate mechanical skill. In the concerto itself Goldmark showed evidences of his early interest and training in the instrument. And Miss Posselt captured his moods and ideas and expressed them vividly and effectively. Mr. Fiedler and the orchestra gave her fine support on the whole, although there were moments in the first movement when they showed a slight tendency to drown out the violin. There was less of this in the succeeding portions and the allegretto was especially well done. The large audience rewarded Miss Posselt with an ovation and she returned to the platform many times to acknowledge the extremely enthusiastic applause.

W. T. C., Jr.

"POPS-O-GRAMS" SOURCE OF JOY TO CONCERTGOERS

Pop concert audiences have been taking delightedly to a new game, simpler than the cross-word in some respects, but possessing some of the same power of exciting a desire to go on and on. The game is called "Pops-o-grams." On blanks distributed at Symphony Hall, contestants fill in four-word comments on the Pops, beginning each word in turn with the letters P, O, P, S. Tickets are awarded the writers of "Pops-o-grams" adjudged most clever and apt. Following are the first 10 winners and their "Pops-o-grams":

Miss Mary Van Dyne, Boston: "'Pops Okey,' People Say."
Miss Dorothy Etz, Medford: "Programs Offer Pleasant Surprises."
Miss Elizabeth Very, Framingham: "Plenty of Popular Seats."
Miss Irma Seydel, Boston: "Peerless Orchestra Plays Superbly."
Mr W. H. Felmeth, Cambridge: "Popular Offerings Performed Splendidly."
Mrs Montague P. Ford, Newton: "Paradise of Pleasure Seekers."
Miss Virginia Lichtner, Brookline: "Perfect Opportunity Presented Students."
Mrs T. Seydel, Boston: "Popularity of Pops Swells."
Miss Ruth Atwell, New York: "Pops Offer Praiseworthy Scores."
Miss Rachel-Anne Kontoff, Newton: "Pops Occasion Perennial Satisfaction."

TONIGHT AT THE POPS

Arthur Fiedler has chosen the following program for the Pop concert in Symphony Hall tonight:

Overture to "The Marriage of Figaro," Mozart; "Unfinished" Symphony in B minor, Schubert; Marche Miniature, Tchaikovsky; Overture to "The Flying Dutchman," Wagner; "La Nuit Revecue" ("The Night Relived"), after the poem, "Senlin," by Conrad Aiken), Bainbridge Crist; Second Hungarian Rhapsody, Liszt; Chorus (State Teachers College of Framingham); "Merry Widow," waltzes, Lehar; "Deep River," Negro Spiritual, arranged by Jacchia; Procession of Bacchus from "Sylvia," Delibes.

JUNE 1, 1936

Players --- N

Ruth Posselt Soloist at the Pops Concert

Violinist Acclaimed by Large Audience for Playing of Goldmark Concerto

By Moses Smith

Two-thirds of the fourth Sunday evening Pops concert in Symphony Hall bore a fairly close resemblance to a mid-season symphony concert, except in the matter of the order of the numbers. The program began with Mozart's "Magic Flute" Overture and proceeded through Beethoven's Fifth Symphony and Goldmark's Violin Concerto, for which Ruth Posselt was the soloist. The final third of the program consisted of a pot-pourri from Gershwin's "Porgy and Bess," a Strauss waltz, "Voices of Spring," and the Introduction ao the third act of Wagner's "Lohengrin."

* * *

The most stimulating event of the concert was Miss Posselt's playing of the Concerto. It was evident, from her beautiful playing, that she has come a long way since that time, perhaps a dozen years ago, when she played on the same platform as a girl wonder. It seemed almost as evident, to this chronicler, that she has made great strides since her appearance as soloist in the Tchaikovsky Concerto with the Boston Symphony a little more than a year ago.

The principal change since the more recent appearance has been in refinement of tone, with which is inevitably connected a more polished phrasing. The Goldmark Concerto, frequently sentimental in character, provides many a temptation for exaggerated emphasis on the part of the soloist. Almost from beginning to end, Miss Posselt resisted this temptation; played with a fine sense for the line as well as for the harmonic color; yet was not guilty, in any way, of a merely perfunctory delivery.

It was the sort of balance between substance and manner that we expect—but do not always get—from artists of much greater reputation than Miss Posselt's. On the mechanical side the performance of last night wanted little. The intonation was usually exact; the passage-work clear and, when occasion demanded, brilliant. The quality of tone was eminently satisfactory. If it had not quite the brilliance it attained when Miss Posselt played the Tchaikovsky Concerto, it had, for more than compensation, no rough edges and a less saccharine taste.

* * *

Deservedly Miss Posselt was accorded, after the performance, a great demonstration of applause on the part of the audience that filled most of the seats in the hall. This audience, somewhat smaller (because of late-comers) and more apathetic, had previously listened to workmanlike performances of the Mozart Overture and the Beethoven Symphony. The use of "workmanlike" is intended with no disrespect for the players or Arthur Fiedler, because the straightforward presentation of the Symphony had virtues that are frequently missing from more pretentious, "inspired" performances. One can say, for example, that Mr. Fiedler's beat is metronomic and monotonous; or, more sympathetically (as the present writer prefers in this instance), that he sustains the tempo admirably.

I could not find so much to commend in the rendering of the excerpts from "Porgy and Bess." The difficulty came not so much in the playing of the orchestra, which was acceptable enough for the circumstances, as in Mr. Fiedler's tempos and general conceptions of many of the selections. There is a good deal more in the music than was released last night; to this, anyone who heard the performances under Alexander Smallens, conducting a far inferior orchestra, can testify.

* * *

In the music from "Porgy and Bess" Mr. Fiedler was not handicapped (that is the word), as he was in the extra number that followed it, 'Strike up the Band," by a symphony orchestra attempting to imitate a jazz band. The instrumentation of these excerpts from "Porgy and Bess" has presumably been blown up; but not, so far as I could gather, enough to hurt the score in any essential way.

The last two numbers on the program were played by Mr. Fiedler and his men in characteristic fashion. The concert as a whole was one of the most enjoyable, and certainly one of the most interesting, in a long time.

Trans June 2

missed.

Other Recordings

Apropos the March from "Aida," likewise played by the Pops Orchestra and mentioned in these columns last week, Victor has included it also in a new album, containing excerpts from that opera (Set M-303). The set makes no pretence to being either complete or continuous; but in four twelve-inch and two ten-inch records quite a good deal of that operatic masterpiece has been encompassed. There are some remarkable performers on these records, culled from the Victor catalogue. Caruso himself sings Rhadames on one of them (new orchestration having been "grafted" on the original pressing). Martinelli also tries his hand—or rather his voice—at the part. There are no less than three Aidas, each magnificent—Rosa Ponselle, Dusolina Giannini and Elisabeth Rethberg. The recording and some of the performing is of varying quality, but the set as a whole is very much worth while for those who go in for collections of this sort.

Today's item from the Pops repertory, newly released on Victor records (11919-11920): Mendelssohn's Overture, "A Midsummer Night's Dream" with (on the fourth side) the Wedding March. Both are well played by the Boston Pops Orchestra, conducted by Arthur Fiedler, and well recorded by Victor. The second side of the Overture recording sounds with especial clarity and brilliance.

M. S.

As a souvenir of the second annual meeting of the friends of the Boston Symphony Orchestra, these subscribers to the orchestra's deficit have been presented with a brochure containing, in somewhat condensed form, the remarks made on that occasion by Olin Downes, critic of the New York Times. As a record of Mr. Downes' youthful enthusiasms over the orchestra plus a mature reflection on its excellences, and as an eloquent tribute to the abilities of Philip Hale as editor of the orchestra's programme books and as critic, Mr. Downes' address was worth preserving.

Post May 27

Concert Champetre

The Lady in White

To her all things are beautiful and right:
Lanterns, music, fountains and the trees;
The conductor's coat, the flute, the harp, the night,
"Tristan," "Petroushka," and the Russian bumble-bees,
But more than all, the new wave in her hair—
The golden locks replacing silver there.

L'Apres-Midi D'Un Faune

Throughout one afternoon he wooed a private dream
Of limpid water lapping languid flesh and grass.
On the ebb and flow of the music's fluent stream,
From one profoundly in a stein, as antiphon
That fell across the warp like breaking glass,
Rang the sardonic laughter of another faun.

Entr'acte

The musicians smoke insouciant cigarettes,
Eyes squinted with defense and rarefied ennui.
Believing all in feminine attire coquettes,
They leer with adipose cupidity,
As connoisseurs of cameo and jade
Longing to possess a miracle displayed.

Young Werther and the Liebestod

He crushes in his hands the pallid flower
Of his face, and dreams of passion and of death,
And yearns to fall on reverential knees, and cower
Beneath compassionate and sweetly fragrant breath—
Yet needs, above all Iseults and lone tears,
One skilled Delilah armed with common sense and shears.

The Conservative

To the pedigreed marrow of her brittle bones,
She loathes her music peppered with modern spices—
The vulgar noise of drums and xylophones.
For her rococo elegance suffices,
And she would gladly find herself at home again,
Save for the nearby table of cakes and tempting ices,
And James who will not call for her till ten.

The Exquisites

They suffer through the overture
In fretful contemplation of trim nails,
Then sink in ecstasy when pure
And limpid Mozart patters on the night.
The gathering tide of Wagner's passion fails
To hold them. For Stravinsky's carnival they stay,
Then loudly fold their program books,
and loudly steal away.

TRISTRAM LIVINGSTONE

Trans June 1 36

HARTFORD, CONN.
TIMES

MAY 26 1936

7/p

CRITIC TO LECTURE AT BERKSHIRE FETE

Olin Downes to Take Part With Koussevitzky And Orchestra

Stockbridge, Mass.—Olin Downes, music critic of the New York Times, will join his old friend, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, at the Berkshire Symphonic Festival between Lenox and Stockbridge in the Berkshire Hills, Aug. 13, 15, and 16.

Mr. Downes will give a series of three lectures devoted to symphonies to b played at the Festival by the Bost Symphony Orchestra under Koussevitsky's baton at the Berksh Playhouse. The public is invited.

Mrs. Bruce Crane of Dalton, forme ly of Hartford, Conn., will assist wit illustrations at the piano.

The subscription campaign for Berkshire's outstanding musical event, a non-profit-making venture, opens the first of next month. Already there has been a tremendous response. The Festival has nearly 1000 sustaining members from a score of states and 71 patrons.

Among the outstanding supporters

CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

MAY 26 1936

Other Adams News On Next Page

Plans Advanced for Symphonic Festival

Mrs. James E. Cashin, a member of the Adams committee for the Berkshire Symphonic Festival, attended a meeting of the festival committee held yesterday afternoon at the Riggs Foundation Shop in Stockbridge.

During the session plans were announced for the third annual festival which will be held on August 13th, 15th, and 16th at Stockbridge with the Boston Symphony orchestra of Boston under the conductorship of Dr. Serge Koussevitzky as the featured musical unit.

One of the features of this year's festival program will be the appearance of Olin Downes, musical critic of the New York Times, who will explain each of the numbers which will be presented during the concert series.

Tickets for the festival may be secured in Adams from Mrs. Cashin and Mrs. Theodore R. Plunkett who is also a member of the festival committee.

PITTSFIELD, MASS.
EAGLE

MAY 25 1936

Olin Downes, New York Times Music Critic, To Lecture In Stockbridge During Festival

Olin Downes, well-known music critic of the New York Times will be with his old friend, Dr. Serge Koussevitzky and the Boston Symphony Orchestra at the Berkshire Symphonic Festival, Aug. 13, 15 and 16. Mr. Downes will give a series of three lectures on the principal symphonies to be played at the Festival.

This announcement was made today at a meeting of sub-chairmen held at the Riggs Foundation. Mrs. Bruce Crane of Dalton, a trustee of the Festival, will assist with illustrations.

"The coming of Mr. Downes will mean much to every music lover in this region and those who come from afar to enjoy our Festival," said Mrs. Carlos M. deHeredia, of New York and Lenox, who is acting president in the absence of Miss Gertrude Robinson Smith.

Lectures for Public

There will be a minimum fee and the public will be invited to attend the lectures which will be given at the Berkshire Playhouse in Stockbridge.

It was also announced this afternoon that an intensive campaign will be made the first two or three weeks next month for subscriptions so that the financial success of the event will be assured. Already nearly 1000 persons have become sustaining members while 71 have become patrons (boxholders). If the concerts were held tomorrow, there would be an assured audience of nearly 2000. Interest has become widespread through publicity sent out by the Festival. Inquiries have come from a score of States and many memberships have been taken by residents of New York and Boston.

Now in Europe

Dr. Koussevitzky is now in Europe to enjoy a much needed rest at his Paris home and in the Bavarian Alps. He will return in July.

George E. Judd, manager of the orchestra, will be in the Berkshires to discuss arrangements for housing the orchestra and other details.

Persons wishing subscriptions may contact their local chairmen or communicate with the office in Stockbridge.

Reserved seats are available this year for the first time and a slight additional cost.

N. ADAMS, MASS.
TRANSCRIPT

MAY 26 1936

MUSIC CRITIC TO GIVE LECTURES

At Berkshire Symphonic Festival in August

AT STOCKBRIDGE

Olin Downes of the New York Times Listed for Three Talks on Symphonies.

Olin Downes, music critic of the New York Times, will join his old friend, Dr. Serge Koussevitzky, Conductor of the Boston Symphony Orchestra, at the Berkshire Symphonic Festival in Stockbridge, Aug. 13, 15, and 16.

Mr. Downes will give a series of three lectures devoted to symphonies to be played at the Festival by the Boston Symphony Orchestra under Dr. Koussevitzky's baton. These lectures will be given at the Berkshire Playhouse. The public is invited.

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HOLYOKE, MASS.
Independent Telegram

MAY 26 1936

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NORTHAMPTON, MASS.
GAZETTE

MAY 26 1936

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The Symphonies on the program are: Beethoven's 7th, Sibelius' 2nd, Brahms' 2nd, Mendelssohn's "Ietlian" and Tschaikowsky's 5th.

Detailed information may be obtained by addressing the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

NEW YORK, N. Y.
AMERICAN

MAY 26 1936

The Loudspeaker

Boston Band Gives Lesson to Radio's Musicians in How to Play "Blue Danube"

By Louis Reid

Armchair Impressions: I trust radio's busy bandmen, who all too carelessly find a regular place on their music racks for "The Blue Danube," were listening to the Boston Symphony's "pop" concert. If so, they received a lesson in how the daddy of all waltzes should be played.

Rep. Virginia E. Jenckes.

Here was the waltz for the first time this year in all its zestful spirit, its ingratiating melodic charm, its hauntingly insistent suggestion that youth and time are fleeting and you'd better seize the day ...There was no slurring over of various phrases. Respect was given the composer's finely measured accents. Old Johann is resting easier in his grave today. He had been having quite a turbulent time of it of late.

* * *

It was the kind of playing that halts conversation, bridge-bidding, newspaper-rattling...For beneath the infectious lilt of "The Blue Danube" there's an inescapable wistful sadness, evoking the faded picture of a gay and glamorous civilization. Not only is the old Vienna gone, but those who, like its music, were once young and charming and full of the joy of living.

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The Boston band also focussed its attention upon old America. It dusted off one of the best of the hoedowns, gave new and uncommonly rich and hearty expression to "The Arkansas Traveler"...For those despairing of our growing effeteness, of our standardization, of the pasing of the oldtime ruggedness of soil and personality, here's a musical dish made to order.

As played by Arthur Fiedler and his Boston [illegible]men, it is guaranteed to restore something of the old [illegible] in youthful, pioneering America before we had pulled ourselves up by the bootstraps to the troublesome position of a world power.

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The Friends of the Boston Symphony Orchestra have preserved in an attractive pamphlet the interesting speech made by Olin Downes, music critic of the New York Times and formerly of Boston, about the late Philip Hale, editor for a generation of the Symphony program notes. Mr Downes delivered his address at the second annual meeting of the Friends, in Symphony Hall, April 8.

HARTFORD, CONN.
TIMES

MAY 26 1936 7/4

CRITIC TO LECTURE AT BERKSHIRE FETE

Olin Downes to Take Part With Koussevitzky And Orchestra

Stockbridge, Mass.—Olin Downes, music critic of the New York Times, will join his old friend, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, at the Berkshire Symphonic Festival between Lenox and Stockbridge in the Berkshire Hills, Aug. 13, 15, and 16.

Mr. Downes will give a series of three lectures devoted to symphonies to b played at the Festival by the Bost Symphony Orchestra under Koussevitsky's baton at the Berksh Playhouse. The public is invited.

Mrs. Bruce Crane of Dalton, forme ly of Hartford, Conn., will assist wit illustrations at the piano.

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Among the outstanding supporters

LIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

MAY 26 1936

Other Adams News On Next Page

Plans Advanced for Symphonic Festival

Mrs. James E. Cashin, a member of the Adams committee for the Berkshire Symphonic Festival, attended a meeting of the festival committee held yesterday afternoon at the Riggs Foundation Shop in Stockbridge.

During the session plans were announced for the third annual festival which will be held on August 13th, 15th, and 16th at Stockbridge with the Boston Symphony orchestra of Boston under the conductorship of Dr. Serge Koussevitzky as the featured musical unit.

One of the features of this year's festival program will be the appearance of Olin Downes, musical critic of the New York Times, who will explain each of the numbers which will be presented during the concert series.

Tickets for the festival may be secured in Adams from Mrs. Cashin and Mrs. Theodore R. Plunkett who is also a member of the festival committee.

PITTSFIELD, MASS.
EAGLE

MAY 25 1936

Olin Downes, New York Times Music Critic, To Lecture In Stockbridge During Festival

Olin Downes, well-known music critic of the New York Times will be with his old friend, Dr. Serge Koussevitzky and the Boston Symphony Orchestra at the Berkshire Symphonic Festival, Aug. 13, 15 and 16. Mr. Downes will give a series of three lectures on the principal symphonies to be played at the Festival.

This announcement was made today at a meeting of sub-chairmen held at the Riggs Foundation. Mrs. Bruce Crane of Dalton, a trustee of the Festival, will assist with illustrations.

"The coming of Mr. Downes will mean much to every music lover in this region and those who come from afar to enjoy our Festival," said Mrs. Carlos M. deHeredia, of New York and Lenox, who is acting president in the absence of Miss Gertrude Robinson Smith.

Lectures for Public

There will be a minimum fee and the public will be invited to attend the lectures which will be given at the Berkshire Playhouse in Stockbridge.

It was also announced this afternoon that an intensive campaign will be made the first two or three weeks next month for subscriptions so that the financial success of the event will be assured. Already nearly 1000 persons have become sustaining members while 71 have become patrons (boxholders). If the concerts were held tomorrow, there would be an assured audience of nearly 2000. Interest has become widespread through publicity sent out by the Festival. Inquiries have come from a score of States and many memberships have been taken by residents of New York and Boston.

Now in Europe

Dr. Koussevitzky is now in Europe to enjoy a much needed rest at his Paris home and in the Bavarian Alps. He will return in July.

George E. Judd, manager of the orchestra, will be in the Berkshires to discuss arrangements for housing the orchestra and other details.

Persons wishing subscriptions may contact their local chairmen or communicate with the office in Stockbridge.

Reserved seats are available this year for the first time and a slight additional cost.

N. ADAMS, MASS.
TRANSCRIPT

MAY 26 1936

MUSIC CRITIC TO GIVE LECTURES

At Berkshire Symphonic Festival in August

AT STOCKBRIDGE

Olin Downes of the New York Times Listed for Three Talks on Symphonies.

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MA 26 19

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NORTHAMPTON, MASS.
GAZETTE

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NEW YORK, N. Y.
AMERICAN

AY 25 193

The Loudspeaker

Boston Band Gives Lesson to Radio's Musicians in How to Play "Blue Danube"

By Louis Reid

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BOSTON ART CLUB JURY FOR POPS DISPLAY

"Revere Beach," by Donald Gordon Squier, accepted by well-known local painters for inclusion in the exhibition at Symphony Hall to be inaugurated Monday at the Boston Art Club night at the Pops. Left to right (seated) F. John Hilliard, Margaret Fitzhugh Browne, Gertrude Tonsberg; (standing) Carroll Bill, Arthur F. Musgrave, Dorothea Helt, curator of the club galleries, and Lester G. Hornby.

Post May 30

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BOSTON EVENING TRANSCRIPT, SATURD

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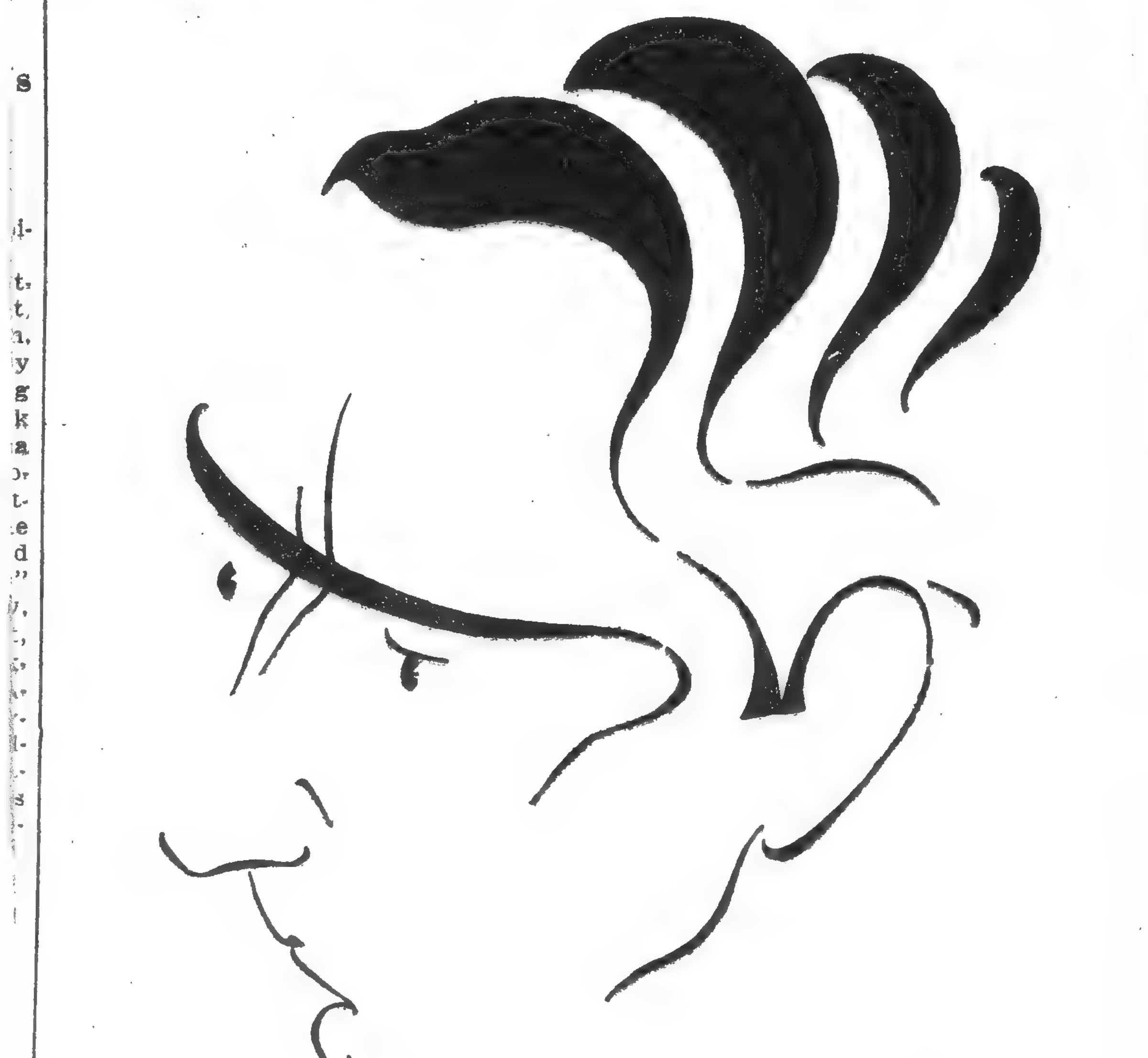
Caprice Espagnole



Jesus Maria Sanroma

Soloist at the Pops Tomorrow Evening in "Rhapsody in Blue," and Again on Tuesday in MacDowell's Second Piano Concerto.

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Concerts of the Week

SIXTH WEEK OF POPS

SUNDAY EVENING, JUNE 7 (REQUEST NIGHT)

Prelude to "Carmen"	Bizet
Overture to "William Tell"	Rossini
"Jealousy," Gypsy Tango	Gade
"Peer Gynt," Suite	Grieg
"By the Beautiful Blue Danube," Waltzes	Strauss
Largo from "Xerxes"	Handel
Bolero	Ravel
Rhapsody in Blue (Soloist: Jesus Maria Sanroma)	Gershwin
Prayer of Thanksgiving, Old Dutch Hymn	Valerius
Pomp and Circumstance	Elgar
Encores:	
"The Flight of the Bumble Bee,"	Rimsky-Korsakov
Mosquito Dance	White
Intermezzo, "Cavalleria Rusticana,"	Mascagni
Introduction to Act III, "Lohengrin,"	Wagner

TUESDAY EVENING, JUNE 9

March, "High School Cadets"	Sousa
Overture to "Martha"	Flotow
Intermezzo from "Goyescas"	Granados
Capriccio Espagnol	Rimsky-Korsakov
Prelude to "Die Meistersinger von Nurnberg"	Wagner
Pianoforte Concerto No. 2 in D minor	MacDowell
Soloist: Jesus Maria Sanroma	
Selection, "Roberta"	Kern
"Dubinushka," Russian Song	Arranged by Jacchia
Bacchanale from "Samson and Delilah"	Saint-Saens

WEDNESDAY EVENING, JUNE 10

"Procession of the Sardar," from the "Caucasian Sketches"	Ippolitov-Ivanov
Overture to "A Midsummer Night's Dream"	Mendelssohn
Rachem	Manna-Zucca-Jacchia
Fantasia, "Aida"	Verdi
"Unfinished" Symphony, First Movement	Schubert
Meditation from "Thais"	Massenet
Violin solo: Julius Thedorowicz	
Bolero	Ravel
Victor Herbert Favorites	Arranged by Sanford
"On the Trail," from the "Grand Canyon" Suite	Grofe
First Hungarion Dance	Brahms

THURSDAY EVENING, JUNE 11

Marche Militaire	Schubert
Overture to "William Tell"	Rossini
Ride of the Valkyrie	Wagner
Tufts Songs (with Orchestra)	
Soviet Iron Works	Mossolov
Bolero	Ravel
Tufts Songs (with Orchestra)	
"Du und Du," Waltzes from "Die Fledermaus"	Strauss
"Night and Day"	Porter
"We Saw the Sea," from "Follow the Fleet"	Berlin

FRIDAY EVENING, JUNE 12

Triumphal March from "Aida"	Verdi
Overture to "The Flying Dutchman,"	Wagner
Serenade for Strings	Volkman
Selection, "Iolanthe"	Sullivan
Suite from "The Cid"	Massenet
Symphonic Variations for Piano and Orchestra (Soloist: Ruth Culbertson)	Franck
"Tales From the Vienna Woods," Waltzes	Strauss
"Play, Gypsies; Dance, Gypsies," from "Countess Maritza"	Kalman
Farandole from "L'Arlesienne"	Bizet

SATURDAY EVENING, JUNE 13

Wedding March from "Le Coq d'Or,"	Rimsky-Korsakov
Overture to "Mignon"	Thomas
Variations on the Austrian National Anthem	Haydn
Third Slavonic Dance	Dvorak
Fourth Symphony in F minor—Finale	Tchaikovsky
New England Federated Men's Glee Clubs	
Bacchanale from "Tannhauser"	Wagner
Evening Song (for string orchestra)	Schumann

MUSIC AND

Request Program Tonight at Symphony Hall Pops

With the annual Request Night tonight (the last Sunday concert of the season), the Pops at Symphony Hall will begin their sixth week. Tomorrow by exception will not be open to the public, the concert having been taken over by the Alumni of M. I. T.

On Tuesday Jesus Maria Sanroma will repeat the Second Piano Concerto of MacDowell which, revived earlier in the season, met with such great success. Friday there will be another soloist of reputation, the pianist Ruth Culbertson, who will appear with the Pops Orchestra in Cesar Franck's Symphonic Variations.

The programs of the week follow:

TONIGHT, REQUEST PROGRAM. Prelude to "Carmen," Bizet; overture to "William Tell," Rossini; "Jealousy," Gypsy Tango, Gade; "Peer Gynt," suite, Grieg; "By the Beautiful Blue Danube," waltzes, Strauss; Largo from "Xerxes," Handel; Bolero, Ravel; Rhapsody in Blue, Gershwin; soloist, Jesus Maria Sanroma; Prayer of Thanksgiving, Old Dutch hymn, Valerius; Pomp and Circumstance, Elgar; encores, "The Flight of the Bumble Bee," Rimsky-Korsakov; Mosquito Dance, White; Intermezzo, "Cavalleria Rusticana," Mascagni; introduction to Act III, "Lohengrin," Wagner.

TUESDAY, March, "High School Cadets," Sousa; overture to "Martha," Flotow; intermezzo from "Goyescas," Granados; Capriccio Espagnol, Rimsky-Korsakov; prelude to "Die Meistersinger von Nurnberg," Wagner; Pianoforte Concerto No. 2 in D minor, MacDowell; soloist, Jesus Maria Sanroma; selection, "Roberta," Kern; "Dubinushka," Russian song, arranged by Jacchia; Bacchanale from "Samson and Delilah," Saint-Saens.

WEDNESDAY. "Procession of the Sardar," from the "Caucasian Sketches," Ippolitov-Ivanov; Overture to "A Midsummer Night's Dream," Mendelssohn; Rachem, Manna-Zucca-Jacchia; Fantasia, "Aida," Verdi; "Unfinished" Symphony, First Movement, Schubert; Meditation from "Thais," Massenet; violin solo: Julius Theodorowicz; Bolero, Ravel; Victor Herbert favorites arranged by Sanford; "On the Trail," from the "Grand Canyon" Suite, Grofe; First Hungarian Dance, Brahms.

THURSDAY. Marche Militaire, Schubert; Overture to "William Tell," Rossini; Ride of the Valkyrie, Wagner; Tufts Songs with Orchestra; Soviet Iron Works, Mossolov; Bolero, Ravel: Tufts Songs with Orchestra; "Du und Du," waltzes from "Die Fledermaus," Strauss; "Night and Day," Porter; "We Saw the Sea," from "Follow the Fleet," Berlin.

FRIDAY. Triumphal March from "Aida", Verdi; Overture to "The Flying Dutchman", Wagner; Serenade for Strings, Volkmann; Selection, "Iolanthe", Sullivan; Suite from "The Cid", Massenet; Symphonic Variations for Piano and Orchestra, Franck, Soloist: Ruth Culbertson; "Tales from the Vienna Woods," Waltzes, Strauss; "Play Gypsies, Dance Gypsies", from "Countess Maritza", Kalman; Farandole from "L'Arlesienne", Bizet.

SATURDAY. Wedding March from "Le Coq d'Or", Rimsky-Korsakov; Overture to "Mignon", Thomas; Variations on the Austrian National Anthem, Haydn; Third Slavonic Dance, Dvorak; Fourth Symphony in F Minor—Finale, Tschaikovsky; New England Federated Men's Glee Clubs; Bacchanale from "Tannhauser", Wagner; Evening Song (for String Orchestra), Schumann.

Concert Calendar

Trans

At the Pops—Nightly as well as on Sunday at Symphony Hall, programs of music light and occasionally serious, furnished by at least eighty-five members of the Boston Symphony Orchestra. Arthur Fiedler conducting. Refreshments, alcoholic and otherwise, may be enjoyed during the concert by those seated at the tables on the floor, and by all and sundry at the refreshment bar in the rear of the first balcony. Smoking and discreet conversation may be indulged in.

At tomorrow evening's concert the annual request program will be played, with Jesus Maria Sanroma, of course, as soloist in George Gershwin's "Rhapsody in Blue." The concert of Monday evening has been taken over by M. I. T. Alumni and will not be open to the public. On Tuesday Mr. Sanroma will again be soloist, repeating the MacDowell Second Piano Concerto, which he played a few weeks ago. On Friday Ruth Culbertson, local pianist, will be the soloist in Franck's Symphonic Variations.

The programs for tonight and tomorrow night appear elsewhere in these columns. The programs for the rest of the week follow:

Tuesday Evening, June 9

March, "High School Cadets"	Sousa
Overture to "Martha"	Flotow
Intermezzo from "Goyescas"	Granados
Capriccio Espagnol	Rimsky-Korsakov
Prelude to "Die Meistersinger von Nürnberg"	Wagner
Pianoforte Concerto No. 2 in D minor	MacDowell
Soloist: Jesus Maria Sanroma	
Selection, "Roberta"	Kern
"Dubinushka," Russian Song	Arr. by Jacchia
Bacchanale from "Samson and Delilah"	Saint-Saëns

Wednesday Evening

Procession of the Sardar, from the "Caucasian Sketches	Ippolitov-Ivanov
Overture to "A Midsummer Night's Dream"	Mendelssohn
Rachem	Manna-Zucca-Jacchia
Fantasia, "Aida"	Verdi
"Unfinished" Symphony, First Movement	Schubert
Meditation from "Thais"	Massenet
Violin Solo: Julius Theodorowicz	
Bolero	Ravel
Victor Herbert Favorites	Arranged by Sanford
"On the Trail," from the "Grand Canyon" Suite	Grofe
First Hungarian Dance	Brahms

Thursday Evening

Marche Militaire	Schubert
Overture to "William Tell"	Rossini
Ride of the Valkyries	Wagner
Tufts Songs with Orchestra	
Soviet Iron Works	Mossolov
Bolero	Ravel
Tufts Songs with Orchetsra	
"Du und Du," Waltzes from "Die Fledermaus"	Strauss
"Night and Day"	Porter
"We Saw the Sea," from "Follow the Fleet"	Berlin

Friday Evening

Triumphal March from "Aida"	Verdi
Overture to "The Flying Dutchman"	Wagner
Serenade for Strings	Volkmann
Selection, "Iolanthe"	Sullivan
Suite from "The Cid"	Massenet
Symphonic Variations for piano and orchestra	Franck
Soloist: Ruth Culbertson	
"Tales from the Vienna Woods," Waltzes	Strauss
"Play Gypsies, Dance Gypsies," from "Countess Maritza"	Kalman
Farandole from "L'Arlesienne"	Bizet

Saturday Evening

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Overture to "Mignon"	Thomas
Variations on the Austrian National Anthem	Haydn
Third Slavonic Dance	Dvorak
Fourth Symphony in F minor—Finale	Tchaikovsky
New England Federated Men's Glee Clubs	
Bacchanale from "Tannhauser"	Wagner
Evening Song (for String Orchestra)	Schumann

Trans June 6

Art Club Show at Pops Features Local Talent

In addition to the work being shown at the Boston Art Club, previously reviewed in these pages, members of that organization are represented in an exhibition of oils and water colors in the foyer of Symphony Hall during the Pops concerts. There are extreme contrasts in quality, in techniques, in subject matter, assembled here, demonstrating a wide variety of talent in the organization, as well as indicating that a broad-minded jury is responsible for the limited selection.

Margaret Fitzhugh Browne has contributed an originally composed portrait of a boy against a background of headlands and deep blue sea, which she calls "The Horizon." Donald Gordon Squier's "Revere Beach" portrays crowded activity on the sand with deft, realistic strokes.

The inevitable flower subject receives refreshing modern treatment in Bessy Leighton's "Lotus" and V. Helen Anderson's "Sunflowers and Leaves." Lester Hornby's "The Watering Place" has an elusive atmospheric appeal, as does "Moment Musical" by Frank C. Kirk in an entirely different subject.

In the portrait group, John Hilliard's "Mrs. Clarence Brier" shows excellent academic treatment. Of interest to symphony-goers are Martha Powell Setchell's "Impression of Ludwig Juht," a caricature study in blue and brown; J. G. Rosenberg's stark portrait of Irving Frankel; and Robert Horrigan's smoothly wrought concept of Leslie Rogers, orchestra librarian. Frances Kerr Bosworth is represented with the Modigliani-like head of "Sybil."

A water color by Margaret R. Grimes, "Brahms Third Hungarian Dance," is full of grace and gayety achieved with economy of drawing. The exhibition will continue through June 13.

Pops' Public Likes Very Loud or Very Soft Music

Post Jun 7

Informal snapshot of Conductor Arthur Fiedler making up a Pops programme.

(Continued from Page A-1)

While Mr. Fiedler excused himself for a programme-making conference with Librarian Rogers, the reporter chewed over the data on "what it takes" to make a piece an enduring favorite with Pops-goers. He also noted with great interest the care with which the conductor arranged each programme so as to provide something for various tastes in each audience; so as to give consideration to requests; and so as to bring to the fore various qualities of the Boston Symphony players. When there was a pause in the conference, the reporter asked:

"On the whole, do the request numbers indicate that the public at large hasn't very much musical discrimination?"

"Oh, no!" Mr. Fiedler said incisively. "From the spontaneous reactions of my audiences to numbers that I know are unfamiliar or unknown to many listeners, it is plain that they have a high average of general musical appreciation. Only, every so often they do enjoy an orgy of listening to compositions very familiar to them. It's the same case as with a man who can enjoy a wide variety of table delicacies, but every so often likes nothing better than corned beef and cabbage.

"Although the most popular request numbers may be sniffed at snobbishly by musical sophisticates, all in all they possess various high artistic merits. An interesting fact is that despite the general marks of similarity which I have pointed out, the favorites have certain individual qualities. These probably impress many listeners, without their being able to offer an explanation.

What Underlies Appeal

"In the 'Morning Mood' section of the 'Peer Gynt' Suite, what makes a special impression on the ear is the tones of oboe, flute, clarinet and bassoon. In the Introduction to the third act of 'Lohengrin,' it is French horns playing in unison with the trombones. In the Prelude to 'Carmen,' there are sparkling tone colors and sprightly modulations, for which Bizet was famous. The brass bass, or bass tuba, is what helps Tchaikovsky to register that tremendously impressive effect in the '1812' Overture, when the Czar's Hymn comes thundering out.

"In Handel's 'Largo' and the 'Prayer of Thanksgiving' of Valerius, you have examples of melody lines that have the perfect balance and proportion of a noble piece of architecture.

"'By the Beautiful Danube' isn't merely a catchy waltz. It's a beautiful job of orchestral writing. In it, Johann Strauss, Jr., makes the various instruments fairly dance and sing. Anyone admiring that composition is in very good company—along with Brahms, for example. Here's a story to prove it.

"In Brahms' time, there was a fad for writing sentiments on ladies' fans. On the fan of the wife of Johann Strauss, Jr., Brahms wrote the musical notation of the principal theme of 'By the Beautiful Blue Danube.' Then underneath he wrote: 'Alas, not by Brahms.'

"When it comes to the final analysis as to why certain compositions are perennial Pops favorites, the real reason often is this: What is remembered most strongly is the brilliant playing of the Boston Symphony musicians— collectively, individually, or in the separate sections of instruments. That factor should be added to the others, as to why audiences never tire of certain music. Possibly the composition itself might become tiresome—but the listeners always hear a performance which holds their interest. One indelibly remembers violin, 'cello, horn, flute, oboe, clarinet, trumpet, trombone, harp or piano solo, perhaps, and that recollection becomes attached to the love of a certain composition."

"I Am Still Lafayette"

In the course of [illegible] revolution the Jacobins dismissed [illegible] from the army, declared him an [illegible], and offered a reward for his capture. While attempting to escape to America, he was taken at Liege and was then imprisoned in Germany. When he fell ill in prison, he was offered freedom on condition that he would join in a plot against France. His heroic reply, which brought him long confinement in an Austrian prison, was, "Never! I am still Lafayette."

Pops Public's Choices Very Loud or Very Soft

Conductor Fiedler Has Hard Time Squeezing in All Demanded by Audiences

BY LANING HUMPHREY

The typical rabid baseball fan is no more rabid in his likes and dislikes than the typical Pop Concert listener.

The Pops public want what they want, and leave no doubts about it. By letter, postal card, and even telegram and telephone message, they aim a continuous bombardment of request numbers at Arthur Fiedler, brilliant young conductor of the Pops, in his office, Room A, at Symphony Hall.

And if it is humanly—or orchestrally—possible, Fiedler will see to it that sooner or later just about everybody is able to hear his favorite music, either as a regular listed number on a Pops programme, or as an encore.

For seven summers now, Fiedler has shown an extraordinary ability to satisfy Pops-goers' wishes.

"What are the orchestral numbers the public never tires of—and why? an interviewer asked the conductor. He happened to be opening his request mail.

Almost Fight to Get In!

"What they are is easily answered—and here's the answer," he said, "tearing off the end of a long flier, handing it to the reporter in the same characteristically swift gesture. It was the programme for 'Request Night,' tonight.

"Those 10 numbers and four encores are in such demand," Mr. Fiedler said, "that people will almost fight to get in after all the tickets are sold—and sold they are bound to be, with those selections offered. That's why we are dedicating the programme to the Pension Fund. As to why people insist on those compositions, I can tell you one definite fact:

Either Loud or Soft

"The leading favorites are noisy."

"——And the second-best choices are soft," Leslie Rogers, the Boston Symphony's librarian of music threw in. "If the favorites aren't very loud, they're very soft, and there's nothing in between—eh Arthur?"

"That's right, generally speaking," Fiedler declared. "Now, here are the overtures to 'William Tell,' and to 'Carmen,' the introduction to Act III of 'Lohengrin,' the march, 'Pomp and Circumstances,' and Ravel's 'Bolero.' All are big favorites—and full of sound. Handel's 'Largo,' a hardy perennial among the requests, is mostly soft. So are 'By the Beautiful Blue Danube,' the Intermezzo from 'Cavalleria Rusticana,' the 'Flight of the Bumble Bee,' and a much more recent favorite, the Gypsy Tango, 'Jealousy.'

"The old Dutch hymn, 'Prayer of Thanksgiving,' is constantly being requested. That brings up another point. Pieces that last the longest, I should say as a general rule, contain a slow tune. The Dutch hymn has one, and it's three or four hundred years old. My dad, who is 76, tells me that Handel's 'Largo' created a furore at one of the regular winter concerts of the Boston Symphony, around 52 years ago, just before he joined. Well, that slow tune is about 200 years old and still going strong. There's a dreamy pastoral melody in the 'William Tell' Overture, and that was composed about a century ago. The favorite theme in the 'Blue Danube' is certainly not very fast. Apparently that has helped to keep it as popular today as when it became a hit just after the Civil war. Another slow tune is in Elgar's 'Pomp and Circumstance' March, which goes back to the beginning of this century.

More Favorites

"In arranging a request programme, I have to think of artistic considerations as well as popularity of compositions voted for. Otherwise, the programme would run so much in the same direction as to spoil the pleasure of the audience as a whole. It would be like a dinner with a menu consisting of roast beef, roast beef and roast beef; and chocolate eclairs, chocolate eclairs and choclate eclairs. And I insist on arranging even my request programmes with a decent regard for artistic balance and variety.

"On considerations of variety, I've left off of this programme some compositions that are just as big favorites as some of the numbers included. For example, there are Tchaikovsky's '1812' Overture, and the Overture to 'Tannhauser.' Both contain any amount of sound, and in both the dominating themes are slow—an adaptation of the Imperial Russian Hymn in the '1812,' and the 'Pilgrim Chorus' in 'Tannhauser.' Other great favorites, but with a soft and slow tendency, are the 'Unfinished' Symphony and the 'Ave Maria' of Schubert, Liszt's 'Liebestraum,' and the Prize Song from 'The Mastersingers of Nuremberg.'

"In the matter of the popularity of music by contemporary composers, interesting things happen. Gershwin's 'Rhapsody in Blue,' which is a more serious work from an artistic point of view than a good many other American hits, has outlasted the others. The 'Wedding of the Painted Doll,' and even the more recent 'Carioca' are not heard from very much in the request ballots."

(Continued on Page A-6

Herald Jun 7

News of the Pops; A

Ruth Culbertson, who will act as soloist at the Pop Concert at Symphony Hall on Friday evening. She will play Cesar Franck's Symphonic Variations with the orchestra.

Last Sunday Pops; Piano Soloists for 6th Week

With the annual Request Night tonight (the last Sunday concert of the season), the Pops at Symphony Hall will begin their sixth week. Arthur Fiedler has made programs of fresh interest for the coming nights. Tomorrow night by exception will not be open to the public, the concert having been taken over by the alumni of M. I. T. On Tuesday, June 9, Jesus Maria Sanroma will repeat the Second Pianoforte Concerto of MacDowell which, revived earlier in the season, met with such great success. On Friday there will be another soloist of outstanding reputation, the pianist, Ruth Culbertson, who will appear with the Pops orchestra in Cesar Franck's Symphonic Variations. The programs of the week follow:

TONIGHT
Request Night

Prelude to "Carmen"	Bizet
Overture to "William Tell"	Rossini
Jealousy, Gypsy tango	Gade
"Peer Gynt" suite	Grieg
By the Beautiful Blue Danube, waltzes	Strauss
Largo from "Xerxes"	Handel
Bolero	Ravel
Rhapsody in Blue	Gershwin
Soloist, Jesus Maria Sanroma	
Prayer of Tranksgiving, old Dutch hymn	Valerius
Pomp and Circumstance	Elgar
Encores:	
The Flight of the Bumble Bee	Rimsky-Korsakov
Mosquito Dance	White
Intermezzo, "Cavalleria Rusticana"	Mascagni
Introduction act 3, "Lohengrin"	Wagner

Tuesday, June 9

March, High School Cadets	Sousa
Overture to "Martha"	Flotow
Intermezzo from "Goyescas"	Granados
Capriccio Espagnol	Rimsky-Korsakov
Prelude to "Die Meistersinger von Nurnberg"	Wagner
Pianoforte concerto No. 2 in D [illegible]	[illegible]Dowell
[illegible]	[illegible]roma
Select[illegible]	
Dubi[illegible]	Kern
Baccha[illegible] [illegible]song	Arr. by Jacchia
[illegible] "Samson and Delilah"	Saint-Saens

WEDNESDAY, JUNE 10

"Procession of the Sardar," from the "Caucasian Sketches"	Ippolitov-Ivanov
Overture to "A Midsummer Night's Dream"	Mendelssohn
Rachem	Manna-Zucca-Jacchia
Fantasia, "Aida"	Verdi
"Unfinished" Symphony, First Movement	Schubert
Meditation from "Thais"	Massenet
Violin solo, Julius Theodorowicz	
Bolero	Ravel
Victor Herbert Favorites	Arranged by Sanford
"On the Trail," from the "Grand Canyon" Suite	Grofe
First Hungarian Dance	Brahms

THURSDAY, JUNE 11

Marche Militaire	Schubert
Overture to "William Tell"	Rossini
Ride of the Valkyrie	Wagner
Tufts Songs with orchestra	
Soviet Iron Works	Mossolov
Bolero	Ravel
Tufts Songs with Orchestra	
"Du und Du," Waltzes from "Die Fledermaus"	Strauss
"Night and Day"	Porter
"We Saw the Sea," from "Follow the Fleet"	Berlin

Friday, June 12

Triumphal march from "Aida"	Verdi
Overture to "The Flying Dutchman"	Wagner
Serenade for Strings	Volkmann
Selection, "Iolanthe"	Sullivan
Suite from "The Cid"	Massenet
Symphonic variations for piano and orchestra	Franck
Soloist—Ruth Culbertson	
Tales from the Vienna Woods, waltzes	Strauss
Play Gypsies, Dance Gypsies, from "Countess Maritza"	Kalman
Farandole from "L'Arlesienne"	Bizet

Saturday, June 13

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Overture to "Mignon"	Thomas
Variations on the Austrian National Anthem	Haydn
Third Slavonic Dance	Dvorak
Fourth Symphony in F minor—Finale	Tchaikovsky
New England Federated Men's Glee Clubs	
Bacchanale from "Tannhauser"	Wagner
Evening Song (for string orchestra)	Schumann

BUNKER HILL COUNCIL CHORAL CLUB AT POPS

Sun. Post 7/36

"Men love to sing," asserted Arthur Fiedler, versatile conductor of the Pops, whose programmes have met with such cordial response by Pops patrons, numbering men in the majority.

In line with Old Timers' night, and the "invitation to sing" accorded the Pops patrons, Bunker Hill Council, among the first of the councils in point of years, responded with many members escorting fair guests.

The council set a precedent in Knights of Columbus social annals by taking over a portion of the floor of Symphony Hall, under the leadership of Grand Knight William J. Monahan, whose able assistant and chairman for Pops was Mr. Cornelius O'Leary.

Under the direction of Mr. William Daley, formerly organist of St. Ann's, Somerville, now at St. Catherine's, the double quartet of the council assisted in pleasing numbers.

At Grand Knight Monahan's table were Mrs. Monahan and his paternal aunt and cousins, Mrs. George Monahan, Eleanor Monahan Shea and Katherine Monahan.

District Deputy James Holland of Charlestown, with Mrs. Holland, Mr. and Mrs. William Daley, Mr. Joseph Duffy, Mr. and Mrs. Joseph Donovan, Mr. and Mrs. Peter Donovan.

At a well-placed table for the "Knights Night" at the Pops, were Mr. John A. Winn, with the Misses Anna Maguire and Mary Harrigan, Alfred Maguire of Lowell, Miss Lucy Winn, Mr. and Mrs. Stephen O'Connor, Mr. and Mrs. William Saunders, Mr. and Mrs. F. W. Chenery, Miss Katherine Dowd.

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6-D *America F*

Final Week of 'P

Music Events For the Week

By Ruth Marsters

Music Editor

And still the Pops!

As te season progresses and program succeeds program, the remarkable thing about it all is that while each is necessarily similar to the other—the purpose beng always to entertain—each is nevertheless constructed in such manner as to create fresh enthusiasms.

Which is, of course, not the least of the reasons for Arthur Fiedler's popularity as Pops conductor.

This evening's concert is given for the benefit of the Boston Symphony Orchestra's Pension Fund.

It is to be Request Night, an annual occurrence, and one that bears testimony to a staunch fidelity on the part of the public towards its favorites which considerably undermines the theory of its alleged fickleness.

* * *

IT IS INDEED hardly necessary to announce again this year that Jesus Maria Sanroma will appear as soloist in Gershwin's "Rhapsody in Blue," or that Ravel's "Bolero," Handel's Largo from "Xerxes," Grieg's "Peer Gynt" Suite, Rossini's Overture to "William Tell," Elgar's "Pomp and Circumstance" and Strauss' "By the Beautiful Danube" Waltzes are among the chosen selections.

Monday evening's concert will not be open to the public, having been completely taken over by the Alumni of the Massachusetts Institute of Technology.

On Tuesday evening Jesus Maria Sanroma will again appear as soloist in the Second Pianoforte Concerto of MacDowell which, revived earlier in the season, met with such enthusiastic response.

Ruth Culbertson, another pianist known to Pops audiences, will be the soloist with the orchestra [illegible] a performance of Cesar Franck's [illegible] Variations.

Pops in Seventh Week; Soloists Announced

The Pop concerts in Symphony Hall, under the direction of Arthur Fiedler, are entering upon the seventh week of their 51st season. Tomorrow will be Boston University Night, and on Tuesday the concert has been taken over entirely by the Harvard Class of 1911. Features of the further programs include the appearance of Dr. Wassili Leps, the conductor of Providence, as guest on the program of Wednesday, which makes a special acknowledgement to the Rhode Island tercentenary. On Thursday, there will be an all-Russian program, with the first performance hereabouts of the ballet suite "The Golden Age," by Shostakovitch. On Friday, Louis Speyer, the celebrated wood-wind virtuoso of the Boston Symphony Orchestra, will appear in a Concertino for Oboe. On Saturday, Jesus Maria Sanroma will be the soloist in MacDowell's Second Pianoforte Concerto. The second Old Timers' Night of the season is announced for Monday, June 22.

The programs of the week follow:

MONDAY EVENING, JUNE 15
Boston University Night
TUESDAY EVENING, JUNE 16
Harvard class of 1911
WEDNESDAY EVENING, JUNE 17
Rhode Island Forward March .... Raymond Williams
Overture to "Euryanthe" .... Weber
Rondino .... Beethoven-Kreisler
La Valse .... Ravel
Overture to "Russlan and Ludmilla" .... Glinka
Arabs .... Hugh F. MacColl
Chamounix Suite .... Florence Barbour
Finale, Fifth Symphony ...... Tchaikovsky
Wassili Leps, Guest Conductor
Selection, "The Fortune Teller" .... Herbert
Malaguena .... Lecuona-Grofe
Indian War Dance .... Skilton
THURSDAY EVENING, JUNE 18
Procession of the Sardar..Impolitov-Ivanov
"Romeo and Juliet," Overture-Fantasia .... Tchaikovsky
"The Music Box" .... Liadov
Soviet Iron Works .... Mossolov
"The Golden Age," Ballet Suite .... Shostakovitch
Dubinushka, Russian Song .... Arranged by Jacchia
Marche Slave .... Tchaikovsky
Waltz of the Flowers, from the ballet, "Nutcracker" .... Tchaikovsky
Prelude in C sharp minor ... Rachmaninoff
"Orgy of the Spirits" from the Oriental Suite, "Noure and Anitra" ... Ilynsky
FRIDAY EVENING, JUNE 19
Triumphal march from "Aida" ...... Verdi
Overture to "Egmont" .... Beethoven
Kammenoi Ostrow .... Rubinstein
Fantasia, "Il Trovatore" .... Verdi
Concertino No. 2 for oboe and orchestra .... Guilhaud
Soloist: Louis Speyer
Tambourin Chinois .... Kreisler
First Hungarian Rhapsody .... Liszt
"By the Beautiful Blue Danube," waltzes .... Strauss
"On the Trail," from the "Grand Canyon" suite .... Grofe
"Only One Vienna," march .... Schrammel
SATURDAY EVENING, JUNE 20
French Military March .... Saint-Saens
Roumanian Rhapsody .... Enesco
Sailors' Dance from "Red Poppy" .. Gliere
Pianoforte Concerto No. 2 in D minor .... MacDowell
Soloist: Jesus Maria Sanroma
Polish Dance .... Scharwenka
Andante from the Second Violin Concerto .... Wieniawski
Soloist: Robert Gundersen
Minuet .... Paderewski
"Waves of the Danube," waltzes..Ivanovici
Polonaise in A major.... Chopin-Glazounov

Sanroma Plays the MacDowell Concerto

Jesus Maria Sanroma played the MacDowell Second Piano Concerto with the Pops Orchestra under Arthur Fiedler at last night's concert. He had already played the same work at a Pops concert earlier in the season; and one who was hearing Sanroma freshly in the MacDowell music last night perceived sufficient reason for the enthusiastic reception accorded his performance on the earlier occasion.

It was to be expected that the fleet, facile, brilliant technique of Sanroma would make small work of the engaging—but tricky-to-play-middle movement, a lively scherzo; or the third movement, which has many passages of a similar nature. But the first movement requires much greater warmth and, if the term may be permitted, poetry. It was gratifying to find that Sanroma lacked neither quality last night. The notion that he is not at home in Romantic music of the grand manner had, at least for this occasion, to go by the board.

Mr. Sanroma's finely tempered performance received excellent support from the orchestra under Mr. Fiedler, and made a deep impression on the large audience, which applauded subsequently with considerable vehemence and persistence. The first part of the program consisted of a march by Sousa, Flotow's Overture to "Martha," the Intermezzo from Granados's "Goyescas" and Rimsky-Korsakov's "Spanish" Caprice. Then followed the Wagner "Meistersinger" Prelude and the Concerto. The final group consisted of a selection from "Roberta," "Dubinushka" and the Bacchanale from "Samson and Delilah" by Saint-Saens. Of course there were numerous extra numbers. The performances were directed by Mr. Fiedler in his familiar vein.

In Prospect

Shostakovitch's Ballet Suite, "The Golden Age," will receive its first performance in Boston at the Pops concert of Thursday evening, June 18, when the program will consist entirely of music by Russians. The following evening Louis Speyer will play the Second Oboe Concerto of Guilhaud, a composer of whom this department professes total ignorance.

Next Monday night will be given over mostly to Boston University; but tickets for the public will be on sale. Tuesday night has been taken over entirely by the Harvard twenty-five year class (1911) and the general public will not be admitted. On Wednesday Wassili Leps, Providence conductor, will direct part of the program as guest. The program will begin with Raymond Williams's "Rhode Island Forward" March and will include, among other items, Hugh F. MacColl's "Arabs" and Florence Barbour's "Chamounix" Suite. The evening will be largely in the nature of a gesture toward the current tercentenary rites of the neighboring State. On Saturday Mr. Sanromá will again essay the MacDowell Second Piano Concerto and Robert Gundersen, violinist in the orchestra, will play the slow movement of Wieniawski's Second Concerto.

News of Music: Special 'Nights' at Boston Pops

By Ruth Marsters

Music Editor

NEWS of music is necessarily largely concerned at this season with news of the Pops—now entering the seventh week of nightly occurence in Symphony Hall under the direction of Arthur Fiedler.

Tomorrow evening will be Boston University Night. The program for this concert, as for Tuesday evening's, which has been entirely taken over by the Harvard Class of 1911, has not been released.

Wednesday evening's concert makes special acknowledgment of the Rhode Island tercentenary.

Dr. Wassili Leps, conductor of the Providence Symphony Orchestra, will appear as guest with the Pops Orchestra conducting a performance of the Finale of Tchaikovsky's Fifth Symphony.

The remainder of the program, to be conducted by Arthur Fiedler, includes the usual Pops assortment of tried favorites and amusing novelties, while it pays special respect to composers of Rhode Island.

Thus in addition to Weber's Overture to "Euryanthe," Ravel's "La Valse," Glinka's Overture to "Russlan and Ludmilla", and Kreisler's arrangement of a Beethoven "Rondino", selections by Florence Barbour, Raymond Williams, and Hugh F. MacColl (of Rhode Island all) will be heard.

* * *

A HIGHLIGHT of Thursday evening's all-Russian program is Shostakovitch's ballet suite, "The Golden Age", which has not been performed previously in this vicinity.

On Friday evening Louis Speyer, the distinguished wood-wind virtuoso of the Boston Symphony Orchestra, will appear as soloist in a performance of Guilhaud's Second Concertino for Oboe and Orchestra.

On Saturday evening Jesus Maria Sanroma will be soloist in the performance of MacDowell's Second Piano Concerto—a work which, in its previous performances this season with Mr. Sanroma as soloist, has proved one of the most highly favored in the Pops repertoire.

There will be no Pops concert on either this or the following Sunday.

The second Old Timers' Night of the season is announced for Monday, June 22.

* * *

THE FEDERAL Music Project, under the general direction of Nicolai Sokoloff, honors American composers by declaring an All-American Music Week.

Beginning today, in this as in other cities, bands, choruses, and orchestras will join in celebrating the achievements of American composers.

The most important of these concerts in Boston will be that given in the Boston Opera House on Friday evening by the Commonwealth Symphony Orchestra, conducted by Alexander Thiede.

Among the works to be heard on this occasion are Frederick Converse's Concertino for Piano with Lucille Monaghan as soloist; Howard Hanson's Second Symphony; the Finale from Edward Burlingame Hill's Sinfonietta for Strings; Sandor Harmati's "Prelude to a Melodrama;" William Grant Still's "Darker America;" and Laurence Powell's "Country Fair Suite."

Last Two Weeks Of Pop Concerts

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The Pop concerts in Symphony hall enter on Monday the last week but one of the season. Arthur Fiedler announcing the programs to be presented by the Pops orchestra under his direction, lists numerous features of interest. Monday will be the second old timers' night, at which the audience will be invited to lift their voices and take part in the revival of songs from the past. On Tuesday there will be given the first performance hereabouts of the concerto for two pianofortes by Poulenc, the modern French composer, the soloists being Jesus Maria Sanroma and Leo Litwin. Wednesday will have a middle group of Tchaikovsky, and Thursday will bring a repetition of the request program. On next Saturday the soloist will be Ethel Hutchinson, the noted pianist who is then to make her Pops debut in Grieg's concerto.

The program for tonight follows:

French Military March .... Saint-Saens
Roumanian Rhapsody............ Enesco
Sailors' Dance from "Red Poppy" ..Gliere
Pianoforte Concerto No. 2 in D minor .... MacDowell
Soloist: Jesus Maria Sanroma
Polish Dance.................. Scharwenka
Romance from the Second Violin Concerto .... Wieniawski
Soloist: Robert Gundersen
Minuet .... Paderewski
"Waves of the Danube," waltzes. Ivanovici
Polonaise in A major....Chopin-Glazounov

M.. 5:04. 8:09.

MUSIC

Louis Speyer, oboeist of the Boston Symphony orchestra, was the great soloist in Georges Guilhaud's Concertino No. 2 for obo e and orchestra at the Pops concert in Symphony Hall last evening. The Pops orchestra was couducted by Arthur Fiedler and the program was as follows:

Tdiumphal March from "Aida" ..... Verdi
Overture to "Egmont" .... Beethoven
Kammenoi Ostrow .... Rubinstein
Fantasia, "Il Trovatore" .... Verdi
Concertino No. 2 for oboe and orchestra .... Guilhaud
Tambourin chinois .... Kreisler
Frist Hungarian rhapsody .... Liszt
Bl the Beautiful Blue Danube, waltzes .... Strauss
On the Trail, from the "Grand Canyon" suite .... Grofe
Only One Vienna, march ...... Schramme

Anyone not aware of the high standard of performance at these Pops concerts in Symphony Hall might well be surprised at capacity, or nearly capacity, audiences night after night, week after week. Considering the fact that there has been this sort of attendance ever since the season began on May 6, it does indeed seem as if the public is even more appreciative than in the past. And from all outward appearances the Pops could go on indefinitely, instead of ending July 4. Incidentally, that date should serve as a warning to procrastinators. But to get to the matter of the program last evening, it was, as always, carefully chosen to meet the varied tastes and featured Mr. Speyer as the oboe soloist in Guilhaud's Concertino No 2 for that instrument and orchestra.

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W. T. C., Jr.

Grant the cast will include

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"Rhode Island Night" Planned by Boston Orchestra.

Arthur Fiedler, conductor of the "Pop" concerts at Symphony Hall, Boston, called on Governor Theodore Francis Green at the State House yesterday afternoon to thank the Governor for his acceptance of an invitation to attend the Rhode Island night in Boston next Wednesday.

On the program will be compositions by three Providence composers, Raymond Williams, Florence Newell Barbour and Hugh MacColl. Dr. Wassili Leps, conductor of the Providence Symphony, will be guest conductor.

INFORMATION OBSCURED

Final Week of 'P

Music Events For the Week

By Ruth Marsters
Music Editor

And still the Pops!

As te season progresses and program succeeds program, the remarkable thing about it all is that while each is necessarily similar to the other—the purpose beng always to entertain—each is nevertheless constructed in such manner as to create fresh enthusiasms.

Which is, of course, not the least of the reasons for Arthur Fiedler's popularity as Pops conductor.

This evening's concert is given for the benefit of the Boston Symphony Orchestra's Pension Fund.

It is to be Request Night, an annual occurrence, and one that bears testimony to a staunch fidelity on the part of the public towards its favorites which considerably undermines the theory of its alleged fickleness.

* * *

IT IS INDEED hardly necessary to announce again this year that Jesus Maria Sanroma will appear as soloist in Gershwin's "Rhapsody in Blue," or that Ravel's "Bolero," Handel's Largo from "Xerxes," Grieg's "Peer Gynt" Suite, Rossini's Overture to "William Tell," Elgar's "Pomp and Circumstance" and Strauss' "By the Beautiful Danube" Waltzes are among the chosen selections.

Monday evening's concert will not be open to the public, having been completely taken over by the Alumni of the Massachusetts Institute of Technology.

On Tuesday evening Jesus Maria Sanroma will again appear as soloist in the Second Pianoforte Concerto of MacDowell which, revived earlier in the season, met with such enthusiastic response.

Ruth Culbertson, another pianist known to Pops audiences, will be the soloist with the orchestra [illegible] a performance of Cesar Franc[illegible] ... ations,

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Pops in Seventh Week; Soloists Announced

The Pop concerts in Symphony Hall, under the direction of Arthur Fiedler, are entering upon the seventh week of their 51st season. Tomorrow will be Boston University Night, and on Tuesday the concert has been taken over entirely by the Harvard Class of 1911. Features of the further programs include the appearance of Dr. Wassili Leps, the conductor of Providence, as guest on the program of Wednesday, which makes a special acknowledgement to the Rhode Island tercentenary. On Thursday, there will be an all-Russian program, with the first performance hereabouts of the ballet suite "The Golden Age," by Shostakovitch. On Friday, Louis Speyer, the celebrated wood-wind virtuoso of the Boston Symphony Orchestra, will appear in a Concertino for Oboe. On Saturday, Jesus Maria Sanroma will be the soloist in MacDowell's Second Pianoforte Concerto. The second Old Timers' Night of the season is announced for Monday, June 22.

The programs of the week follow:

MONDAY EVENING, JUNE 15
Boston University Night
TUESDAY EVENING, JUNE 16
Harvard class of 1911
WEDNESDAY EVENING, JUNE 17

Rhode Island Forward March ... Raymond Williams
Overture to "Euryanthe" ... Weber
Rondino ... Beethoven-Kreisler
La Valse ... Ravel
Overture to "Russian and Ludmilla" ... Glinka
Arabs ... Hugh F. MacColl
Chamounix Suite ... Florence Barbour
Finale Fifth Symphony ... Tchaikovsky
Wassili Leps, Guest Conductor
Selection, "The Fortune Teller" ... Herbert
Malaguena ... Lecuona-Grofe
Indian War Dance ... Skilton

THURSDAY EVENING, JUNE 18

Procession of the Sardar ... Impolitov-Ivanov
"Romeo and Juliet," Overture-Fantasia ... Tchaikovsky
"The Music Box" ... Liadov
Soviet Iron Works ... Mossolov
"The Golden Age," Ballet Suite ... Shostakovitch
Dubinushka, Russian Song ... Arranged by Jacchia
Marche Slave ... Tchaikovsky
Waltz of the Flowers, from the ballet, "Nutcracker" ... Tchaikovsky
Prelude in C sharp minor ... Rachmaninoff
"Orgy of the Spirits" from the Oriental Suite, "Noure and Anitra" ... Ilynsky

FRIDAY EVENING, JUNE 19

Triumphal march from "Aida" ... Verdi
Overture to "Egmont" ... Beethoven
Kammenoi Ostrow ... Rubinstein
Fantasia, "Il Trovatore" ... Verdi
Concertino No. 2 for oboe and orchestra ... Guilhaud
Soloist: Louis Speyer
Tambourin Chinois ... Kreisler
First Hungarian Rhapsody ... Liszt
"By the Beautiful Blue Danube," waltzes ... Strauss
"On the Trail," from the "Grand Canyon" suite ... Grofe
"Only One Vienna," march ... Schrammel

SATURDAY EVENING, JUNE 20

French Military March ... Saint-Saens
Roumanian Rhapsody ... Enesco
Sailors' Dance from "Red Poppy" ... Gliere
Pianoforte Concerto No. 2 in D minor ... MacDowell
Soloist: Jesus Maria Sanroma
Polish Dance ... Scharwenka
Andante from the Second Violin Concerto ... Wieniawski
Soloist: Robert Gundersen
Minuet ... Paderewski
"Waves of the Danube," waltzes ... Ivanovici
Polonaise in A major ... Chopin-Glazounov

NEWPORT CA

Sanroma Plays the MacDowell Concerto

Jesus Maria Sanroma played the MacDowell Second Piano Concerto with the Pops Orchestra under Arthur Fiedler at last night's concert. He had already played the same work at a Pops concert earlier in the season; and one who was hearing Sanroma freshly in the MacDowell music last night perceived sufficient reason for the enthusiastic reception accorded his performance on the earlier occasion.

It was to be expected that the fleet, facile, brilliant technique of Sanroma would make small work of the engaging—but tricky-to-play-middle movement, a lively scherzo; or the third movement, which has many passages of a similar nature. But the first movement requires much greater warmth and, if the term may be permitted, poetry. It was gratifying to find that Sanroma lacked neither quality last night. The notion that he is not at home in Romantic music of the grand manner had, at least for this occasion, to go by the board.

Mr. Sanroma's finely tempered performance received excellent support from the orchestra under Mr. Fiedler, and made a deep impression on the large audience, which applauded subsequently with considerable vehemence and persistence. The first part of the program consisted of a march by Sousa, Flotow's Overture to "Martha," the Intermezzo from Granados's "Goyescas" and Rimsky-Korsakov's "Spanish" Caprice. Then followed the Wagner "Meistersinger" Prelude and the Concerto. The final group consisted of a selection from "Roberta," "Dubinushka" and the Bacchanale from "Samson and Delilah" by Saint-Saens. Of course there were numerous extra numbers. The performances were directed by Mr. Fiedler in his familiar vein.

In Prospect

Shostakovitch's Ballet Suite, "The Golden Age," will receive its first performance in Boston at the Pops concert of Thursday evening, June 18, when the program will consist entirely of music by Russians. The following evening Louis Speyer will play the Second Oboe Concerto of Guilhaud, a composer of whom this department professes total ignorance.

Next Monday night will be given over mostly to Boston University; but tickets for the public will be on sale. Tuesday night has been taken over entirely by the Harvard twenty-five year class (1911) and the general public will not be admitted. On Wednesday Wassili Leps, Providence conductor, will direct part of the program as guest. The program will begin with Raymond Williams's "Rhode Island Forward" March and will include, among other items, Hugh F. MacColl's "Arabs" and Florence Barbour's "Chamounix" Suite. The evening will be largely in the nature of a gesture toward the current tercentenary rites of the neighboring State. On Saturday Mr. Sanromá will again essay the MacDowell Second Piano Concerto and Robert Gundersen, violinist in the orchestra, will play the slow movement of Wieniawski's Second Concerto.

News of Music: Special 'Nights' at Boston Pops

By Ruth Marsters
Music Editor

NEWS of music is necessarily largely concerned at this season with news of the Pops—now entering the seventh week of nightly occurence in Symphony Hall under the direction of Arthur Fiedler.

Tomorrow evening will be Boston University Night. The program for this concert, as for Tuesday evening's, which has been entirely taken over by the Harvard Class of 1911, has not been released.

Wednesday evening's concert makes special acknowledgment of the Rhode Island tercentenary.

Dr. Wassili Leps, conductor of the Providence Symphony Orchestra, will appear as guest with the Pops Orchestra conducting a performance of the Finale of Tchaikovsky's Fifth Symphony.

The remainder of the program, to be conducted by Arthur Fiedler, includes the usual Pops assortment of tried favorites and amusing novelties, while it pays special respect to composers of Rhode Island.

Thus in addition to Weber's Overture to "Euryanthe," Ravel's "La Valse," Glinka's Overture to "Russlan and Ludmilla", and Kreisler's arrangement of a Beethoven "Rondino", selections by Florence Barbour, Raymond Williams, and Hugh F. MacColl (of Rhode Island all) will be heard.

* * *

A HIGHLIGHT of Thursday evening's all-Russian program is Shostakovitch's ballet suite, "The Golden Age", which has not been performed previously in this vicinity.

On Friday evening Louis Speyer, the distinguished wood-wind virtuoso of the Boston Symphony Orchestra, will appear as soloist in a performance of Guilhaud's Second Concertino for Oboe and Orchestra.

On Saturday evening Jesus Maria Sanroma will be soloist in the performance of MacDowell's Second Piano Concerto—a work which, in its previous performances this season with Mr. Sanroma as soloist, has proved one of the most highly favored in the Pops repertoire.

There will be no Pops concert on either this or the following Sunday.

The second Old Timers' Night of the season is announced for Monday, June 22.

* * *

THE FEDERAL Music Project, under the general direction of Nicolai Sokoloff, honors American composers by declaring an All-American Music Week.

Beginning today, in this as in other cities, bands, choruses, and orchestras will join in celebrating the achievements of American composers.

The most important of these concerts in Boston will be that given in the Boston Opera House on Friday evening by the Commonwealth Symphony Orchestra, conducted by Alexander Thiede.

Among the works to be heard on this occasion are Frederick Converse's Concertino for Piano with Lucille Monaghan as soloist; Howard Hanson's Second Symphony; the Finale from Edward Burlingame Hill's Sinfonietta for Strings; Sandor Harmati's "Prelude to a Melodrama;" William Grant Still's "Darker America;" and Laurence Powell's "Country Fair Suite."

Last Two Weeks Of Pop Concerts

The Pop concerts in Symphony hall enter on Monday the last week but one of the season. Arthur Fiedler announcing the programs to be presented by the Pops orchestra under his direction, lists numerous features of interest. Monday will be the second old timers' night, at which the audience will be invited to lift their voices and take part in the revival of songs from the past. On Tuesday there will be given the first performance hereabouts of the concerto for two pianofortes by Poulenc, the modern French composer, the soloists being Jesus Maria Sanroma and Leo Litwin. Wednesday will have a middle group of Tchaikovsky, and Thursday will bring a repetition of the request program. On next Saturday the soloist will be Ethel Hutchinson, the noted pianist who is then to make her Pops debut in Grieg's concerto.

The program for tonight follows:

French Military March ... Saint-Saens
Roumanian Rhapsody ... Enesco
Sailors' Dance from "Red Poppy" ... Gliere
Pianoforte Concerto No. 2 in D minor ... MacDowell
Soloist: Jesus Maria Sanroma
Polish Dance ... Scharwenka
Romance from the Second Violin Concerto ... Wieniawski
Soloist: Robert Gundersen
Minuet ... Paderewski
"Waves of the Danube," waltzes ... Ivanovici
Polonaise in A major ... Chopin-Glazounov

MUSIC

Louis Speyer, oboeist of the Boston Symphony orchestra, was the great soloist in Georges Guilhaud's Concertino No. 2 for obo e and orchestra at the Pops concert in Symphony Hall last evening. The Pops orchestra was couducted by Arthur Fiedler and the program was as follows:

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Overture to "Egmont" ... Beethoven
Kammenoi Ostrow ... Rubinstein
Fantasia, "Il Trovatore" ... Verdi
Concertino No. 2 for oboe and orchestra ... Guilhaud
Tambourin chinois ... Kreisler
First Hungarian rhapsody ... Liszt
... the Beautiful Blue Danube, waltzes ... Strauss
... Trail, from the "Grand Canyon" ... Grofe
... Vienna, march ... Schrammel

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Appeal of Boston Symphony Pops Is Same Today As It Was Half Century in Past

Providence Evening Bulletin, June 15/36

Conductor Finds No Change in Musical Tastes. Unsung Commuter to Be Recognized With "Rhode Island Night".

By Gladys Van Egmond

The 51st summer edition of the Boston Symphony Orchestra—nicknamed The Pops, now a synonym for sparkling music, wines and beers, served to an audience lounging at table—pulses along at Symphony Hall in the heart of Back Bay.

Programs have been captioned Request Night, Old Timers Night, Gay Nineties Night. There may yet be a Bicycle Night. But this week, in recognition of the unsung commuter who has drifted into Boston each spring, Arthur Fiedler will devote the Wednesday program to Rhode Island Night.

The Governor has promised to be there. Rhode Island composers will be represented in the musical fare. Dr. Wassili Leps will conduct one group of selections. And the citizenry will be stimulated by the convivial atmosphere.

No Real Mystery

At the beginning of the season, a Boston critic pondered aloud the mystery of The Pops's popularity. But to nine out of 10 of us, the mystery never was. It seems the ideal way, along with chamber music, to receive a program in comfort and with the addition of food, drink and gentle conversation.

Symphony Hall even changes its physical appearance when Mr. Fiedler takes over the baton from Mr. Koussevitzky in the summer. A cool shade of green is painted on the walls that become a dignified red for the winter programs of heavier music. Green and gold chairs seat the audience. Trellis work is added to the platform.

The symphony artists, however, do not don ice cream pants. Mr. Fiedler, who works himself so hard with the reed-like baton that he calluses his fingers, has invented a cooling system under his platform. An electric fan disperses some of the heat generated as he waves his musicians from one mood to another.

Tastes Unchanged

I attended the Saturday concert, interviewed Mr. Fiedler and examined Symphony Hall when it was full of people and empty.

Mr. Fiedler compared the Pops of tonight and 50 years ago. He found that the cherub-faced girl, eager with youth and modernly dressed in a cream alpaca suit, likes the same music that the old lady in high stock and furs favors as she sips lemonade.

Through the years, with The Pops becoming an institution for New England, people have demanded extremes in music. They ask for the slow, or the very fast, or the din of the very loud. Some of the numbers are favorites now as they were half a century back.

Long with Orchestra

So said the man who has gauged the summer tastes for seven years as conductor—Mr. Fiedler. For many more years than that, he has played with the orchestra, and his father before him.

Just then, there came into Room A and into the conversation, a gentleman with old-world charm, snowy white hair and moustache, and a cane hung over his arm. He pronounced a musician's and a father's commendation on the program of Tchaikovsky and Wagner, sandwiched between Viennese waltzes.

Mr. Fiedler, whose thick hair and moustache were as pitch-colored as his father's were white, rose from his glass of ale and cheese-on-rye to greet Emanuel Fiedler.

Played 25 Seasons

The latter came recently from retirement in Berlin to make his home with his older daughter in Boston and to frequent again the corridors of Symphony Hall. The senior Fiedler was pensioned years ago after playing the violin for 25 seasons with the Boston Symphony.

Julius Theodorovich, first violinist, directed tonight by the younger Fiedler, played with the orchestra with Emanuel Fiedler when the Pops were young.

The 77-year-old Fiedler continues his practice of two or three hours a day as if he were going into the concert again.

Audiences tonight are twice the size of those of the earlier time, both the Fiedlers said. People listen more attentively, said the younger man; formerly, the orchestra had difficulty being heard above the conversation.

Self-Supporting

Mr. Fiedler believes The Pops to be self-supporting, whereas the winter series has a yearly deficit made up by the Friends of the Symphony.

Occasionally, a new number like "Bolero" or "Rhapsody in Blue" gets under the skin of the music-listener, but generally mother and daughter request the same type of music—that which will reach the emotions, according to the conductor.

Mr. Fiedler said he was not a showman in his conducting, that he was unconscious of his movements on the stand, but he showed the calluses on his fingers from making circles with a baton as light as a feather quill.

"It takes an awful lot out of you," he said. "The conductor has to make the orchestra succumb to his will. That's taxing. And then, the constant changing of the moods of the music."

He said he was wearied from 40 consecutive nights of conducting. Last night he was to have his first post-sunset freedom since The Pops season began.

"Busman's Holiday"

And what would he do with his leisure, I asked. "Take a busman's holiday" was his laughing answer. Invite some of the orchestra to his

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Mr. Fiedler is
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travels for
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He plays , but prefers the piano. He first played the second violin, then the viola and the celesta. He also likes the organ.

"One achievement I am a little bit proud of," he says in reference to the Esplanade concerts which he conducts after The Pops season.

Other Activities

He spends his winters conducting choruses and chamber orchestras, coming occasionally to Providence. His Boston Sinfonietta also travels South in September. He serves on the Boston University faculty. In July, he will make recordings with his orchestra. His vacation will take him travelling next to Mexico.

Was it a coincidence that much of Saturday's program was Viennese? Of course, his father was born in Vienna and still speaks with a thick accent. The younger Fiedler was born in Boston and had the usual American boy's bringing-up, even trying to run away to the circus.

"It just happens that I like the waltzes and am said to have a flair for Viennese music," Mr. Fiedler answered.

Must Be Felt

His father agreed that the rhythm of these songs is not all written, that traditionally it has to be felt to be interpreted successfully.

Swing music and jazz come and go, but Haydn and Bach and the Russians continue to delight Pops-goers. So says their conductor who three times a week rehearses his orchestra of 85 pieces.

Outside in the unpeopled auditorium, soft music was being played on the piano with only Demosthenes and the other classic statues above the gallery to hear.

It was Mr. Fiedler's sister, Elsa, a professional pianist who came from New York for the concert. Another sister became a violinist, and a third, 'cellist; one cousin, a pianist, and another, Boston Symphony 'cellist. His greatgrandfather and grandfather likewise were musicians, and two uncles joined the symphony orchestra as violinists.

Opposes Specialization.

The piano-playing sister wants to specialize in Mozart, Mr. Fiedler commented, but he advises her against it. "I don't believe a musician should become too centralized in a type of music. Besides, it is more interesting to do many types."

There's too much snobbism about the lighter music, he thought. Strauss waltzes are little masterpieces, he said. He plans sometime to conduct orchestras in Europe. He has studied in Vienna.

Elsa played on. Mr. Fiedler had finished his beer and victuals and was free until tonight.

Brahms and Mendelssohn, Ital-

T, JUNE 17, 1936 BOSTON EVENING TRANSCRIPT. WEDNES Page Five

Rhode Island Governor at Pops Tonight, When Composers of His State Are Honored

Governor Theodore F. Green of Rhode Island and a group of musicians of that State will attend the special holiday Pop Concert this evening at Symphony Hall, when works of Providence composers will be played by conductor Arthur Fiedler as a friendly gesture to Rhode Island's tercentenary celebration.

Wassili Leps, conductor of the Providence Symphony, will conduct the Rhode Island portion of the program. This includes works by Raymond G. Williams, Hugh F. McColl and Mrs. Florence Newell Barbour, wife of the president of Brown University.

Williams wrote the famous football piece, "Harvardiana," as a member of the Harvard class of 1911. His latest composition, "Rhode Island Forward March," will open tonight's program.

MacColl, a Providence business man, who has won considerable distinction as a composer of serious works, studied music at Harvard. His symphonic poem, "Arabs," will be heard this evening. Mrs. Barbour has published a number of piano solos, songs and pieces for organ and for string instruments. She will be represented by two selections from her piano suite, "Chamonix," orchestrated by Wassili Leps.

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June 17
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Globe Am.

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Mrs Barbour was accompanied by Col Joseph O. Daly, U. S. A.; Mr and Mrs David Daly and Miss Susan Duncan Daly.

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PROVIDENCE, R. I.
JOURNAL

MAY 24 1936

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BY DR. W. LOUIS CHAPMAN

Past Season Crowded with Concerts and Individual Performances Well Calculated to Enrich Artistic Experience of Music Lovers

NO music brought to us from afar seems to command more interest than the superb concerts of the Boston Symphony Orchestra under the distinguished conductorship of Dr. Serge Koussevitzki. In point of richness of program and performances we concede the supreme qualities of this organization.

Interesting variety was furnished by the appearance of Dimitri Mitropoulos noted Greek musician who aroused interest by the striking individuality and originality of his baton technique.

We received lasting memories from the tonal richnesses of Strauss' Symphonia Domestica, Brahms' Symphony No. 1, and a magnificent production of Beethoven's Ninth Symphony with a fine quartet and chorus. Rarely in a musical lifetime does one hear the like and we must consider this presentation as a token of marked regard on the part of Dr. Koussevitzki for our public.

R. I. Honored By Pop Concert

Monitor
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Mrs. Clarence A. Barbour, whose "Chamonix Suite" was included in the selections, attended with Mr. and Mrs. David Daly of Pawtucket. Their party had dinner at the University Club before the concert.

Mr. and Mrs. Hugh F. MacColl had as their guests Mr. and Mrs. Harry G. Fraser. Mr. MacColl's composition on the program was "Arabs."

Governor Green had as his guests Prof. and Mrs. Arlan R. Coolidge and Prof. and Mrs. William Adams Brown, Jr., and Lieut. Col. Peter Leo Cannon as aide. Raymond G. Williams's "Rhode Island Forward March" also was played, and Dr. Wassili Leps served as guest conductor.

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Gov. Green and many prominent Rhode Island men and women went to Boston last evening to attend the Boston Symphony Orchestra pop concert. Theorchestra was under the direction of Dr. Wassili Leps, conductor of the Providence Symphony Orchestra, and the occasion was "Rhode Island" night.

Dr. Leps conducted the orchestra in the compositions of Hugh F. MacColl and Mrs. Clarence A. Barbour and in addition to the regular program offered Raymond G. Williams' "Rhode Island Forward March." MacColl's tone poem, "Arabs," and Mrs. Barbour's "Chamonix Suite," arranged for the orchestra by Dr. Leps, were played in honor of the Rhode Island Tercentenary.

In Gov. Green's party at the concert were Prof. and Mrs. Arlen B. Coolidge and Prof. and Mrs. William Adams of Brown University and Lieut. Peter Leo Cannon of the governor's staff.

Appeal of Boston Symphony Pops Is Same Today As It Was Half Century in Past

Providence Evng Bulletin, June 15/36

Conductor Finds No Change in Musical Tastes. Unsung Commuter to Be Recognized With "Rhode Island Night".

By Gladys Van Egmond

The 51st summer edition of the Boston Symphony Orchestra—nicknamed The Pops, now a synonym for sparkling music, wines and beers, served to an audience lounging at table—pulses along at Symphony Hall in the heart of Back Bay.

Programs have been captioned Request Night, Old Timers Night, Gay Nineties Night. There may yet be a Bicycle Night. But this week, in recognition of the unsung commuter who has drifted into Boston each spring, Arthur Fiedler will devote the Wednesday program to Rhode Island Night.

The Governor has promised to be there. Rhode Island composers will be represented in the musical fare. Dr. Wassili Leps will conduct one group of selections. And the citizenry will be stimulated by the convivial atmosphere.

No Real Mystery

At the beginning of the season, a Boston critic pondered aloud the mystery of The Pops's popularity. But to nine out of 10 of us, the mystery never was. It seems the ideal way along with chamber music, to receive a program in comfort and with the addition of food, drink and gentle conversation.

Symphony Hall even changes its physical appearance when Mr. Fiedler takes over the baton from Mr. Koussevitzky in the summer. A cool shade of green is painted on the walls that become a dignified red for the winter programs of heavier music. Green and gold chairs seat the audience. Trellis work is added to the platform.

The symphony artists, however, do not don ice cream pants. Mr. Fiedler, who works himself so hard with the reed-like baton that he calluses his fingers, has invented a cooling system under his platform. An electric fan disperses some of the heat generated as he waves his musicians from one mood to another.

Tastes Unchanged

I attended the Saturday concert, interviewed Mr. Fiedler and examined Symphony Hall when it was full of people and empty.

Mr. Fiedler compared the Pops of tonight and 50 years ago. He found that the cherub-faced girl, eager with youth and modernly dressed in a cream alpaca suit, likes the same music that the old lady in high stock and furs favors as she sips lemonade.

Through the years, with The Pops becoming an institution for New England, people have demanded extremes in music. They ask for the slow, or the very fast, or the din of the very loud. Some of the numbers are favorites now as they were half a century back.

Long with Orchestra

So said the man who has gauged the summer tastes for seven years as conductor—Mr. Fiedler. For many more years than that, he has played with the orchestra, and his father before him.

Just then, there came into Room A and into the conversation, a gentleman with old-world charm, snowy white hair and moustache, and a cane hung over his arm. He pronounced a musician's and a father's commendation on the program of Tchaikovsky and Wagner, sandwiched between Viennese waltzes.

Mr. Fiedler, whose thick hair and moustache were as pitch-colored as his father's were white, rose from his glass of ale and cheese-on-rye to greet Emanuel Fiedler.

Played 25 Seasons

The latter came recently from retirement in Berlin to make his home

der daughter in Boston uent again the corridors y Hall. The senior Fiednsioned years ago after violin for 25 seasons with Symphony.

heodorovich, first violinist, tonight by the younger ayed with the orchestra nuel Fiedler when the young.

year-old Fiedler continues ce of two or three hours a he were going into the con-

ces tonight are twice the ose of the earlier time, both ers said. People listen more ly, said the younger man; y, the orchestra had difficulty eard above the conversation.

Self-Supporting

Fiedler believes The Pops to supporting, whereas the winies has a yearly deficit made the Friends of the Symphony. sionally, a new number like o" or "Rhapsody in Blue" gets the skin of the music-listener, nerally mother and daughter st the same type of music—which will reach the emotions, ding to the conductor.

Fiedler said he was not a man in his conducting, that he unconscious of his movements he stand, but he showed the cales on his fingers from making circles with a baton as light as a feather quill.

"It takes an awful lot out of you," he said. "The conductor has to make the orchestra succumb to his will. That's taxing. And then, the constant changing of the moods of the music."

He said he was wearied from 40 consecutive nights of conducting. Last night he was to have his first post-sunset freedom since The Pops season began.

"Busman's Holiday"

And what would he do with his leisure, I asked. "Take a busman's holiday" was his laughing answer. Invite some of the orchestra to his

Commonwealth a feed them phonog menu prepared b man housekeepe

Mr. Fiedler is and unmarri looks after h travels for everywhere and he has v

He plays , but prefers the piano. He first played the second violin, then the viola and the celesta. He also likes the organ.

"One achievement I am a little bit proud of," he says in reference to the Esplanade concerts which he conducts after The Pops season.

Other Activities

He spends his winters conducting choruses and chamber orchestras, coming occasionally to Providence. His Boston Sinfonietta also travels South in September. He serves on the Boston University faculty. In July, he will make recordings with his orchestra. His vacation will take him travelling next to Mexico.

Was it a coincidence that much of Saturday's program was Viennese? Of course, his father was born in Vienna and still speaks with a thick accent. The younger Fiedler was born in Boston and had the usual American boy's bringing-up, even trying to run away to the circus.

"It just happens that I like the waltzes and am said to have a flair for Viennese music," Mr. Fiedler answered.

Must Be Felt

His father agreed that the rhythm of these songs is not all written, that traditionally it has to be felt to be interpreted successfully.

Swing music and jazz come and go, but Haydn and Bach and the Russians continue to delight Pops-goers. So says their conductor who three times a week rehearses his orchestra of 85 pieces.

Outside in the unpeopled auditorium, soft music was being played on the piano with only Demosthenes and the other classic statues above the gallery to hear.

It was Mr. Fiedler's sister, Elsa, a professional pianist who came from New York for the concert. Another sister became a violinist, and a third, 'cellist; one cousin, a pianist, and another, Boston Symphony 'cellist. His greatgrandfather and grandfather likewise were musicians, and two uncles joined the symphony orchestra as violinists.

Opposes Specialization.

The piano-playing sister wants to specialize in Mozart, Mr. Fiedler commented, but he advises her against it. "I don't believe a musician should become too centralized in a type of music. Besides, it is more interesting to do many types."

There's too much snobbism about the lighter music, he thought. Strauss waltzes are little masterpieces, he said. He plans sometime to conduct orchestras in Europe. He has studied in Vienna.

Elsa played on. Mr. Fiedler had finished his beer and victuals and was free until tonight.

T, JUNE 17, 1936 BOSTON EVENING TRANSCRIPT. WEDNES Page Five

Rhode Island Governor at Pops Tonight, When Composers of His State Are Honored

Governor Theodore F. Green of Rhode Island and a group of musicians of that State will attend the special holiday Pop Concert this evening at Symphony Hall, when works of Providence composers will be played by conductor Arthur Fiedler as a friendly gesture to Rhode Island's tercentenary celebration.

Wassili Leps, conductor of the Providence Symphony, will conduct the Rhode Island portion of the program. This includes works by Raymond G. Williams, Hugh F. McColl and Mrs. Florence Newell Barbour, wife of the president of Brown University.

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OSTON SUNDAY GLOBE—JUNE 21, 1936

—Eighth Week of Pop Concerts

Concert Calen

AT THE POPS

At the Pops—Nightly ex at Symphony Hall, program light and occasionally seriou by at least eighty-five meml Boston Symphony Orchestr, Fielder conducting. Refreshments, alcoholic and otherwise, may be enjoyed during the concert by those seated at the tables on the floor, and by all and sundry at the refreshment bar in the rear of the first balcony. Smoking and discreet conversation may be indulged in.

Next week will be the last but one of the fifty-first season of The Pops. Monday will be the occasion for the second "Old Timers' Night." On Tuesday the Messrs. J. M. Sanroma and Leo Litwin will be the soloists in the first Boston performance of the Poulenc Concerto in D minor for two pianos and orchestra. Ibert's Divertissement will be on the same program, as will also an arrangement of Tchaikovsky's "Meditation" by Professor Walter Raymond Spalding. On Thursday there will be a repetition of the "Request" program. Ethel Hutchinson will be the soloist in Grieg's Piano Concerto on Saturday, when the program will include a selection from Rimsky-Korsakov's "Snowmaiden" and Walter Piston's arrangement of Debussy's "Clair de Lune."

The complete programs for the week follow:

Monday Evening

"Up the Street," March	Morse
Overture to "Martha"	Flotow
"The Alpine Storm," A Summer Idyl	Kunkel
Gems from Gilbert and Sullivan	Arr. by Seredy
"A Hunt in the Black Forest," Descriptive Episode	Voelker
"Prayer of Thanksgiving," Old Dutch Hymn	Valerius
Songs of the Old Days,	
"Wine, Women and Song," Waltzes	Strauss
"Sweet Adeline"	Armstrong
Campus Memories.	

Tuesday Evening

"Cruiser Harvard"	Strube
"Doctrinen," Waltzes	Eduard Strauss
Meditation (Arranged by Walter R. Spalding)	Tchaikovsky
Overture to "Poet and Peasant	Suppé
Divertissement	Ibert
Concerto in D minor for two pianos	Poulenc
Soloists: J. M. Sanromá- Leo Litwin	
Selection, "Mlle. Modiste"	Herbert
"Deep River"	Arranged by Jacchia
"We Saw the Sea," from "Follow the Fleet"	Berlin

Wednesday Evening

Introduction to Act III, "Lohengrin"	Wagner
Ballet Music from "Aida"	Verdi
Dagger Dance from "Natoma"	Herbert
Overture to "Orpheus in the Underworld"	Offenbach
Ballet Suite, "Nutcracker"	Tchaikovsky
Song Without Words	Tchaikovsky
Ouverture Solennelle, "1812"	Tchaikovsky
"Artists' Life," Waltzes	Strauss
"At Dawning"	Gadman
First Slavonic Dance	Dvorák

Thursday Evening

Prelude to "Carmen"	Bizet
Overture to "William Tell"	Rossini
Jealousy, Gypsy Tango	Gadé
Peer Gynt, Suite	Grieg
"By the Beautiful Blue Danube," Waltzes	Strauss
Bolero	Ravel
Largo from "Xerxes"	Handel
Pomp and Circumstance	Elgar
Prayer of Thanksgiving, Old Dutch Hymn,	Valerius
Rhapsody in Blue	Gershwin
Soloist: Jesús María Sanromá	

Friday Evening

Stars and Stripes Forever	Sousa
Overture to "The Merry Wives of Windsor"	Nicolai
"Love's Dream After the Ball"	Czibulka
Bacchanale from "Samson and Delilah"	Saint-Saëns
Kammenoi Ostrow ("Rôve Angelique")	Rubinstein
Old Dutch Hymn, Prayer of Thanksgiving,	Valerius
Overture to "Rienzi"	Wagner
"Estudiantina," Waltzes	Waldteufel
University Songs	
Carioca	Youmans

Saturday Evening

Hungarian March, "Rakoczy"	Berlioz
Overture to "Der Freischütz"	Weber
"España," Rhapsody	Chabrier
Dance of the Buffoons from "Snowmaiden",	Rimsky-Korsakov
Clair de Lune (Arranged by W. Piston)	Debussy
Concerto for Pianoforte in A minor	Grieg
Soloist: Ethel Hutchinson	
"The Skaters," Waltzes	Waldteufel
"Angelus" from the "Scènes Pittoresques"	Massenet
American Patrol	Meacham

MUSIC AND

Last Week of Pops; Second Old Timers' Night Tomorrow

The Pop concerts in Symphony Hall enter tomorrow the last week but one of the season. Tomorrow will be the second Old Timers' Night, at which the audience will be invited to lift their voices and take part in the revival of songs from the past.

On Tuesday there will be given the first performances hereabouts of the concerto for two pianofortes by Poulenc, the modern French composer, the soloists being Jesus Maria Sanroma and Leo Litwin.

Wednesday will have a middle group of Tchaikovsky, and Thursday will bring a repetition of the request program. On Saturday the soloist will be Ethel Hutchinson, noted pianist, who is then to make her Pops debut in Grieg's concerto.

The programs of the week follow:

Tomorrow—"Up the Etreet," March, Morse; Overture to "Martha," Flotow; "The Alpine Storm," a Summer idyl, Kunkel; Gems from Gilbert and Sullivan, arranged by Seredy; 'A Hunt in the Black Forest," descriptive episode, Voelker; "Prayer of Thanksgiving," old Dutch hymn, Valerius; songs of the old days, "Wine, Woman and Song," waltzes, Strauss; "Sweet Adeline," Armstrong; Campus Memories.

Tuesday—"Cruiser Harvard," Strube; "Doctrinen," waltzes, Eduard Strauss; Meditation, Tchaikovsky (arranged by Walter R. Spalding); overture to "Poet and Peasant," Suppe; Divertissement, Ibert; concerto in D minor for two pianos (first performance in Boston), Foulenc; soloists: J. M. Sanroma, Leo Litwin; selection, "Mlle Modiste," Herbert; "Deep River," arranged by Jacchia; "We Saw the Sea," from "Follow the Fleet,' Berlin.

Wednesday—Introduction to Act III, "Lohengrin," Wagner; ballet music from "Aida," Verdi; dagger dance from "Natoma," Herbert; overture to "Orpheus in the Underworld," Offenbach; ballet suite, "Nutcracker," Song Without Words, overture Solennelle, "1812," Tchaikovsky; "Artists' Life," waltzes, Strauss; "At Dawning," Cadman; first Slavonic dance, Dvorak.

Thursday—Request program repeated. Prelude to "Carmen," Bizet; overture to "William Tell," Rossini; Jealousy, Gypsy tango, Gade; Peer Gynt, suite, Grieg; "By the Beautiful Blue Danube," waltzes, Strauss; largo from "Xerxes," Handel; Bolero, Ravel; Pomp and Circumstance," Elgar; Prayer of Thanksgiving, old Dutch hymn, Valerius; Rhapsody in Blue, Gershwin; soloist Jesus Maria Sanroma.

Friday—Stars and Stripes Forever, Sousa; overture to "The Merry Wives of Windsor," Nicolai; "Love's Dream After the Ball," Czibulka; Bacchanale from "Samson and Delilah," Saint-Saens; Kammenoi Ostrow ("Reve Angelique"), Rubinstein; old Dutch hymn, Prayer of Thanksgiving, Valerius; overture to "Rienzi," Wagner; "Estudiantina," waltzes, Waldteufel; University Songs; Carioca, Youmans.

Saturday—Hungarian march, "Rakoczy," Berlioz; overture to "Der Freischutz," Weber; "Espana," rhapsody, Chabrier; Dance of the Buffoons from "Snowmaiden," Rimsky-Korsakov; Claire de Lune, arranged by W. Piston, Debussy; concerto for pianoforte in A minor, Grieg; soloist Ethel Hutchinson, "The Skaters," waltzes, Waldteufel; "Angelus," from the "Scenes Pittoresques," Massenet; American Patrol, Meacham.

Ethel Hutchinson, pianist, who will make her first appearance with the Pop Concerts at Symphony Hall on Saturday evening when she will play Grieg's concerto for pianoforte in A minor.

Pops Enter Last 2 Weeks; Soloists Announced

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The programs for the week follow:

TOMORROW
Old Timers' Night

"Up the Street," march	Morse
Overture to "Martha"	Flotow
"The Alpine Storm," a summer idyl	Kunkel
Gems from Gilbert and Sullivan	Arranged by Seredy
"A Hunt in the Black Forest," descriptive episode	Voelker
"Prayer of Thanksgiving," old Dutch hymn	Valerius
Songs of the Old Days	
"Wine, Women and Song," waltzes	Strauss
"Sweet Adeline"	Armstrong
Campus Memories	

TUESDAY, JUNE 23

"Cruiser Harvard"	Strube
"Doctrinen," waltzes	Edward Strauss
Meditation (Arranged by Walter R. Spalding)	Tchaikovsky
Overture to "Poet and Peasant"	
Divertissement	Ibert
Concerto in D minor for two pianos (First performance in Boston)	Poulenc
Soloists: J. M. Sanroma-Leo Litwin	
Selection, "Mlle. Modiste"	Herbert
"Deep River"	Arranged by Jacchia
"We Saw the Sea," from "Follow the Fleet"	Berlin

WEDNESDAY, JUNE 24

Introduction to act III, "Lohengrin"	Wagner
Ballet music from "Aida"	Verdi
Dagger dance from "Natoma"	Herbert
Overture to "Orpheus in the Underworld"	Offenbach
Ballet Suite, "Nutcracker"	Tchaikovsky
Song Without Words	Tchaikovsky
Ouverture Solennelle, "1812"	Tchaikovsky
"Artists' Life," waltzes	Strauss
"At Dawning"	Cadman
First Slavonic Dance	Dvorak

THURSDAY EVENING, JUNE 25
(Request program (repeated)

Prelude to "Carmen"	Bizet
Overture to "William Tell"	Rossini
Jealousy, gypsy tango	Gade
Peer Gynt, suite	Grieg
By the Beautiful Blue Danube, waltzes	Strauss
Largo from "Xerxes"	Handel
Bolero	Ravel
Pomp and Circumstance	Elgar
Prayer of Thanksgiving, Old Dutch hymn	Valerius
Rhapsody in Blue	Gershwin
Soloist, Jesus Maria Sanroma.	

FRIDAY EVENING, JUNE 26

Stars and Stripes Forever	Sousa
Overture to "The Merry Wives of Windsor"	Nicolai
Love's Dream After the Ball	Czibulka
Bacchanale from "Samson and Delilah"	Saint-Saens
Kammenoi Ostrow (Reve Angelique)	Rubinstein
Old Dutch hymn, Prayer of Thanksgiving	Valerius
Overture to "Rienzi"	Wagner
Estudiantina, waltzes	Waldteufel
University songs	
Carioca	Youmans

SATURDAY EVENING, JUNE 27

Hungarian March, Rakoczy	Berlioz
Overture to "Der Freischutz"	Weber
Espana, rhapsody	Chabrier
Dance of the Buffoons from "Snowmaiden"	Rimsky-Korsakov
Clair de Lune (Arranged by W. Piston)	Debussy
Concerto for Pianoforte in A minor	Grieg
Soloist—Ethel Hutchinson	
The Skaters, waltzes	Waldteufel
Angelus from the Scenes Pittoresques	Massenet

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Richard E. Lake
Sr., and David N
Hope and Jacks
Hope: Edwin H. M
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Co., No. 1: John Cas
B. Potter and James Sy
Jamestown Fire De
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A. Tanner, Dan

Boston Symphony "Pops" Plans Rhode Island Night Wednesday

Wassili Leps to Appear as Guest Conductor in Hub Concert

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Mr. Fiedler has arranged the program in three groups, the second of which will be conducted by Dr. Leps, who is to preside over the presentation of numbers by Hugh F. MacColl, Mrs. Clarence A. Barbour, Glinka and Tschaikowski. Mr. MacColl's tone poem, "Arabs," and Mrs. Barbour's "Chamonix Suite," with orchestral arrangement by Dr. Leps, are the selections chosen. Another Rhode Island composition, Raymond G. William's "Rhode Island Forward March," will open the festivities.

As concertgoers know, the "Pops" are "popular" summer programs by the Boston Symphony Orchestra, whose personnel is slightly reduced for the warm season. The music as a rule embraces the less "forbidding" compositions among the better orchestral classics and works of modern times. The atmosphere is informal and often jovial, tables being set around the hall to accommodate parties of various sizes. Yes, there are beverages which one may sip to dulcet strains. For years the "Pops" have been a pleasant and tuneful tradition in Boston's musical history.

The program for the coming Plantations Night is announced to begin at 8:30 when Conductor Fiedler will lead off the following musical array:

"Rhode Island Forward March"	Raymond G. Williams
Overture to "Euranthe"	Weber
"Rondino"	Beethoven-Kreisler
"La Valse"	Ravel
Conducted by Arthur Fiedler.	
Overture to "Russlan and Ludmilla"	Glinka
"Arabs"	Hugh Mac Coll
"Chamounix Suite"	Barbour-Leps
"Moonlight's Magic Spell"	
"Sunrise on Mt. Blanc"	
Finale of Fifth Symphony	Tschaikowski
Conducted by Dr. Wassili Leps.	
"Fortune Teller" (Selection)	Herbert
"Lalaguena"	Lecuona-Grofe
"Indian War Dance"	Skilton
Conducted by Arthur Fiedler.	

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Garden Party Musicale

At the benefit garden party and musicale at "Wyndstowe," the Bristol residence of Mr. and Mrs. Wallis E. Howe, Wednesday from 4 to 7 o'clock, the program will be given by John Davenport, baritone; Marianne Channon, harpist; Fred Lees, pianist, and Florence Ruyffelaere, dancer. The affair is for the benefit of the Church Employment and Advisory Bureau.

Mr. Davenport, former winner in the voice contest of the National Federation of Music Clubs, church, radio and recital soloist, will sing two groups including "Plaisir d'Amour," Martini; "Mattinata," Leoncavallo; the Prologue from Leoncavallo's "Pagliacci";; "Come to the Fair," Easthope Martin; "Ma Little Banjo," Dichmont, and Albert Hay Malette's setting of "The Lord's Prayer."

He will be accompanied by Mr. Lees who, as soloist, will play "Ricordanzi," Franz Liszt, and Chopin's Etude in C-major. Mr. Lees has studied with the late George Slocum, Avis Bliven Charbonnel and Felix Fox. For three years he toured with "Rose Marie" and has concertized extensively. He has lately been with a Providence theatre orchestra.

Miss Channon's selections will be "Chanson de guillet matin," Perilhou; "Clair de Lune," Debussy; "Le bon petit roi," Grandjanny; "Fantasie," Thomas; "Fraicheur," Salzedo, and "The Music Box," Ponitz. A Providence girl, Miss Channon won a French Government award which enabled her to study with Marcel Grandjanny, the noted harpist, at the Fontainbleau School of Music, from which she was graduated in 1932. Since then she has appeared extensively in New York City and throughout New England.

INFORMATION OBSCURED

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Concert Calendar

AT THE POPS

At the Pops—Nightly excet at Symphony Hall, programs light and occasionally serious, by at least eighty-five meml Boston Symphony Orchestra, Fielder conducting. Refreshments, alcoholic and otherwise, may be enjoyed during the concert by those seated at the tables on the floor, and by all and sundry at the refreshment bar in the rear of the first balcony. Smoking and discreet conversation may be indulged in.

Next week will be the last but one of the fifty-first season of The Pops. Monday will be the occasion for the second "Old Timers' Night." On Tuesday the Messrs. J. M. Sanroma and Leo Litwin will be the soloists in the first Boston performance of the Poulenc Concerto in D minor for two pianos and orchestra. Ibert's Divertissement will be on the same program, as will also an arrangement of Tchaikovsky's "Meditation" by Professor Walter Raymond Spalding. On Thursday there will be a repetition of the "Request" program. Ethel Hutchinson will be the soloist in Grieg's Piano Concerto on Saturday, when the program will include a selection from Rimsky-Korsakov's "Snowmaiden" and Walter Piston's arrangement of Debussy's "Clair de Lune."

The complete programs for the week follow:

Monday Evening

"Up the Street," March .... Morse
Overture to "Martha" .... Flotow
"The Alpine Storm," A Summer Idyl.... Kunkel
Gems from Gilbert and Sullivan. Arr. by Seredy
"A Hunt in the Black Forest," Descriptive Episode .... Voelker
"Prayer of Thanksgiving," Old Dutch Hymn ... Valerius
Songs of the Old Days,
"Wine, Women and Song," Waltzes.... Strauss
"Sweet Adeline" .... Armstrong
Campus Memories.

Tuesday Evening

"Cruiser Harvard" .... Strube
"Doctrinen," Waltzes .... Eduard Strauss
Meditation .... Tchaikovsky
(Arranged by Walter R. Spalding)
Overture to "Poet and Peasant .... Suppé
Divertissement .... Ibert
Concerto in D minor for two pianos.... Poulenc
Soloists: J. M. Sanromá- Leo Litwin
Selection, "Mlle. Modiste" .... Herbert
"Deep River" .... Arranged by Jacchia
"We Saw the Sea," from "Follow the Fleet" .... Berlin

Wednesday Evening

Introduction to Act III, "Lohengrin".. Wagner
Ballet Music from "Aida" .... Verdi
Dagger Dance from "Natoma" .... Herbert
Overture to "Orpheus in the Underworld" ... Offenbach
Ballet Suite, "Nutcracker" .... Tchaikovsky
Song Without Words .... Tchaikovsky
Ouverture Solennelle, "1812" ..... Tchaikovsky
"Artists' Life," Waltzes .... Strauss
"At Dawning" .... Gadman
First Slavonic Dance .... Dvorák

Thursday Evening

Prelude to "Carmen" .... Bizet
Overture to "William Tell" .... Rossini
Jealousy, Gypsy Tango .... Gadé
Peer Gynt, Suite .... Grieg
"By the Beautiful Blue Danube," Waltzes ... Strauss
Bolero .... Ravel
Largo from "Xerxes" .... Handel
Pomp and Circumstance .... Elgar
Prayer of Thanksgiving, Old Dutch Hymn, ... Valerius
Rhapsody in Blue .... Gershwin
Soloist: Jesús Maria Sanromá

Friday Evening

Stars and Stripes Forever .... Sousa
Overture to "The Merry Wives of Windsor" ... Nicolai
"Love's Dream After the Ball" .... Czibulka
Bacchanale from "Samson and Delilah" ... Saint-Saëns
Kammenoi Ostrow ("Rôve Angelique") ... Rubinstein
Old Dutch Hymn, Prayer of Thanksgiving, ... Valerius
Overture to "Rienzi" .... Wagner
"Estudiantina," Waltzes .... Waldteufel
University Songs
Carioca .... Youmans

Saturday Evening

Hungarian March, "Rakoczy" .... Berlioz
Overture to "Der Freischütz" .... Weber
"España," Rhapsody .... Chabrier
Dance of the Buffoons from "Snowmaiden", ... Rimsky-Korsakov
Clair de Lune .... Debussy
(Arranged by W. Piston)
Concerto for Pianoforte in A minor .... Grieg
Soloist: Ethel Hutchinson
"The Skaters," Waltzes .... Waldteufel
"Angelus" from the "Scènes Pittoresques" ... Massenet
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NDAY GLOBE—JUNE 21, 1936

-Eighth Week of Pop Concerts

MUSIC AND

Last Week of Pops; Second Old Timers' Night Tomorrow

The Pop concerts in Symphony Hall enter tomorrow the last week but one of the season. Tomorrow will be the second Old Timers' Night, at which the audience will be invited to lift their voices and take part in the revival of songs from the past.

On Tuesday there will be given the first performances hereabouts of the concerto for two pianofortes by Poulenc, the modern French composer, the soloists being Jesus Maria Sanroma and Leo Litwin.

Wednesday will have a middle group of Tchaikovsky, and Thursday will bring a repetition of the request program. On Saturday the soloist will be Ethel Hutchinson, noted pianist, who is then to make her Pops debut in Grieg's concerto.

The programs of the week follow:

Tomorrow—"Up the Etreet," March, Morse; Overture to "Martha," Flotow; "The Alpine Storm," a Summer idyl, Kunkel; Gems from Gilbert and Sullivan, arranged by Seredy; 'A Hunt in the Black Forest," descriptive episode, Voelker; "Prayer of Thanksgiving," old Dutch hymn, Valerius; songs of the old days, "Wine, Woman and Song," waltzes, Strauss; "Sweet Adeline," Armstrong; Campus Memories.

Tuesday—"Cruiser Harvard," Strube; "Doctrinen," waltzes, Eduard Strauss; Meditation, Tchaikovsky (arranged by Walter R. Spalding); overture to "Poet and Peasant," Suppe; Divertissement, Ibert; concerto in D minor for two pianos (first performance in Boston), Foulenc; soloists: J. M. Sanroma, Leo Litwin; selection, "Mlle Modiste," Herbert; "Deep River," arranged by Jacchia; "We Saw the Sea," from "Follow the Fleet,' Berlin.

Wednesday—Introduction to Act III, "Lohengrin," Wagner; ballet music from "Aida," Verdi; dagger dance from "Natoma," Herbert; overture to "Orpheus in the Underworld," Offenbach; ballet suite, "Nutcracker," Song Without Words, overture Solennelle, "1812," Tchaikovsky; "Artists' Life," waltzes, Strauss; "At Dawning," Cadman; first Slavonic dance, Dvorak.

Thursday—Request program repeated. Prelude to "Carmen," Bizet; overture to "William Tell," Rossini; Jealousy, Gypsy tango, Gade; Peer Gynt, suite, Grieg; "By the Beautiful Blue Danube," waltzes, Strauss; largo from "Xerxes," Handel; Bolero, Ravel; Pomp and Circumstance," Elgar; Prayer of Thanksgiving, old Dutch hymn, Valerius; Rhapsody in Blue, Gershwin; soloist Jesus Maria Sanroma.

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"Moonlight's Magic Spell"
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Finale of Fifth Symphony ... Tschaikowski
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Bolero .... Ravel
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Rhapsody in Blue .... Gershwin
Soloist, Jesus Maria Sanroma.

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Kammenoi Ostrow (Reve Angelique) ... Rubinstein
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Espana, rhapsody .... Chabrier
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Clair de Lune .... Debussy
(Arranged by W. Piston)
Concerto for Pianoforte in A minor ... Grieg
Soloist—Ethel Hutchinson
The Skaters, waltzes .... Waldteufel
Angelus from the Scenes Pittoresques ... Massenet

BOSTON, MASS.

MAY 22 1936

Serge Koussevitzky Seeking A Genius of Modern Music

32

Dr. Serge Koussevitzky Goes Abroad

Symphony Conductor Welcomes Vacation

By MORRIS HASTINGS

I stood in the wings of Symphony Hall in Boston listening to the Boston Symphony Orchestra proclaim the heaven-storming finale of BRAHMS' First Symphony.

The occasion was the orchestra's final rehearsal for the season's final concert, of which the radio audience heard a portion.

While the last triumphant theme still was echoing through the hall, Dr. SERGE KOUSSEVITZKY, the orchestra's incomparable conductor, dashed off the stage and past me, a grey sweater over his shoulders, his eyes shining and his cheeks flushed with excitement.

Looking neither to left or right, he hurried up the stairs leading to his dressing room. At a more leisurely pace, I followed him and joined a group of people waiting outside the door of the dressing room to speak to the maestro when he should be ready to see us.

Smiling and Gracious

In five minutes or so he reappeared, smiling and gracious, dressed in his street clothes, and greeted us all with a graceful gesture. Turning to the gentleman nearest him, he addressed him in German, ushered him into the

(Continued on Page 13)

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He's Tired, and Glad of A Vacation

(Continued from Page 1)

room and with a smile to us again closed the door.

Catching sight of me as the first visitor took his departure he came towards me, saying:

"Do you mind waiting until after I see these others? We'll have a longer time to talk."

And so, one by one, he visited with the others, talking now in French, now in English and now in Russian.

No sooner had it come my turn and I had entered the room, than Dr. KOUSSEVITZKY said:

"But I haven't seen you all year. How are you? Why haven't you been in to see me?"

Sitting beside me on a large sofa in a corner of the room, underneath a large and striking painting of him conducting the orchestra, Dr. KOUSSEVITZKY told me of his plans for the Summer.

"I'll be glad of a vacation," he said. "I'm tired. It has been a taxing season. Very soon after the last concert I'm sailing for Europe.

"That rests me. And then I feel that I must go over to talk with my friends, with composers, and to find out what is being done musically abroad.

"My wife and I will spend several weeks at our home just outside of Paris, several more in Aix-les-Bains and then we come back to the United States in plenty of time for the three concerts the Boston Symphony is giving in Stockbridge in August."

Talks With Animation

The conversation turned to the splendor of the Symphony season now concluded.

When a subject interests Dr. KOUSSEVITZKY, he—and his listener—forget the conductor's admitted fatigue. He talks with animation and with warmth, his eyes glow, his hands make gestures that gracefully emphasize his statements.

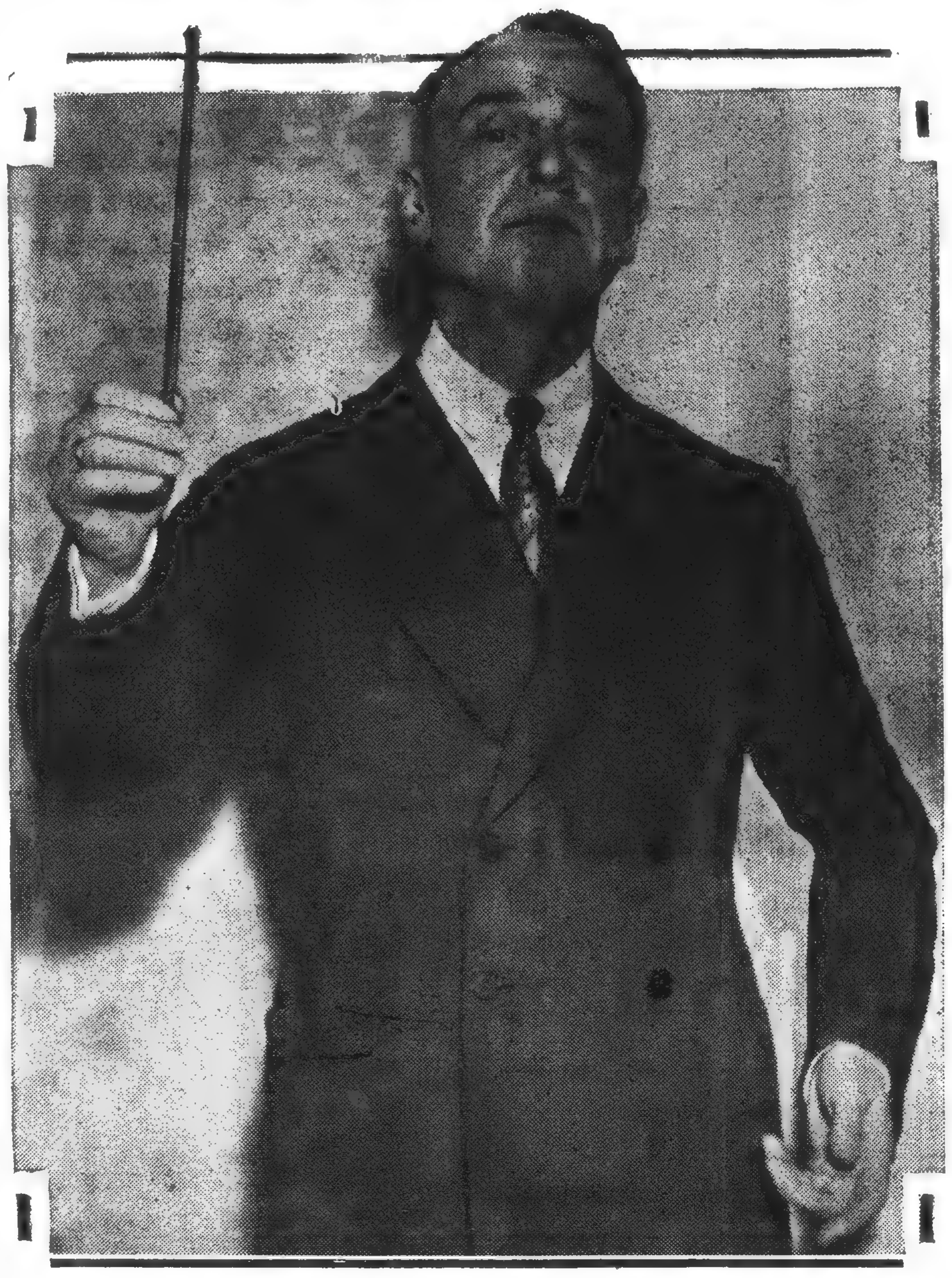
Also, Dr. KOUSSEVITZKY's cordiality and charm of manner make the interviewer forget whatever feeling of awe he may have had at first in talking with one of the great musicians of our time. He feels, rather, that Dr. KOUSSEVITZKY is a friend with whom one may speak frankly and with whom one may share enthusiasms.

Dr. KOUSSEVITZKY is widely known as a champion of modern music; but this year his programs have been fashioned largely out of the so-called "standard repertoire" — BEETHOVEN, BRAHMS, BACH.

"When we have found a modern composition worthy of performance this year we have played it," he said. "For example, we played the EDWARD BURLINGAME HILL Sinfonietta and the ROY HARRIS Symphony.

"But the 'modern composer' is neith[illegible] prolific

Devoted to His Orchestra



DR. SERGE KOUSSEVITZKY, *conductor of the Boston Symphony Orchestra, who tells* MORRIS HASTINGS *in the accompanying interview that he "wouldn't think of leaving it."*

Many of the young composers who then sounded so promising had after all only a few things to say.

Looking For A Genius

"Don't be discouraged, though, because there isn't a genius of the calibre of BEETHOVEN or BRAHMS or BACH among the young modern composers.

"Music has been going through a period of experimentation for the past 12 or 15 years. Before long a genius will appear who will be able to sum up magnificently all the best that has gone before.

"All we can do is wait."

As I took my leave, I thanked Dr. KOUSSEVITZKY for not having accepted the invitation to succeed ARTURO TOSCANINI as conductor of the New York Philharmonic.

"Oh," he exlaimed, "I am so devoted to the great Boston orchestra that I wouldn't think of leaving it."

5-6

Boston and the orchestra should be grateful for that feeling.

Boston Symphony "Pops" Off To A Good Start

Even though the Boston Symphony "Pops" season is only a few weeks old, it already has furnished a number of novelties and gala nights.

Unquestionably ARTHUR FIEDLER, the "Pops" orchestra's capable and popular conductor, will place many of the best novelties on the Saturday evening concerts, portions of which are broadcast over the NBC-WJZ network from 8.30 to 9.30.

Probably the most entertaining of the novelties Mr. FIEDLER has offered to date this season is "Di-

To Talk With Composers

vertissements" by the contemporary French composer, JACQUES IBERT.

The composition is a delightfully constructed, tongue-in-cheek affair in which the composer has sport with MENDELSSOHN's Wedding March, with STRAUSS' "Blue Danube" Waltz and with the Soldier's Chorus from "FAUST."

The most festive of the concerts during the opening week was on May 7 when GEORGE GERSHWIN appeared as guest pianist-composer-conductor with the orchestra.

With the orchestra, which gave him an excellent accompaniment under the baton of ARTHUR FIEDLER, Mr. GERSHWIN played his concerto and his famous "Rhapsody in Blue."

As pianist GERSHWIN displayed those amazing gifts for playing his own intricate jazz rhythms with a clarity and virtuosity that have to be heard to be believed.

He conducted the "Pops" orchestra in selections from his folk-opera, "PORGY and BESS."

While GERSHWIN has brilliance and dash as pianist, as a conductor he is overly deliberate and monotonous—all of which makes one eager to hear Mr. FIEDLER direct the same excellent score, possibly during the Saturday evening broadcasts.

That portion of the "Pops" program to be broadcast on May 16 includes TSCHAIKOWSKY's popular "1812" Overture and Sir EDWARD ELGAR's "Pomp and Circumstance" March. The orchestra has made records of both these compositions.

M.H.

5-6 x

Conductor

ARTHUR FIEDLER *is conductor of the Boston Symphony "Pops" Orchestra which is heard over the NBC-WJZ network Saturdays from 8.30 to 9.30 P. M.*

5-6

KANSAS CITY, MO.
JOURNAL POST

MAY 31 1936

HERE AND THERE

Olin Downes, music critic of the New York Times, will join Serge Koussevitzky, conductor of the Boston Symphony orchestra, at the Berkshire Symphonic festival in the Berkshire hills August 13, 15 and 16.

Mr. Downes will give a series of three lectures devoted to the symphonies to be played at the festival by the Bostonians under the baton of Kousseviztky.

The festival, which is nonprofit making venture, opens Monday night of this week. It has sustaining members and patrons from a score of states.

* * *

NEW YORK, N. Y.
TIMES

MAY 24 1936

The Boston Symphony Orchestra has found work while other ensembles rest. Besides appearing at the Berkshire festival in August, the Bostonians and Mr. Koussevitzky will give several concerts in connection with Harvard's tercentenary observance in September.

PROVIDENCE, R. I.
NEWS-TRIBUNE

MAY 20 1936

DR. KOUSSEVITZKY SAILS FOR EUROPE

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, sailed today from New York for a vacation in Europe, on the S. S. Manhattan. He returns to this country in July to conduct the festival the orchestra is to give in Stockbridge, Mass., Aug. 13, 15 and 16.

33

Y, JUNE 11, 1936

ayers --- News of the

More on the Mystery of Muck; Music Activities from WPA

Editorial in Jacob's Orchestra Monthly Revives Discussion of Dr. Muck's Arrest

Allusion was made in this place yesterday to the mystery that still largely surrounds the arrest of Karl Muck, conductor of the Boston Symphony Orchestra, during the war. By coincidence the Music Editor has just received a copy of an editorial in the current issue of Jacob's Orchestra Monthly. The burden of the editorial has to do with a rather scurrilous reference, some time ago, to the Muck incident by a book reviewer for one of the music magazines. The portion of the editorial that gives some details about the Muck arrest that will be new to many readers follows:

"A goodly number of years ago we had been informed by Carl E. Gardner, during the period under discussion a member of the Boston Symphony who had been requested by the Department of Justice to keep an eye on alien players in the orchestra, that not only was it untrue that Dr. Muck had refused to play the "Star-Spangled Banner," but that in addition this much-maligned director had raised his voice with others, after the matter was brought to his attention, to persuade Major Higginson to authorize its playing; and in addition that it was the well-considered opinion of those acting in a semi-official capacity on the case that his arrest was because of a desire to protect him from the consequences of popular hysteria superinduced by the rabble-rousing activities of witch-hunting newspapers, in order that the American public might not at a later date be seriously regretful of some overt act of violence directed against a truly eminent visitor within our gates.

"In extension of proof that the psychology involved in this matter of not playing the national anthem in Boston Symphony concerts was not the psychology of Dr. Muck, we quote direct from Mr. Gardner's letter in response to our request that he check us for fact on the matters set forth in our immediately preceding paragraph, and wherein is disclosed an interesting incident that occurred after Dr. Muck was interned, and which so far as we know has never before been accorded publication:

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TULSA, OKLA
TRIBUNE

MAY 24 1936

FALLIN[illegible] in line with the movement [illegible] make the finest literature of America available to the nation's blind, Braille Institute of America announces plans for publications in the Braille language, of Lloyd C. Douglas' GREEN LIGHT; Philip Hale's BOSTON SYMPHONY ORCHESTRA NOTES, edited by John N. Burk, and THE SMART ALEC, by Irvin S. Cobb.

MUSICAL DIGEST
E. STROUDSBURG, PA.

MAY — 1936

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NEW YORK, N. Y.
HERALD-TRIBUNE

MAY 24 1936

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NEW ORLEANS, LA.
ITEM

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LEWISTON, ME.
SUN

MAY 1936

Music and The Drama

PRAISE FROM RUSSIA FOR TCHAIKOVSKY BOSTON SYMPHONY ORCHESTRA RECORDS

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TROPOLITAN

SPRINGFIELD, MASS.
UNION

MAY 31 1936

Olin Downes to Speak At Symphonic Festival

Stockbridge, May 30—Olin Downes, music critic of the New York Times, will join Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra at the Berkshire symphonic festival between Lenox and Stockbridge in the Berkshire hills, August 13, 15 and 16.

Mr Downes will give a series of three lectures devoted to symphonies to be played at the festival by the Boston Symphony orchestra under Dr Koussevitzky's baton. These lectures will be given at the Berkshire playhouse. The public is invited.

This was the announcement made to community chairmen from three states assembled in Stockbridge last week. Mrs Bruce Crane, of Dalton, formerly of Hartford, Ct., will assist with illustrations at the piano.

"We are delighted to be able to bring such an outstanding attraction as Dr Koussevitzky and his orchestra to the Berkshire," said Mrs Carlos de Heredia, acting president of the festival in the absence of Miss Gertrude Robinson Smith. "We are sure that Mr Downes's coming will add immeasurably to the attraction."

The subscription campaign for Berkshire's musical event, a nonprofit-making vetnure opens the first of next month. Already there has been a large response. The festival has nearly 1000 sustaining members from a score of states and 71 patrons, according to the treasurer, John C. Lynch, former vice president of the New York Telephone company.

Among the outstanding supporters of the plan to make the Berkshires the summer musical center of Amerca are: Albert Spalding, Mrs Alta Rockefeller Prentice, Mrs Elizabeth Sprague Coolidge, Miss Gertrude Robinson Smith, Mrs Carlos M. de Heredia, Owen Johnson, Norman H. Davis, Sidney Howard, Miss Mabel Choate, Adolf A. Berle, Jr., Mrs Calvin Coolidge, Grenville L. Winthrop and Mrs W. Murray Crane.

PITTSFIELD, MASS.
EAGLE

MAY 20 1936

Dr. Koussevitzky Announces Festival Program Before Sailing for Europe

Complete Programs Announced for Berkshire Event, Aug. 13, 15 and 16—Boston Symphony Orchestra To Play at Harvard Tercentenary in September

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra sailed for France today on the S.S. Manhattan and will enjoy a much needed rest in Paris and the Bavarian Alps before returning to America to conduct his orchestra for the Berkshire Symphonic Festival Aug 13, 15 and 16. He plans to return in July.

Before sailing, Dr. Koussevitzky expressed keen interest in the Festival and announced his complete programs for the three days. Readers of The Eagle are asked to save the programs for future reference.

Complete Programs

The first will consist of a Chorale of Bach, Beethoven's Overture to "Egmont," the same composer's Seventh Symphony, and the Second Symphony of Sibelius. The second program will include Rimsky-Korsakov's Overture, "The Russian Easter"; the Prelude to Moussorgsky's "Khovanstchina"; Debussy's Prelude to "The Afternoon of a Faun"; the Second Suite from Ravel's ballet "Daphnis and Chloe", and the Second Symphony of Brahms: The third program will consist of Mendelssohn's "Italian" Symphony; two Wagnerian excerpts—the preludes to "Lohengrin" and to "Die Meistersinger"; and Tchaikovsky's Fifth Symphony.

To Play At Harvard

The Boston Symphony Orchestra will figure prominently in the tercentenary activities of Harvard University in September. The orchestra will be heard by the many delegates and guests of the occasion who will then be in Cambridge. The calendar of the Tercentenary will include two concerst by the orchestra in Symphony Hall, Boston, on September 16 and 18, and another in Sanders Theatre, Cambridge, on September 17, as part of the celebration. The Harvard Glee Club and Radcliffe Choral Society will join the orchestra in the third concert. The 56th season of th orchestra will open in Symphony Hall on October 9, under Dr. Koussevitzky's conductorship.

Accompanying Dr. Koussevitzky on his trip are Madame Koussevitzky and his niece, Miss Olga Maumoff.

THIS CLIPPING ...
NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 22 1936

* * *

Dr. Koussevitzky to Return in July

Dr. Serge Koussevitzky, conductor of Boston Symphony Orchestra, sailed from New York on the S.S. Manhattan this week, for France, after a Boston Symphony season of 110 concerts. Dr. Koussevitzky plans to return to America at the end of July to conduct the music festival which the Boston Symphony Orchestra will give Aug. 13, 15 and 16 at Stockbridge, in the Berkshires.

While in France, Dr. Koussevitzky will spend most of his time in his Paris house and at a mountain resort.

* * *

THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

MAY 26 1936

Downes to Give 3 Talks On Berkshire Programs

August Festival Subscriptions to Open on Monday

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The subscription campaign for the festival, it was also announced yesterday, will begin on Monday. Seventy-one patrons and 1,000 sustaining members have already been enrolled, according to John C. Lynch, treasurer, a former vice-president of the New York Telephone Company. Among prominent supporters of this plan to make the Berkshires one of America's principal summer music centers are Albert Spalding, Mrs. Alta Rockefeller Prentice, Mrs. Elizabeth Sprague Coolidge, Miss Gertrude Robinson Smith, president of the festival committee; Mrs. Carlos M. de Heredia, acting president; Owen Johnson, Norman H. Davis, Sidney Howard, Miss Mabel Choate, Adolf A. Berle jr., Mrs. Calvin Coolidge, Greenville L. Winthrop and Mrs. W. Murray Crane.

WATERBURY, CONN.
REPUBLICAN

MAY 31 1936

MUSIC

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"We are delighted to be able to bring such an outstanding attraction as the great Dr. Koussevitzky and his orchestra to the Berkshires," said Mrs. Carlos de Heredia, acting president of the Festival in the absence of Miss Gertrude Robinson Smith. "We are sure that Mr. Downes' coming will add immeasurably to the attraction."

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The Symphonies on the program are: Beethoven's 7th, Sibelius' 2d, Brahms' 2d, Mendelssohn's "Italian" and Tschaikowsky's 5th.

INFORMATION OBSCURED

JUNE 11, 1936

yers --- News of the

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LEWISTON, ME.
SUN

MAY 20 1936

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TROPOLITAN

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MAY — 1936

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HERALD-TRIBUNE

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PITTSFIELD, MASS.
EAGLE

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Before sailing, Dr. Koussevitzky expressed keen interest in the Festival and announced his complete programs for the three days. Readers of The Eagle are asked to save the programs for future reference.

Complete Programs

The first will consist of a Chorale of Bach, Beethoven's Overture to "Egmont," the same composer's Seventh Symphony, and the Second Symphony of Sibelius. The second program will include Rimsky-Korsakov's Overture, "The Russian Easter"; the Prelude to Moussorgsky's "Khovanstchina"; Debussy's Prelude to "The Afternoon of a Faun"; the Second Suite from Ravel's ballet "Daphnis and Chloe"; and the Second Symphony of Brahms: The third program will consist of Mendelssohn's "Italian" Symphony; two Wagnerian excerpts—the preludes to "Lohengrin" and to "Die Meistersinger"; and Tchaikovsky's Fifth Symphony.

To Play At Harvard

The Boston Symphony Orchestra will figure prominently in the tercentenary activities of Harvard University in September. The orchestra will be heard by the many delegates and guests of the occasion who will then be in Cambridge. The calendar of the Tercentenary will include two concert by the orchestra in Symphony Hall, Boston, on September 16 and 18, and another in Sanders Theatre, Cambridge, on September 17, as part of the celebration. The Harvard Glee Club and Radcliffe Choral Society will join the orchestra in the third concert. The 56th season of the orchestra will open in Symphony Hall on October 9, under Dr. Koussevitzky's conductorship.

Accompanying Dr. Koussevitzky on his trip are Madame Koussevitzky and his niece, Miss Olga Maumoff.

THIS CLIPPING
NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 22 1936

* * *

Dr. Koussevitzky to Return in July

Dr. Serge Koussevitzky, conductor of Boston Symphony Orchestra, sailed from New York on the S.S. Manhattan this week, for France, after a Boston Symphony season of 110 concerts. Dr. Koussevitzky plans to return to America at the end of July to conduct the music festival which the Boston Symphony Orchestra will give Aug. 13, 15 and 16 at Stockbridge, in the Berkshires.

While in France, Dr. Koussevitzky will spend most of his time in his Paris house and at a mountain resort.

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THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

MAY 26 1936

Downes to Give 3 Talks On Berkshire Programs

August Festival Subscriptions to Open on Monday

Olin Downes, music critic of "The New York Times," will give three lectures on the symphonies to be played at the Berkshire Symphonic Festival by the Boston Symphony Orchestra under Serge Koussevitzky's direction at the Hanna Farm between Lenox and Stockbridge, Mass., on August 13, 15 and 16. The lectures will be held on the festival days at the Berkshire Playhouse in Stockbridge, with Mrs. Bruce Crane, of Dalton, Mass., as the assistant pianist. The public was invited.

The subscription campaign for the festival, it was also announced yesterday, will begin on Monday. Seventy-one patrons and 1,000 sustaining members have already been enrolled, according to John C. Lynch, treasurer, a former vice-president of the New York Telephone Company. Among prominent supporters of this plan to make the Berkshires one of America's principal summer music centers are Albert Spalding, Mrs. Alta Rockefeller Prentice, Mrs. Elizabeth Sprague Coolidge, Miss Gertrude Robinson Smith, president of the festival committee; Mrs. Carlos M. de Heredia, acting president; Owen Johnson, Norman H. Davis, Sidney Howard, Miss Mabel Choate, Adolf A. Berle jr., Mrs. Calvin Coolidge, Greenville L. Winthrop and Mrs. W. Murray Crane.

WATERBURY, CONN.
REPUBLICAN

MAY 31 1936

MUSIC

Olin Downes Will Give Lectures At Berkshire Festival

Stockbridge, Mass., May 30 — Olin Downes, music critic of the New York Times, will join his old friend, Dr. Serge Koussevitky, conductor of the Boston Symphony Orchestra, at the Berkshire Symphonic Festival between Lenox and Stockbridge in the Berkshire Hills, Aug. 13, 15, and 16.

Mr. Downes will give a series of three lectures devoted to symphonies to be played at the Festival by the Boston Symphony Orchestra under Dr. Koussevitzky's baton. These lectures will be given at the Berkshire Playhouse. The public is invited.

This announcement was made to community chairmen from three states assembled in Stockbridge. Mrs. Bruce Crane, of Dalton, formerly of Hartford, Conn., will assist with illustrations at the piano.

Dr. Koussevitzky is now in Europe enjoying a much needed rest at his Paris home and in the Bavarian Alps. He will return in July.

"We are delighted to be able to bring such an outstanding attraction as the great Dr. Koussevitzky and his orchestra to the Berkshires," said Mrs. Carlos de Heredia, acting president of the Festival in the absence of Miss Gertrude Robinson Smith. "We are sure that Mr. Downes' coming will add immeasurably to the attraction."

The subscription campaign for Berkshire's outstanding musical event, a non-profit-making venture opens the first of next month. The Festival has nearly 1000 sustaining members from a score of states and 71 patrons, according to the treasurer, John C. Lynch, former vice president of the New York Telephone Company.

Among the outstanding supporters of the plan to make the Berkshires the summer musical center of America are: Albert Spalding, Mrs. Alta Rockefeller Prentice, Mrs. Elizabeth Sprague Coolidge, Miss Gertrude Robinson Smith, Mrs. Carlos M. de Heredia, Owen Johnson, Norman H. Davis, Sidney Howard, Miss Mabel Choate, Adolf A. Berle, Jr., Mrs. Calvin Coolidge, Grenville L. Winthrop, Mrs. W. Murray Crane and a host of others.

The Symphonies on the program are: Beethoven's 7th, Sibelius' 2d, Brahms' 2d, Mendelssohn's "Italian" and Tschaikowsky's 5th.

WORCESTER, MASS.
TELEGRAM

34 MAY 31 1936

DR. SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, has sailed for France after a season of over 100 concerts. After a quiet sojourn in his Paris home and at a mountain resort, he will return to America at the end of July to conduct the music festival that the orchestra will give at Stockbridge, in the Berkshires, on Aug. 13, 15 and 16. The Boston Orchestra will figure prominently in the tercentenary activities at Harvard University in September. The Harvard Glee Club and Radcliffe Choral Society will join the orchestra in one of the concerts. The 56th regular orchestral season will open in Symphony Hall, Oct. 9.

WASHINGTON, D. C.
POST

MAY 31 1936

Symphonic Festival In Berkshires Set

Boston Orchestra to Play Under Koussevitzky.

Arrangements have been completed for the Berkshire Symphonic Festival to be held August 13, 15 and 16 in the Berkshire Hills, between Lenox and Stockbridge, Mass. The Boston Symphony Orchestra, under the direction of Sergei Koussevitzky, will present the programs, and the symphonies to be performed are Beethoven's seventh, Sibelius' second, Brahms' second, Mendelssohn's "Italian," and Chaikovski's fifth.

Olin Downes will give three lectures on the symphonies in the Berkshire Playhouse, assisted by Mrs. Bruce Crane at the piano.

The festival association, a noncommercial organization, has nearly 1,000 sustaining members from a score of States, and 71 patrons. Detailed information may be obtained by addressing the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

SPRINGFIELD, MASS.
REPUBLICAN

JUN 7 - 1936

O'CONNELL TO DIRECT SUMMER CONCERTS

Former Springfield-Chicopee Musician to Conduct Boston Famous 'Pops'

Charles O'Connell, former Springfield-Chicopee musician, one time music critic of The Daily News, associated with the Philadelphia Orchestra and who conducted several concerts during the trans-continental tour which that famous organization made recently, including a brilliant appearance in Springfield, has been engaged as guest conductor for the current series of Boston "Pops" concerts with the Boston Symphony Orchestra.

Mr O'Connell will make his initial bow to the "Pops" audiences on July 2nd. Better known to most musicelovers as the author of the best-selling "Victor Book of the Symphony," Mr O'Connell is rapidly gaining recognition as a syphonic conductor of genuine ability.

PROVIDENCE, R. I.
BULLETIN

MAY 20 1936

R. KOUSSEVITZKY SAILS FOR EUROPE

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra for the past 12 years, will sail today for France from New York on the S. S. Manhattan. After a Boston Symphony season of 110 concerts, one of the most outstanding the famous orchestra has had, its conductor will have a quiet sojourn in Europe, staying in his Paris house, and at a mountain resort.

Dr. Koussevitzky will return to America at the end of July to conduct the music festival which the Boston Symphony Orchestra will give at Stockbridge, in the Berkshire mountains, on Aug. 13, 15 and 16.

The Boston Symphony Orchestra will figure [illegible] ntly in the tercentenary acti[illegible]s of Harvard University in Sep[illegible]mber. The orchestra will be heard by the many delegates and guests of the occasion who will then be in Cambridge. The calendar of the tercentenary will include two concerts by the orchestra in Symphony Hall, Boston, on Sept. 16 and 18, and another in Sanders Theatre, Cambridge, on Sept. 17, as part of the celebration. The Harvard Glee Club and Radcliff Choral Society will join the orchestra in the third concert. The 56th season of the orchestra will open in Symp[illegible]ny Hall on Oct. 9, under Dr. Koussevitzky's conductorship.

ALBANY, N. Y.
TIMES-UNION

JUN 7 - 1936

MUSIC

By EDGAR S. VAN OLINDA

Downes to Join Serge Koussevitzky At Berkshire Symphonic Festvial

OLIN DOWNES, music critic of the New York Times, will join his old friend, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, at the Berkshire Symphonic Festival between Lenox and Stockbridge in the Berkshire Hills, August 13, 15, and 16. Mr. Downes will give a series of three lectures devoted to symphonies to be played at the festival by the Boston Symphony orchestra under Dr. Koussevitzky's baton. These lectures will be given at the Berkshire Playhouse. Mrs. Bruce Crane, of Dalton, formerly of Hartford, Conn., will assist with illustrations at the piano. The public is invited.

Dr. Koussevitzky is now in Europe enjoying a much needed rest at his Paris home and in the Bavarian Alps. He will return in July. "We are delighted to be able to bring such an outstanding attraction as the great Dr. Koussevitzky and his orchestra to the Berkshires," said Mrs. Carlos de Heredia, acting President of the Festival in the absence of Miss Gertrude Robinson Smith. "We are sure that Mr. Downes' coming will add immeasurably to the attraction." The subscription campaign for Berkshire's outstanding musical event, a non-profit-making venture, opened the first of June. Already there has been a tremendous response. The Festival has nearly 1000 sustaining members from a score of states and 71 patrons, according to the Treasurer, John C. Lynch, former vice-president of the New York Telephone Company. Among the outstanding supporters of the plan to make the Berkshires the summer musical center of America are: Albert Spalding, Mrs. Alta Rockefeller Prentice, Mrs. Elizabeth Sprangue Coolidge, Miss Certrude Robinson Smith, Mrs. Carlos M. de Heredia, Owen Johnson, Norman H. Davis, Sidney Howard, Miss Mabel Choate, Adolf A. Berle, Jr., Mrs Calvin Coolidge, Grenville L. Winthorp, Mrs. W. Murray Crane and a host of others.

The Symphonies on the program are: Beethoven's 7th, Sibelius' 2nd, Brahms' 2nd, Mendelsshn's "Italian" and Tschaikowsky's 5th.

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NEW BEDFORD, MASS.
MERCURY

JUN 9 - 1936

TO ATTEND CONCERT

Twenty members of the Treble Clef Club instrumental ensemble will attend the "Pops" concert Thursday, June 11, by the Boston Symphony Orchestra in Symphony Hall. Mrs. Inga G. Palmer, accompanist for the ensemble has made arrangements for ticket reservations for the party which will leav New Bedford by automobile at p. m. and will meet Miss Margare Virgin, ensemble director, at th hall.

Concerts of the Local Week

EIGHTH WEEK OF POPS

MONDAY EVENING, JUNE 22
(Old Timers' Night)

"Up the Street," March	Morse
Overture to "Martha"	Flotow
"The Alpine Storm," a summer idyl	Kunkel
Gems from Gilbert and Sullivan.	Arranged by Seredy
"A Hunt in the Black Forest," descriptive episode	Voelker
"Prayer of Thanksgiving," old Dutch hymn	Valerius
Songs of the Old Days	
"Wine, Woman and Song," Waltzes	Strauss
"Sweet Adeline"	Armstrong
Campus Memories	

TUESDAY EVENING, JUNE 23

"Cruiser Harvard"	Strube
"Doctrinen," Waltzes	Edward Strauss
Meditation	Tchaikovsky
(Arranged by Walter R. Spalding)	
Overture to "Poet and Peasant"	Suppe
Divertissement	Ibert
Concerto in D minor for two pianos	Poulenc
(First performance in Boston) Soloists: J. M. Sanroma; Leo Litwin	
Selection, "Mlle. Modiste"	Herbert
"Deep River"	Arranged by Jacchia
"We Saw the Sea," from "Follow the Fleet"	Berlin

WEDNESDAY EVENING, JUNE 24

Introduction to Act III, "Lohengrin,"	Wagner
Ballet Music from "Aida"	Verdi
Dagger Dance from "Natoma"	Herbert
Overture to "Orpheus in the Underworld"	Offenbach
Ballet Suite, "Nutcracker"	Tchaikovsky
Song Without Words	Tchaikovsky
Ouverture Solennelle, "1812"	Tchaikovsky
"Artist's Life," Waltzes	Strauss
"At Dawning"	Cadman
First Slavonic Dance	Dvorak

THURSDAY EVENING, JUNE 25
(Request Programme, Repeated)

Prelude to "Carmen"	Bizet
Overture to "William Tell"	Rossini
Jealousy, Gypsy Tango	Gade
Peer Gynt, Suite	Grieg
Waltzes, "By the Beautiful Blue Danube"	Strauss
Largo from "Xerxes"	Handel
Bolero	Ravel
Pomp and Cirsumstance	Elgar
Prayer of Thanksgiving, Old Dutch Hymn	Valerius
Rhapsody in Blue	Gershwin
Soloist: Jesus Maria Sanroma	

FRIDAY EVENING, JUNE 26

Stars and Stripes Forever	Sousa
Overture to "The Merry Wives of Windsor"	Nicolai
"Love's Dream After the Ball"	Czibulka
Bacchanale from "Samson and Delilah"	Saint-Saens
Kammenoi Ostrow ("Reve Angelique")	Rubinstein
Old Dutch Hymn, Prayer of Thanksgiving	Valerius
Overture to "Rienzi"	Wagner
"Estudiantina," Waltzes	Waldteufel
University Songs	Selected
Carioca	Youmans

SATURDAY EVENING, JUNE 27

Hungarian March, "Rakoczy"	Berlioz
Overture to "Der Freischutz"	Weber
"Espana," Rhapsody	Chabrier
Dance of the Buffoons from "Snowmaiden"	Rimsky-Korsakov
Claire de Lune	(Arranged) W. Piston
Concerto for Pianoforte in A minor	Grieg
Soloist: Ethel Hutchinson	
"The Skaters," Waltzes	Waldteufel
"Angelus" from the "Scenes Pittoresques"	Massenet
American Patrol	Meacham

John Bianchi.

CHARLES O'CONNELL TO CONDUCT BOSTON SYMPHONY 'POPS'

Further Honor for Gifted Guest Conductor of Philadelphia Orchestra

Charles O'Connell, former Springfield-Chicopee musician, one time music critic of The Daily News, associated with the Philadelphia Orchestra and who conducted several concerts during the trans-continental tour which that famous organization made recently, including a brilliant appearance in Springfield, has been engaged as guest conductor for the current series of Boston "Pops" concerts with the Boston Symphony Orchestra.

Mr O'Connell will make his initial bow to the "Pops" audiences on July 2nd. Better known to most musicelovers as the author of the best-selling "Victor Book of the Symphony," Mr O'Connell is rapidly gaining recognition as a syphonic conductor of genuine ability.

6—D Ame

'Hearts Divided

Reunion in Stockbridge

By Ruth Marsters
Music Editor

PLANS move on apace for the Berkshire Symphonic Festival at which Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in three programs on August 13, 15, and 16.

It has been announced that the Festival will take place this year at "Holmwood," the extensive estate of Mrs. Margaret Emerson, between Lenox and Stockbridge instead of at the Hanna Farm where it was previously held.

"Holmwood" with its lovely gardens, rolling lawns, and artificial lakes, is ideally situated for the Festival both in its easy accessibility and the scenic beauty of the surrounding country.

The shell and the huge tent for the concerts will be placed on a gentle slope within a natural horseshoe formed by great cathedral pines. Through the trees to the northeast may be seen Laurel Lake with the Hoosac Range forming the back-drop.

* * *

AN INTERESTING feature of the Festival this year is the three program lectures to be given by Olin Downes. The distinguished critic may be heard at the Berkshire Playhouse in Stockbridge on August 12 and 14 at 11 a. m. and on August 16 at 12:15 noon.

Additional attractions during Festival Week are being arranged by William Miles, director of the Berkshire Playhouse, and Ted Shawn, who will give special performances at his summer studio in West Becket.

Chamber music concerts will be given on Sunday afternoon, August 16, at Mrs. Elizabeth Sprague Coolidge's South Mountain Music Temple in Pittsfield; Jacques Gordon's Music Mountain, in Falls Village, Conn.; and Miss Katherine Frazier's Playhouse-in-the-Hills at Cummington, Mass.

* * *

AND for the present we have the Pops concerts in Symphony Hall which begin tomorrow night the last week but one of the season. The programs which Arthur Fiedler has arranged for the coming week contain, as is usual, much that is old and something that is new.

Tomorrow, the second Old Timers' Night of the season will take place. The audience will be invited to contribute vocally in the performance of certain numbers, one of which is (believe it or not) "Sweet Adeline."

On Tuesday evening Jesus Maria Sanroma and Leo Litwin will be the soloists in the firs performance hereabouts of Poulenc's Concerto fo Two Pianos.

Wednesday evening's program includes a group of Tchaikovsky, together with selections from Wagner, Verdi, Herbert, Strauss, Cadman, and Dvorak.

Thursday evening brings a repetition of the Request Program.

On Saturday evening Ethel Hutchinson will make her first appearance with the Pops Orchestra as soloist in the performance of the Grieg Piano Concerto in A minor.

* * *

News of the World of Music

BY WARREN STOREY SMITH

THE locale of the Berkshire Symphonic Festival, hitherto announced as Hanna Farm, Stockbridge, has now been changed to Holmwood, the estate of Mrs. Margaret Emerson of New York, situated between Lenox and Stockbridge. It is here, rather than at Hanna Farm, the site of previous festivals, that the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will be heard on August 13, 15 and 16. As already announced, the Berkshire Playhouse in Stockbridge will be the scene of the lectures to be given by Olin Downes, in connection with these concerts, on the mornings of August 12, 14 and 16.

* * * *

Holmwood, it seems, is the former summer home of George Westinghouse, and on this estate the boundaries of Lenox, Stockbridge and Lee converge. To quote the bulletin: "The huge tent for the concerts and the shell will be placed on a gentle slope within a horseshoe formed by great cathedral pines. Through the trees to the northeast may be seen Laurel Lake, and in the background the Hoosac range." Apparently if the ear wearies of music, there will be plenty upon which the eye may feast.

* * * *

It will be recalled that Carlos Chavez, outstanding composer of Mexico, conducted last season at a pair of concerts of the Boston Symphony Orchestra his own "Sinfonia de Antigona" and "Sinfornia India." This department is now in receipt of a folder describing eight concerts of the Orquesta Sinfonica de Mexico, of which Mr. Chavez is the conductor, to be given during July, August and September in Mexico City. Since Mr. Chavez is a modernist of the modernists, it is interesting to note the music that he has chosen for these eight concerts. Like any conductor, he must to a certain extent consult the tastes of his public; yet again, like any other conductor, he will also respect his own preferences and prejudices. For example, Wagner and Strauss, so plentifully represented on Dr. Koussevitzky's programmes during the season just past, are here conspicuous by their absence. To composers of Mr. Chavez's type the luxuriance of a Wagner or a Strauss is naturally antipathetic. Their omission here, however, may be mere coincidence.

* * * *

Mr. Chavez finds room for Bach and Beethoven, for Haydn and Mozart, for Monteverdi, Scarlatti, Vivaldi and Cherubini. He is partial to Debussy, and recognizes also the Sibelius of the Fourth Symphony who, in his conciseness and economy, exhibits a strong kinship with the energetic Mexican himself. Mr. Chavez manages to include four of his own pieces in eight concerts, a respectable average, as well as music by the Spanish or Mexican composers Halffter, Pittaluga, Campa and Huizar, and for the Americans Copland and McPhee.

* * * *

Speaking of modern composers, at the Pop Concert of Tuesday evening Mr. Fiedler will bring to performance for the first time in Boston a Concerto in D minor for two pianos by Francois Poulenc, the soloists to be Messrs. Sanroma and Leo Litwin. The so-called Group of Six, of which Poulenc is, or rather was, a member, is hardly known as such to present-day concert-goers. Of the five young men and one young woman who comprised it, only two, Arthur Honegger and Darius Milhaud, have made any real impression on the world of music. One of the others, Louis Durey, is only a name to music-lovers on this side of the Atlantic. The other three, Georges Auric, Germaine Tailleferre, who once graced Symphony Hall with her genuinely charming presence, and M. Poulenc, occupy the middle ground. The last-named is thus far best known here by a diverting "Perpetual Motion" for the piano, one of the most palatable examples of bi-tonality, and a set of songs, "La Bestiaire," celebrating denizens of the animal kingdom, of which one, "The Carp," is haunting in its simple dignity.

* * * *

The Pianoforte Concerto of Greig, which the eulogistic Henry T. Finck once described as the most felicitous union of orchestra and pianoforte, has been falling into neglect of late years. Last spring, however, Mr. Sanroma played it at a Tuesday concert of the Boston Symphony Orchestra, and on Saturday it will be played at the Pops by Ethel Hutchinson, then making her debut at these concerts. Miss Hutchinson, if memory serves, was once soloist with th Peoples Symphony Orchestra.

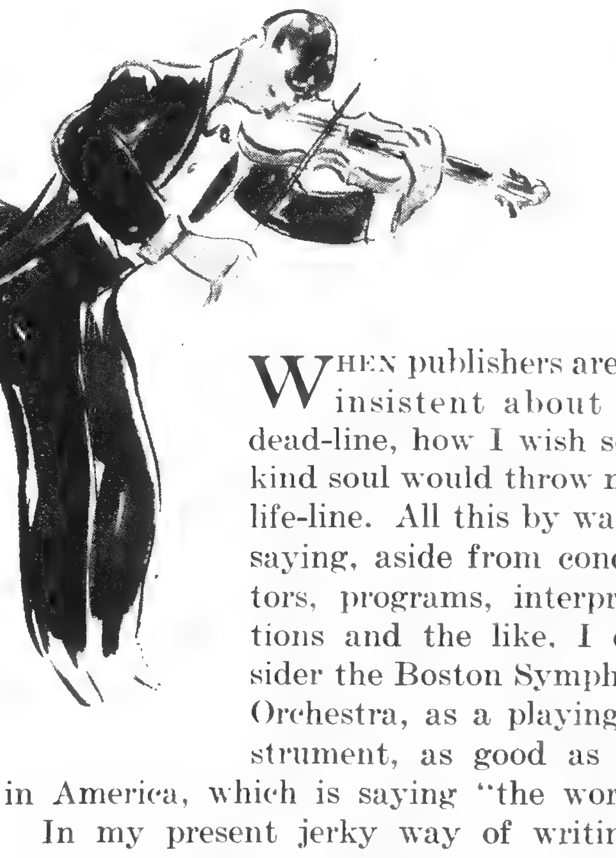
THIS CLIPPING FROM
ESQUIRE
CHICAGO, ILL.

MAY - - 1936

35

The Music-Box Reviaised Portr

Thank you, Philadelphia, thanks, Boston, thanks to Strawinsky, Mendelssohn, and Irving Berlin



by FRANK BLACK

▪ RECORDS ▪

WHEN publishers are too insistent about the dead-line, how I wish some kind soul would throw me a life-line. All this by way of saying, aside from conductors, programs, interpretations and the like, I consider the Boston Symphony Orchestra, as a playing instrument, as good as any in America, which is saying "the world."

In my present jerky way of writing I jump to a certain Felix Mendelssohn-Bartholdy, composer. I suppose that today Germany would pooh-pooh him as a writer of music, and call him a second-rater, and even go so far as to suggest his going to America, if he were alive today. Very, very little of his music is played in his Fatherland but, of course, that is their artistic loss. Perhaps he wouldn't even be allowed to conduct the Gewandhaus Orchestra in Leipsic and make it as great an organization as it was during his incumbency. But he did that during the early part of the past century, and one thing he did in addition which should earn him the gratitude of the musical universe and the curses of many perspiring music students, he rediscovered Bach. Also, little Felix wrote a symphony called *The Italian*, Opus 90, if you must be opusy. Sure it's full of sparkle and sunshine and all the other Pollyanna ap-creigh. But why must we continually pat Mendelssohn on the head and act as though he were as delicate as an incubator baby? He wasn't a giant when compared to Wagner, but he was a very tall man, indeed. He had the secret of the long melodic line, and, above all, his music exudes good taste and good form. Any golfer will tell you what I'm getting at.

The first movement is alive and brilliant. Mendelssohn seldom wastes time in getting into a movement, and here he simply suggests the basic rhythmic background for two measures and he's off. Play him on the nose because it's swell. The second movement is simplicity itself and a lesson to other composers in economy of means. The melodies are beautifully handled. The Scherzo is grace in a top-hat. Only Mendelssohn could make a mule bray gracefully, and he proved it in *A Midsummer Night's Dream*. In the Finale, which is a Roman Dance called the *Saltarello*, he shows tremendous skill in blending rhythms with one another and still keeping everything lucid, even at a terrific pace. Yes, he was quite a tall man.

The Bostonians, Serge Koussevitzky, head man, play this symphony with as beautiful a tone as anything you've ever heard. The string quality is simply gorgeous. The first movement seems a trifle hectic rather than bustling. There are some points of balance that could be looked after. But it is a fine symphony, beautifully played, and, interpretively, not mishandled. You'll realize, upon hearing it, that Mendelssohn was indeed a tall man, unless you are one of the sneerers called "modern."

Mendelssohn Symphony No. 4 in A Major (Opus 90). (The Italian Symphony.) Performed by The Boston Symphony Orchestra under the direction of Serge Kousseritzky

MUSICAL MASTERPIECE SERIES—ALBUM M-294.

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"OLD TIMERS" NIGHT AT POPS ENJOYABLE

It was "Old Timers' Night" at the Pops last night. With decided enthusiasm the large audience joined in singing such old favorites as "The Bowery," "Sidewalks of New York," "Sweet Rosie O'Grady," "A Bicycle Built for Two," and others.

An unscheduled event on the programme was the arrival of four of the audience on two tandem bicycles. They were Chester Beane and Dorothy Reitmayer and George Beane and Ruth Frankel, all of Cambridge. Post 7/23

THIS CLIPPING FROM
PROVIDENCE, R. I.
R.K. **JOURNAL**

JUN 7 - 1936

New March at "Pops"

A new military march, "Rhode Island Forward March," composed and dedicated to the Tercentenary by Raymond G. Williams of this city, will be the opening number at the Boston Symphony "Pops" "Rhode Island ~~Night~~," in Boston, June 27. The march, composed last April, has been accepted as the official Tercentenary march by the State Tercentenary Commission, the Rhode Island and Providence Plantations Tercentenary Committee and is being considered by the Providence committee. It was first played publicly at the formal opening of the celebration at the State House, May 4, by Gray's Festival Band. Band arrangements are now in the hands of most of the bands in the State and orchestral arrangements will be ready in a few weeks. Mr. Williams is the composer of the well known football march, "Harvardiana," for many years heard at all Harvard football games.

MUSIC

SYMPHONY HALL
The Pops

A Concerto for two pianos by the contemporary French composer, Francis Poulenc, turned up for the first time in Boston at the Pop concert last night. The soloists were J. M. Sanroma and Leo Litwin. Arthur Fiedler, of course, conducted.

As one expects from any Parisian nowadays, the Concerto proved to be light and occasionally gay. The piano parts are extremely prominent, and except for the last of the conventional three movements, the orchestration is bare. The lively first movement, with a leisurely middle section, seemed to be a succession of orthodox broken chords and scale passages, seasoned with irrelevant dissonance. The slow movement, though it does not openly poke fun, might be a polite travesty upon early Beethoven. Only the finale is really modern so far as thought is concerned, and it dashes off with gusto. Poulenc's piece reminded one again of the esthetic fog which has hovered over the Seine and Montparnasse these several years. But it is pleasant to hear.

Quite different was Ibert's Divertissement, introduced to the Pops this season, which followed the Concerto. Here is a modern Frenchman writing genuine modern music, with not a sober moment in it. While a large audience applauded Poulenc warmly, there was more enthusiasm for Ibert. And rightly, for his Divertissement seems better at each hearing.

For the rest, the program consisted of familiar Pops items—except for a competent arrangement by Prof Walter Spalding of Harvard, of a "Meditation" of Tchaikovsky. Prof Spalding's instrumental dress cleverly follows Tchaikovsky's orchestral style. The trills for strings at the end, however, suggest another hand; otherwise, had one heard the performance without first looking at the program, it would have been easy to credit the whole thing to Tchaikovsky. C. W. D.

'IN, P

He June 24 TH

MUSIC

POULENC CONCERTO

A concerto in D minor for two pianos and orchestra by Francis Poulenc was performed for the first time in Boston at the Pops concert in Symphony Hall last evening. The piano soloists were Jesus Maria Sanroma and Leo Litwin. Arthur Fiedler conducted the orchestra of symphony players and the program was as follows:

"Cruiser Harvard"	Strube
"Doctrinen," waltzes	Eduard Strauss
Meditation (Arranged by W. R. Spalding)	Tchaikovsky
Overture to "Poet and Peasant"	Suppe
Concerto in D minor for two pianos and orchestra	Poulenc
Divertissement	Ibert
Selection, "Mlle. Modiste"	Herbert
"Deep River"	Arranged by Jacchia
"We Saw the Sea" from "Follow the Fleet"	Berlin

Perhaps the most distinctive portion of this Pops concert last night was the second group which was entirely devoted to the selections of Poulenc and Ibert. The delightful Ibert "Divertissement" has become a familiar piece on these programs and justly so, but the Poulenc had not been heard before in this city. Originally Mr. Fiedler planned to perform the Ibert first, at least that was the way it appeared on the announcements, yet the concerto for two pianos preceded it yesterday in Symphony Hall. This change was wisely made, else the new work by one of the French "Group of Six" might have seemed nothing more than a lukewarm anti-climax. As it was Mr. Fiedler should be thanked both for his taste in arranging matters as they were and for bringing the concerto to Boston.

Francis Poulenc at one time was influenced by Jean Cocteau and Erik Satie and showed a tendency to draw his inspiration from such everyday subjects as a jazz band, a music hall or a circus. His concerto in D minor for two pianos and orchestra was given at Venice in September of 1932 and had its first performance in England early in 1933 by the London Philharmonic Orchestra under Sir Thomas Beecham. In Queen's Hall, under such circumstances, it might indeed have sounded a bit out of place, in spite of the presence of the composer and M. Jacques Fevrier at the pianos. So Ernest Newman considered it, anyhow, and concluded a brief and sarcastic notice with the following sentences: "Time was when the Group of The Six, of which Poulence was a shining member, was at any rate a digit. Now it is only a decimal. The pleasure of the composer in his naive little work was a joy to see."

Such was not the result at the Pops, however. The composition was suited to the occasion, for it was, above all else, entertaining and fresuently amusing. Divided into the customary three movemens, the principal themes were given out by the pianos and then reinforced or emphasized by the other instruments. There were many abrupt passages, with occasionally clever, though brief measures for solo piano or two pianos. The material itself was reminiscent of half a dozen different composers but the modern and, for the most part, effective instrumentations gave life to portions that might have been commonplace. The second movement, it must be admitted, had its dull moments and once again one would have welcomed the sprightliness of Ibert's hand. A certain aspect of innocent fun was not the least charming side of the work. The playing of Mr. Sanroma and Mr. Litwin was excellent and Mr. Fiedler and the orchestra supported them admirably. The concerto was enthusiastically received by the large audience. Earlier in the evening W. R. Spalding rose from a seat on the floor and acknowledged the applause for his arrangement of Tchaikovsky's "Meditation." W. T. C., JR.

News of the World of Music

P H 6/21

BY WARREN STOREY SMITH

THE locale of the Berkshire Symphonic Festival, hitherto announced as Hanna Farm, Stockbridge, has now been changed to Holmwood, the estate of Mrs. Margaret Emerson of New York, situated between Lenox and Stockbridge. It is here, rather than at Hanna Farm, the site of previous festivals, that the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will be heard on August 13, 15 and 16. As already announced, the Berkshire Playhouse in Stockbridge will be the scene of the lectures to be given by Olin Downes, in connection with these concerts, on the mornings of August 12, 14 and 16.

* * * *

Holmwood, it seems, is the former summer home of George Westinghouse, and on this estate the boundaries of Lenox, Stockbridge and Lee converge. To quote the bulletin: "The huge tent for the concerts and the shell will be placed on a gentle slope within a horseshoe formed by great cathedral pines. Through the trees to the northeast may be seen Laurel Lake, and in the background the Hoosac range." Apparently if the ear wearies of music, there will be plenty upon which the eye may feast.

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It will be recalled that Carlos Chavez, outstanding composer of Mexico, conducted last season at a pair of concerts of the Boston Symphony Orchestra his own "Sinfonia de Antigona" and "Sinfornia India." This department is now in receipt of a folder describing eight concerts of the Orquesta Sinfonica de Mexico, of which Mr. Chavez is the conductor, to be given during July, August and September in Mexico City. Since Mr. Chavez is a modernist of the modernists, it is interesting to note the music that he has chosen for these eight concerts. Like any conductor, he must to a certain extent consult the tastes of his public; yet again, like any other conductor, he will also respect his own preferences and prejudices. For example, Wagner and Strauss, so plentifully represented on Dr. Koussevitzky's programmes during the season just past, are here conspicuous by their absence. To composers of Mr. Chavez's type the luxuriance of a Wagner or a Strauss is naturally antipathetic. Their omission here, however, may be mere coincidence.

* * * *

Mr. Chavez finds room for Bach and Beethoven, for Haydn and Mozart, for Monteverdi, Scarlatti, Vivaldi and Cherubini. He is partial to Debussy, and recognizes also the Sibelius of the Fourth Symphony who, in his conciseness and economy, exhibits a strong kinship with the energetic Mexican himself. Mr. Chavez manages to include four of his own pieces in eight concerts, a respectable average, as well as music by the Spanish or Mexican composers Halffter, Pittaluga, Campa and Huizar, and for the Americans Copland and McPhee.

* * * *

Speaking of modern composers, at the Pop Concert of Tuesday evening Mr. Fiedler will bring to performance for the first time in Boston a Concerto in D minor for two pianos by Francois Poulenc, the soloists to be Messrs. Sanroma and Leo Litwin. The so-called Group of Six, of which Poulenc is, or rather was, a member, is hardly known as such to present-day concert-goers. Of the five young men and one young woman who comprised it, only two, Arthur Honegger and Darius Milhaud, have made any real impression on the world of music. One of the others, Louis Durey, is only a name to music-lovers on this side of the Atlantic. The other three, Georges Auric, Germaine Tailleferre, who once graced Symphony Hall with her genuinely charming presence, and M. Poulenc, occupy the middle ground. The last-named is thus far best known here by a diverting "Perpetual Motion" for the piano, one of the most palatable examples of bi-tonality, and a set of songs, "La Bestiaire," celebrating denizens of the animal kingdom, of which one, "The Carp," is haunting in its simple dignity.

* * * *

The Pianoforte Concerto of Greig, which the eulogistic Henry T. Finck once described as the most felicitous union of orchestra and pianoforte, has been falling into neglect of late years. Last spring, however, Mr. Sanroma played it at a Tuesday concert of the Boston Symphony Orchestra, and on Saturday it will be played at the Pops by Ethel Hutchinson, then making her debut at these concerts. Miss Hutchinson, if memory serves, was once soloist with th Peoples Symphony Orchestra.

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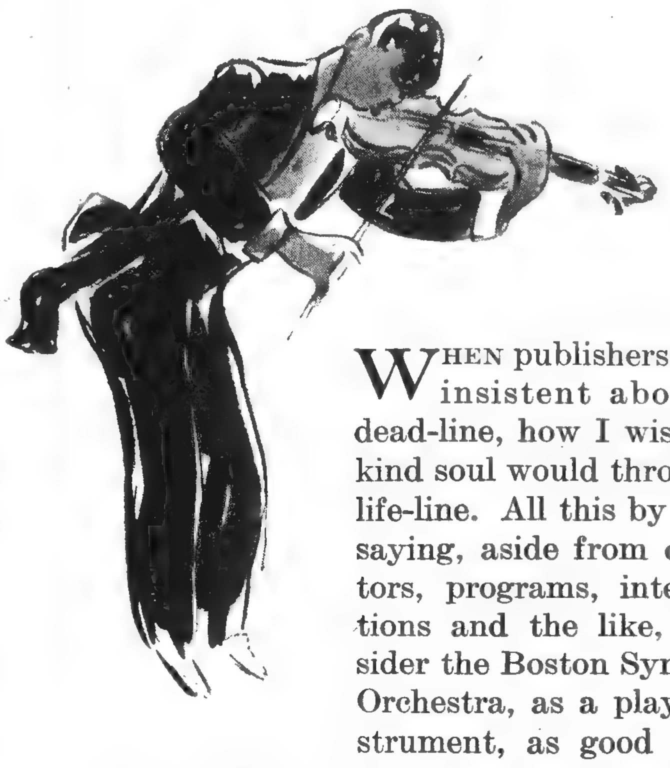
CHICAGO, ILL.

MAY - - 1936

The Music-Box Revi



Thank you, Philadelphia, thanks, Boston, thanks to Strawinsky, Mendelssohn, and Irving Berlin

by FRANK BLACK

▪ RECORDS ▪

WHEN publishers are too insistent about the dead-line, how I wish some kind soul would throw me a life-line. All this by way of saying, aside from conductors, programs, interpretations and the like, I consider the Boston Symphony Orchestra, as a playing instrument, as good as any in America, which is saying "the world."

In my present jerky way of writing I jump to a certain Felix Mendelssohn-Bartholdy, composer. I suppose that today Germany would pooh-pooh him as a writer of music, and call him a second-rater, and even go so far as to suggest his going to America, if he were alive today. Very, very little of his music is played in his Fatherland but, of course, that is their artistic loss. Perhaps he wouldn't even be allowed to conduct the Gewandhaus Orchestra in Leipsic and make it as great an organization as it was during his incumbency. But he did that during the early part of the past century, and one thing he did in addition which should earn him the gratitude of the musical universe and the curses of many perspiring music students, he rediscovered Bach. Also, little Felix wrote a symphony called *The Italian*, Opus 90, if you must be opusy. Sure it's full of sparkle and sunshine and all the other Pollyanna ap-creigh. But why must we continually pat Mendelssohn on the head and act as though he were as delicate as an incubator baby? He wasn't a giant when compared to Wagner, but he was a very tall man, indeed. He had the secret of the long melodic line, and, above all, his music exudes good taste and good form. Any golfer will tell you what I'm getting at.

The first movement is alive and brilliant. Mendelssohn seldom wastes time in getting into a movement, and here he simply suggests the basic rhythmic background for two measures and he's off. Play him on the nose because it's swell. The second movement is simplicity itself and a lesson to other composers in economy of means. The melodies are beautifully handled. The Scherzo is grace in a top-hat. Only Mendelssohn could make a mule bray gracefully, and he proved it in *A Midsummer Night's Dream*. In the Finale, which is a Roman Dance called the *Saltarello*, he shows tremendous skill in blending rhythms with one another and still keeping everything lucid, even at a terrific pace. Yes, he was quite a tall man.

The Bostonians, Serge Koussevitzky, head man, play this symphony with as beautiful a tone as anything you've ever heard. The string quality is simply gorgeous. The first movement seems a trifle hectic rather than bustling. There are some points of balance that could be looked after. But it is a fine symphony, beautifully played, and, interpretively, not mishandled. You'll realize, upon hearing it, that Mendelssohn was indeed a tall man, unless you are one of the sneerers called "modern."

Mendelssohn Symphony No. 4 in A Major (Opus 90). (The Italian Symphony.) Performed by The Boston Symphony Orchestra under the direction of Serge Koussevitzky

MUSICAL MASTERPIECE SERIES—ALBUM M-294.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
R.R. JOURNAL

JUN 7 - 1936

New March at "Pops"

A new military march, "Rhode Island Forward March," composed and dedicated to the Tercentenary by Raymond G. Williams of this city, will be the opening number at the Boston Symphony "Pops" "Rhode Island Night," in Boston, June 27. The march, composed last April, has been accepted as the official Tercentenary march by the State Tercentenary Commission, the Rhode Island and Providence Plantations Tercentenary Committee and is being considered by the Providence committee. It was first played publicly at the formal opening of the celebration at the State House, May 4, by Gray's Festival Band. Band arrangements are now in the hands of most of the bands in the State and orchestral arrangements will be ready in a few weeks. Mr. Williams is the composer of the well known football march, "Harvardiana," for many years heard at all Harvard football games.

"OLD TIMERS" NIGHT AT POPS ENJOYABLE

It was "Old Timers' Night" at the Pops last night. With decided enthusiasm the large audience joined in singing such old favorites as "The Bowery," "Sidewalks of New York," "Sweet Rosie O'Grady," "A Bicycle Built for Two," and others.

An unscheduled event on the programme was the arrival of four of the audience on two tandem bicycles. They were Chester Beane and Dorothy Reitmayer and George Beane and Ruth Frankel, all of Cambridge. Post 7/23

MUSIC

Globe 24

SYMPHONY HALL
The Pops

A Concerto for two pianos by the contemporary French composer, Francis Poulenc, turned up for the first time in Boston at the Pop concert last night. The soloists were J. M. Sanroma and Leo Litwin. Arthur Fiedler, of course, conducted.

As one expects from any Parisian nowadays, the Concerto proved to be light and occasionally gay. The piano parts are extremely prominent, and except for the last of the conventional three movements, the orchestration is bare. The lively first movement, with a leisurely middle section, seemed to be a succession of orthodox broken chords and scale passages, seasoned with irrelevant dissonance. The slow movement, though it does not openly poke fun, might be a polite travesty upon early Beethoven. Only the finale is really modern so far as thought is concerned, and it dashes off with gusto. Poulenc's piece reminded one again of the esthetic fog which has hovered over the Seine and Montparnasse these several years. But it is pleasant to hear.

Quite different was Ibert's Divertissement, introduced to the Pops this season, which followed the Concerto. Here is a modern Frenchman writing genuine modern music, with not a sober moment in it. While a large audience applauded Poulenc warmly, there was more enthusiasm for Ibert. And rightly, for his Divertissement seems better at each hearing.

For the rest, the program consisted of familiar Pops items—except for a competent arrangement by Prof Walter Spalding of Harvard, of a "Meditation" of Tchaikovsky. Prof Spalding's instrumental dress cleverly follows Tchaikovsky's orchestral style. The trills for strings at the end, however, suggest another hand; otherwise, had one heard the performance without first looking at the program, it would have been easy to credit the whole thing to Tchaikovsky. C. W. D.

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POULENC CONCERTO

A concerto in D minor for two pianos and orchestra by Francis Poulenc was performed for the first time in Boston at the Pops concert in Symphony Hall last evening. The piano soloists were Jesus Maria Sanroma and Leo Litwin. Arthur Fiedler conducted the orchestra of symphony players and the program was as follows:

"Cruiser Harvard"	Strube
"Doctrinen," waltzes	Eduard Strauss
Meditation (Arranged by W. R. Spalding)	Tchaikovsky
Overture to "Poet and Peasant"	Suppe
Concerto in D minor for two pianos and orchestra	Poulenc
Divertissement	Ibert
Selection, "Mlle. Modiste"	Herbert
"Deep River"	Arranged by Jacchia
"We Saw the Sea" from "Follow the Fleet"	Berlin

Perhaps the most distinctive portion of this Pops concert last night was the second group which was entirely devoted to the selections of Poulenc and Ibert. The delightful Ibert "Divertissement" has become a familiar piece on these programs and justly so, but the Poulenc had not been heard before in this city. Originally Mr. Fiedler planned to perform the Ibert first, at least that was the way it appeared on the announcements, yet the concerto for two pianos preceded it yesterday in Symphony Hall. This change was wisely made, else the new work by one of the French "Group of Six" might have seemed nothing more than a lukewarm anti-climax. As it was Mr. Fiedler should be thanked both for his taste in arranging matters as they were and for bringing the concerto to Boston.

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MUSIC AND

Last Week of the Pop Concerts in Symphony Hall

Next Saturday evening, July 4, the 51st season of the Pop concerts in Symphony Hall will come to a close. Arthur Fiedler, completing his seventh season as the conductor of the Pops Orchestra, announces the following programs for the final week:

Tomorrow. "Washington Post" March, Sousa; "The Barber of Seville," Overture, Rossini; Humoresque, Dvorak; "Carmen," Fantasia, Bizet; Irish Rhapsody, Herbert; "The Animals' Carnival," Grand Zoological Fantasia, Saint-Saens, Pianos: Jesus Maria Sanroma—Leo Litwin; "Rumba," from the Symphony No. 2, McDonald; "In a Persian Market," Intermezzo-Scene, Ketelby; "We Saw the Sea" from "Follow the Fleet," Berlin.

Tuesday. Coronation March from "The Prophet," Meyerbeer; "Emperor" waltzes, Strauss; "Entrance of the Little Fauns," Pierne; "Finlandia" symphonic poem, Sibelius; Overture to "The Secret of Suzanne," Wolf-Ferrari; Largo from "Xerxes," Handel; Second Hungarian Rhapsody, Liszt; "Roberta," selection, Kern; "Minute" waltz, Chopin; Fifth Hungarian Dance, Brahms.

Wednesday. Entrance of the Gladiators, Fucik; Overture to "Mignon," Thomas; "The Flight of the Bumble Bee," Rimsky-Korsakov; Invitation to the Dance, Weber-Berlioz; Liebestraum, Liszt-Herbert; Ave Maria, Schubert-Wilhelmj; Fourth Symphony in F minor, finale, Tchaikovsky; "Night and Day," Porter; "Rumba," from the Symphony No. 2, McDonald; Rhapsody in Blue, Gershwin, soloist: Jesus Maria Sanroma.

Thursday. Entrance of the Boyards, Halvorsen; Overture to "Sakuhtala," Goldmark; Minuet, Boccherini; Sailors' Dance from "Red Poppy," Gliere; "Peer Gynt," Suite No. 1, Greig; Valse Triste, Sibelius; "Pomp and Circumstance," Elgar; "Tales from the Vienna Woods," waltzes, Strauss; Mosquito Dance, White; Dance of the Camorrists, from "The Jewels of the Madonna," Wolf-Ferrari.

Friday. Entrance of the Guests into the Wartburg, "Tannhauser," Wagner; Overture to "Orpheus in the Underworld," "Barcarolle from "The Tales of Hoffmann," Offenbach; "The Ride of the Valkyries," Introduction to Act III, "Lohengrin," "Dreams," Wagner; solo violin, Julius Theodorowicz; Bolero, Ravel; "Anything Goes," selection, Porter; Song of the Volga Bargemen, arranged by Glazounov; American Patrol, Meacham.

Saturday, Closing Night. Stars and Stripes Forever, Sousa; "Girls of Baden," waltzes, Komzak; Kommenoi Ostrow, Rubinstein; Meditation from "Thais," Massenet; Prelude to "Die Meistersinger von Nurmberg," Wagner; Marche Slave, Tchaikovsky; Prayer of Thanksgiving, old Dutch hymn, Valerius; "Jealousy," Gipsy tango, Gade; American Fantasy, Herbert.

Closing Week at Pops

The Pops concerts will come to the end of their fifty-first season next week. The programs will traverse the usual course. On Monday, the Messrs. J. M. Sanromá and Leo Litwin will be soloists in "The

In "Palm Springs," Current Film at

Animals' Carnival" by Saint Saëns; and the same program will include the Rumba movement from Harl McDonald's Second Symphony, which will also be played on Wednesday. On the later evening Mr. Sanromá will again be soloist in the "Rhapsody in Blue." Charles O'Connell will not conduct on Thursday, as he had been scheduled to do. Four Wagnerian numbers appear on Friday's program. The closing night, Saturday, will begin and end in patriotic vein, befitting the date.

Concerts in New York

The Lewisohn Stadium concerts in New York city got off to a bad start the night before last, when after José Iturbi had led the orchestra through "The Star-Spangled Banner" and the Beethoven Third "Leonore" Overture before an audience of some 7000 persons, the intermittent drizzle forced the postponement of program to last evening.

Pops Season Closes At the End of This Week

Next Saturday evening, July 4, the 51st season of the Pops concerts in Symphony hall will come to a close. Arthur Fiedler, completing his seventh season as the conductor of the Pops orchestra, announces the following programs for the final week:

Monday Evening, June 29

Washington Post March	Sousa
The Barber of Seville, overture	Rossini
Humoresque	Dvorak
"Carmen," fantasia	Bizet
Irish Rhapsody	Herbert
The Animals' Carnival, grand zoological fantasia	Saint-Saens
Pianos: Jesus Mario Sanroma—Leo Litwin	
Rumba, from the Symphony No. 2	McDonald
In a Persian Market, intermezzo-scene	Ketelby
We Saw the Sea from "Follow the Fleet"	Berlin

Tuesday Evening, June 30

Coronation March from "The Prophet"	Meyerbeer
Emperor Waltzes	Strauss
Entrance of the Little Fauns	Pierne
Finlandia, symphonic poem	Sibelius
Overture to "The Secret of Suzanne"	Wolf-Ferrari
Largo from "Xerxes"	Handel
Second Hungarian Rhapsody	Liszt
"Roberta," selection	Kern
Minute Waltz	Chopin
Fifth Hungarian Dance	Brahms

Wednesday Evening, July 1

Entrance of the Gladiators	Fucik
Overture to "Mignon"	Thomas
The Flight of the Bumble Bee	Rimsky-Korsakov
Invitation to the Dance	Weber-Berlioz
Liebestraum	Liszt-Herbert
Ave Maria	Schubert-Wilhelmj
Fourth Symphony in F minor, finale	Tchaikovsky
Night and Day	Porter
Rumba, from the Symphony No. 2	McDonald
Rhapsody in Blue	Gershwin
Soloist—Jesus Maria Sanroma.	

Thursday Evening, July 2

Entrance of the Boyards	Halvorsen
Overture to "Sakuntala"	Goldmark
Minuet	Boccherini
Sailors' Dance from "Red Poppy"	Gliere
Peer Gynt, Suite No. 1	Grieg
Valse Triste	Sibelius
Pomp and Circumstance	Elgar
Tales from the Vienna Woods, waltzes	Straube
Mosquito Dance	Whi
Dance of the Camorrists, from "The Jewels of the Madonna"	Wolf-Ferrari

Friday Evening, July 3

Entrance of the Guests into the Wartburg, "Tannhauser"	Wagner
Overture to "Orpheus in the Underworld"	Offenbach
Barcarolle from "The Tales of Hoffmann"	Offenbach
"The Ride of the Valkyries"	Wagner
Introduction to Act III, "Lohengrin"	Wagner
Dreams	Wagner
Solo violin—Julius Theodorowicz	
Bolero	Ravel
"Anything Goes," selection	Porter
Song of the Volga Bargemen	Arranged by Glazounov
American Patrol	Meacham

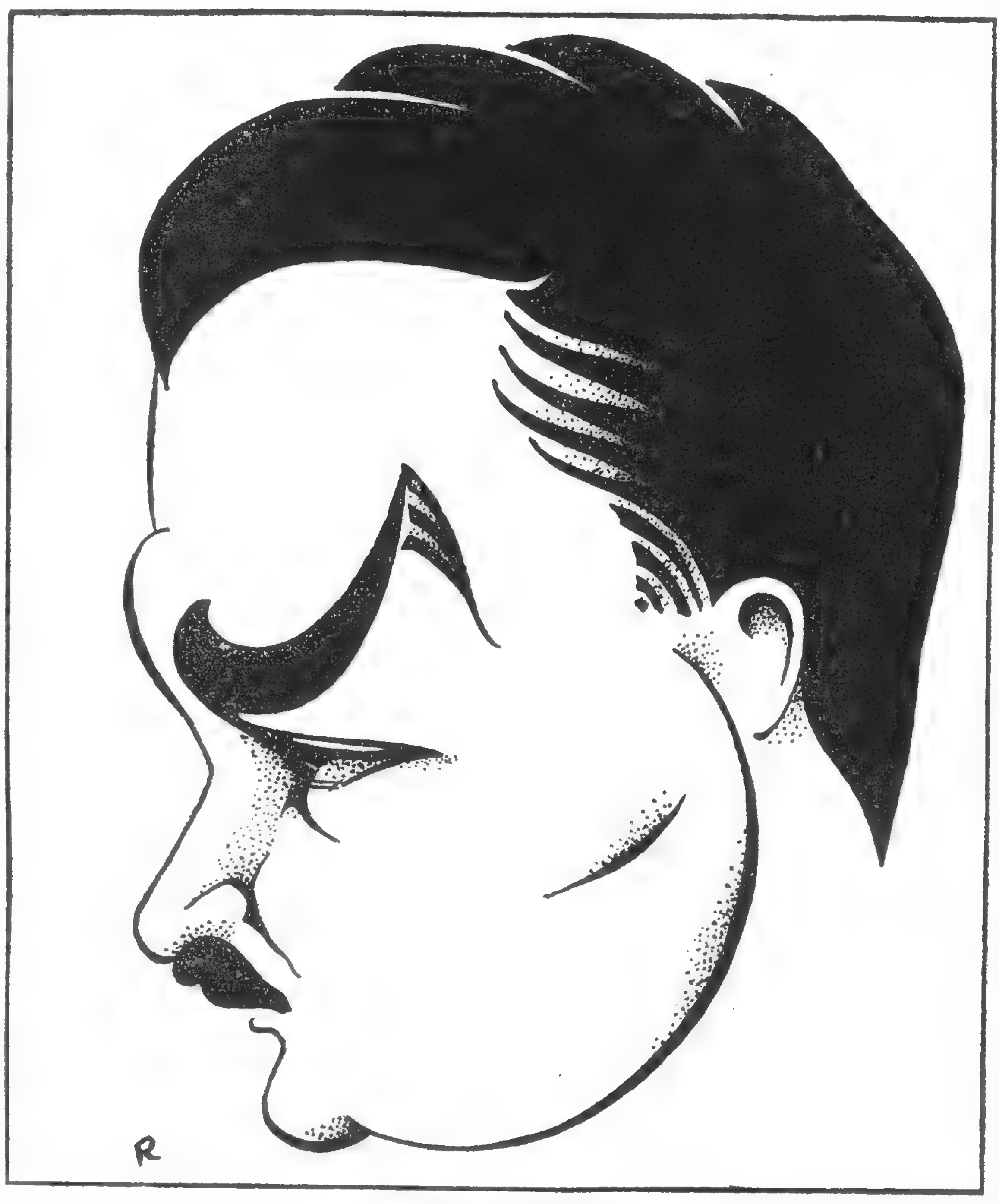
Saturday Evening, July 4

Closing Night

Stars and Stripes Forever	Sousa
Girls of Baden, waltzes	Komzak
Kammenoi Ostrow	Rubinstein
Meditation from "Thais"	Massenet
Prelude to "Die Meistersinger von Nurnberg"	Wagner
Marche Slave	Tchaikovsky
Prayer of Thanksgiving, Old Dutch hymn	Valerius
Jealousy, gypsy tango	Gade
American Fantasy	Herbert

NELL GWYN THEATER ANNOUNCES PLAYS

Form and Content



Arthur Fiedler

Conductor of the Symphony Hall Pops Concerts, Which Will End Their Fifty-First Season Next Saturday Night

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Post Jun 29

THE POPS

It might seem that something that has been going on for more than 50 years would have lost its appeal by now, at least for the younger people.

But the Pop concerts are a tradition, or, rather, an institution in Boston.

Each season rolls around and the Pops just naturally happen. But what might appear surprising is that the concerts which were taking place back in the days of the horse car and the buggy, of bustles and bone collars, could be held in high favor now.

Yet the concerts are more popular than ever.

Never in the long history of the Pops have the audiences been so large as at this time. This, the 51st season, has seen all previous attendance records shattered.

Thus far this season, 98,500 persons have attended the concerts, which go into their final week of the season beginning today.

The reason for such popularity is understandable. The quality of the music has long since been established. And the mirthful, yet conventional, surroundings have no end of appeal.

It is noted this season that an especially large number of school children have been in attendance. This, too, is understandable. Nearly all schools today have their bands and orchestras and glee clubs. The pupils take a genuine interest in music.

Then, again, more people are taking up music today.

Anyone watching one of the many parades held in the course of the year must be impressed by the number of bands participating. The musicians include in no small numbers tiny cadets who seem hardly big enough to blow on trumpets or send notes pouring out of horns. The war veteran organizations have also taken a real pride in having their own bands and there is keen competition among them to win honors for playing the best in music.

All of this has an influence in spreading the liking for good music.

There are the old-timers, of course, who are the mainstays of the Pops in lean years and during the fat. They have been on hand this season—more enthused than ever.

The shattering of a 50-year attendance record at the Pops is something that cannot go unnoticed. It is a tribute to the conductorship of Arthur Fiedler and the fine musicians. But it indicates, too, that the desire for better music, rather than diminishing, is growing all the time.

Prosperity Is The Word for Current Pops

This Season Most Successful In History; Opera News At Home and Abroad

By Moses Smith

With but one more week remaining, the fifty-first season of the Pops concerts will be recorded as the most successful in the history of the institution. The average attendance has been over 2000. The majority of the concerts have been played to a full house. And there has not been a single evening when the attendance has been light.

The patronage, it has been known, has been steadily increasing in the last few years, after a considerable period of depression. But it was only during the present season when the previous "high"—reached during the Jacchia regime—was finally surpassed.

Various reasons have been assigned for the current prosperity at Symphony Hall. "Special" nights have increased steadily in number, and the "society" influence has become increasingly important. The management has assiduously cultivated organizations and groups, and evidently satisfied them, for the renewals have been general. And this year the weather has been most propitious. The hot weather came early in the season rather than late. It has had less effect on the attendance because advance reservations have always been heavier in the first part of the season than in the end.

The good fortune of the Pops has also had a beneficent effect on the winter season of the Boston Symphony Orchestra. An unusual number of Pops-goers have subscribed this spring to the winter concerts of next season. In addition, it should be recalled that the Pops are managed directly by Symphony Hall for the Symphony Orchestra. If, in the past, there has been a deficit from the Pops season it was charged against the desirability (and in many cases, necessity) of offering the members of the Symphony Orchestra a long playing-season. The present season of Pops, however, will actually show a profit that can be applied to the deficit from the main season.

Opera in Boston

CHRISTIAN LEADER
BOSTON, MASS.

1936

THE SILLINESS OF ADVERTISING

We often wonder if advertising affects other people as it so frequently affects ourselves. It is so silly, so brainless, so stupid! Cigarette advertising seems to us to take the cake for sheer ineptitude. All the popular brands of cigarettes are consistently presented as *not* doing what it is evidently so dreaded that cigarettes might do. We never really knew what awful things might, and presumably usually do, follow upon smoking, until the present lavish cigarette advertising began. These miserable weeds evidently parch and sting the throat terribly—all except this brand which is so "mild." They burn the sensitive membranes of the mouth and nose—all except this other brand which is so "cool." They cause constant coughing—all except this third brand which contains "not a cough in a carload." We wonder that anybody ever dares to touch cigarettes after reading what their manufacturers say about their evils. Then the silly exaggerations of advertising! Here is Rupert's Beer described as "the talk of the town." One would imagine, to read that phrase, that people did nothing these days but stop one another upon the streets and excitedly discuss this beer. As a matter of fact, who ever heard it mentioned outside of a bar-room? "I'd walk a mile for a Camel"—but did you ever see a smoker refuse the first cigarette offered him? We are informed, on the radio, that Bill Ballyhoo's orchestra at the Hotel Hotcha is "making musical history." *Musical history*, which includes names of Bach, Beethoven and Brahms, the Paris Opera and the Boston Symphony Orchestra! Is anybody's attention won, or even wooed, by talk like that? Even book publishers present their products as "the greatest novel of the century," or "a poem greater than Wordsworth or Tennyson." Most advertising, as we see or hear it, we find either repellent or ridiculous. What it does to us is to teach us the articles which we must not buy under any circumstances. Give us a "phoney" full-page ad, in the newspaper, or a salvey announcer's statement on the radio, or a bill-board ruining the landscape in the country, and we are through for good and all. Advertising is an unmitigated evil. The way to stop it is to boycott it!—*Unity.*

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Last Week of the Pop Concerts in Symphony Hall

Next Saturday evening, July 4, the 51st season of the Pop concerts in Symphony Hall will come to a close. Arthur Fiedler, completing his seventh season as the conductor of the Pops Orchestra, announces the following programs for the final week:

Tomorrow. "Washington Post" March, Sousa; "The Barber of Seville," Overture, Rossini; Humoresque, Dvorak; "Carmen," Fantasia, Bizet; Irish Rhapsody, Herbert; "The Animals' Carnival," Grand Zoological Fantasia, Saint-Saens, Pianos: Jesus Maria Sanroma—Leo Litwin; "Rumba," from the Symphony No. 2, McDonald; "In a Persian Market," Intermezzo-Scene, Ketelby; "We Saw the Sea" from "Follow the Fleet," Berlin.

Tuesday. Coronation March from "The Prophet," Meyerbeer; "Emperor" waltzes, Strauss; "Entrance of the Little Fauns," Pierne; "Finlandia" symphonic poem, Sibelius; Overture to "The Secret of Suzanne," Wolf-Ferrari; Largo from "Xerxes," Handel; Second Hungarian Rhapsody, Liszt; "Roberta," selection, Kern; "Minute" waltz, Chopin; Fifth Hungarian Dance, Brahms.

Wednesday. Entrance of the Gladiators, Fucik; Overture to "Mignon," Thomas; "The Flight of the Bumble Bee," Rimsky-Korsakov; Invitation to the Dance, Weber-Berlioz; Liebestraum, Liszt-Herbert; Ave Maria, Schubert-Wilhelmj; Fourth Symphony in F minor, finale, Tchaikovsky; "Night and Day," Porter; "Rumba," from the Symphony No. 2, McDonald; Rhapsody in Blue, Gershwin, soloist: Jesus Maria Sanroma.

Thursday. Entrance of the Boyards, Halvorsen; Overture to "Sakuhtala," Goldmark; Minuet, Boccherini; Sailors' Dance from "Red Poppy," Gliere; "Peer Gynt," Suite No. 1, Greig; Valse Triste, Sibelius; "Pomp and Circumstance," Elgar; "Tales from the Vienna Woods," waltzes, Strauss; Mosquito Dance, White; Dance of the Camorrists, from "The Jewels of the Madonna," Wolf-Ferrari.

Friday. Entrance of the Guests into the Wartburg, "Tannhauser," Wagner; Overture to "Orpheus in the Underworld," "Barcarolle from "The Tales of Hoffmann," Offenbach; "The Ride of the Valkyries," Introduction to Act III, "Lohengrin," "Dreams," Wagner; solo violin, Julius Theodorowicz; Bolero, Ravel; "Anything Goes," selection, Porter; Song of the Volga Bargemen, arranged by Glazounov; American Patrol, Meacham.

Saturday, Closing Night. Stars and Stripes Forever, Sousa; "Girls of Baden," waltzes, Komzak; Kommenoi Ostrow, Rubinstein; Meditation from "Thais," Massenet; Prelude to "Die Meistersinger von Nurmberg," Wagner; Marche Slave, Tchaikovsky; Prayer of Thanksgiving, old Dutch hymn, Valerius; "Jealousy," Gipsy tango, Gade; American Fantasy, Herbert.

Closing Week at Pops

The Pops concerts will come to the end of their fifty-first season next week. The programs will traverse the usual course. On Monday, the Messrs. J. M. Sanromá and Leo Litwin will be soloists in "The

In "Palm Springs," Current Film at

Animals' Carnival" by Saint Saëns; and the same program will include the Rumba movement from Harl McDonald's Second Symphony, which will also be played on Wednesday. On the later evening Mr. Sanromá will again be soloist in the "Rhapsody in Blue." Charles O'Connell will not conduct on Thursday, as he had been scheduled to do. Four Wagnerian numbers appear on Friday's program. The closing night, Saturday, will begin and end in patriotic vein, befitting the date.

Concerts in New York

The Lewisohn Stadium concerts in New York city got off to a bad start the night before last, when after José Iturbi had led the orchestra through "The Star-Spangled Banner" and the Beethoven Third "Leonore" Overture before an audience of some 7000 persons, the intermittent drizzle forced the postponement of program to last evening.

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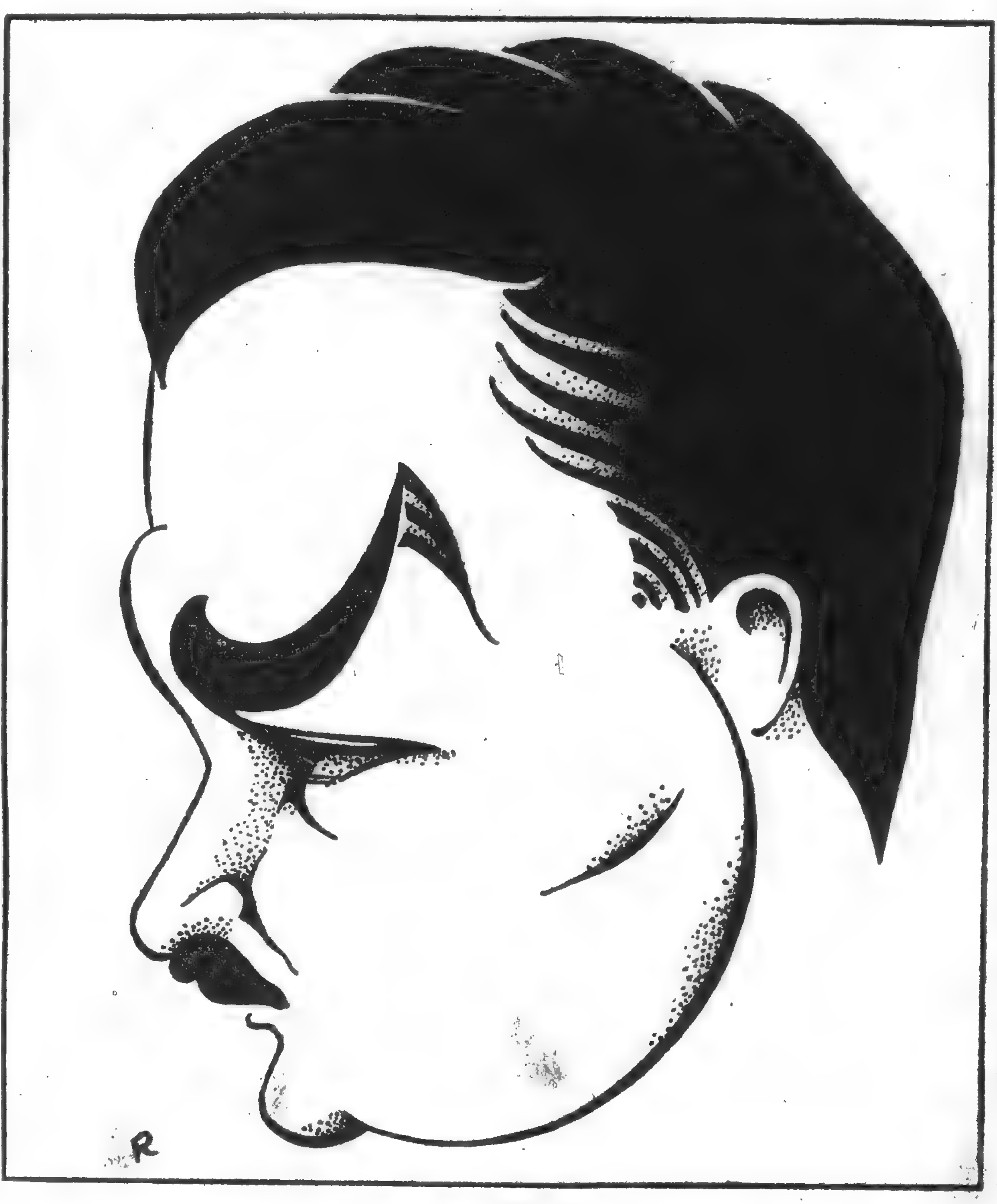
Pops Season Closes At the End of This Week

Next Saturday evening, July 4, the 51st season of the Pops concerts in Symphony hall will come to a close. Arthur Fiedler, completing his seventh season as the conductor of the Pops orchestra, announces the following programs for the final week:

Monday Evening, June 29	
Washington Post March	Sousa
The Barber of Seville, overture	Rossini
Humoresque	Dvorak
"Carmen," fantasia	Bizet
Irish Rhapsody	Herbert
The Animals' Carnival, grand zoological fantasia	Saint-Saens
Pianos: Jesus Mario Sanroma—Leo Litwin	
Rumba, from the Symphony No. 2	McDonald
In a Persian Market, intermezzo-scene	Ketelby
We Saw the Sea from "Follow the Fleet"	Berlin
Tuesday Evening, June 30	
Coronation March from "The Prophet"	Meyerbeer
Emperor Waltzes	Strauss
Entrance of the Little Fauns	Pierne
Finlandia, symphonic poem	Sibelius
Overture to "The Secret of Suzanne"	Wolf-Ferrari
Largo from "Xerxes"	Handel
Second Hungarian Rhapsody	Liszt
"Roberta," selection	Kern
Minute Waltz	Chopin
Fifth Hungarian Dance	Brahms
Wednesday Evening, July 1	
Entrance of the Gladiators	Fucik
Overture to "Mignon"	Thomas
The Flight of the Bumble Bee	Rimsky-Korsakov
Invitation to the Dance	Weber-Berlioz
Liebestraum	Liszt-Herbert
Ave Maria	Schubert-Wilhelmj
Fourth Symphony in F minor, finale	Tchaikovsky
Night and Day	Porter
Rumba, from the Symphony No. 2	McDonald
Rhapsody in Blue	Gershwin
Soloist—Jesus Maria Sanroma.	
Thursday Evening, July 2	
Entrance of the Boyards	Halvorsen
Overture to "Sakuntala"	Goldmark
Minuet	Boccherini
Sailors' Dance from "Red Poppy"	Gliere
Peer Gynt, Suite No. 1	Grieg
Valse Triste	Sibelius
Pomp and Circumstance	Elga
Tales from the Vienna Woods, waltzes	Strau
Mosquito Dance	Whi
Dance of the Camorrists, from "The Jewels of the Madonna"	Wolf-Ferra
Friday Evening, July 3	
Entrance of the Guests into the Wartburg, "Tannhauser"	Wagne
Overture to "Orpheus in the Underworld"	Offenb
Barcarolle from "The Tales of Hoffman"	Offenbach
"The Ride of the Valkyries"	Wagner
Introduction to Act III, "Lohengrin"	Wagner
Dreams	Wagner
Solo violin—Julius Theodorowicz	
Bolero	Ravel
"Anything Goes," selection	Porter
Song of the Volga Bargemen	Arranged by Glazounov
American Patrol	Meacham
Saturday Evening, July 4	
Closing Night	
Stars and Stripes Forever	Sousa
Girls of Baden, waltzes	Komzak
Kammenoi Ostrow	Rubinstein
Meditation from "Thais"	Massenet
Prelude to "Die Meistersinger von Nurnberg"	Wagner
Marche Slave	Tchaikovsky
Prayer of Thanksgiving, Old Dutch hymn	Valerius
Jealousy, gypsy tango	Gade
American Fantasy	Herbert

NELL GWYN THEATER ANNOUNCES PLAYS

Form and Content



Arthur Fiedler

Conductor of the Symphony Hall Pops Concerts, Which Will End Their Fifty-First Season Next Saturday Night

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Post June 29

THE POPS

It might seem that something that has been going on for more than 50 years would have lost its appeal by now, at least for the younger people.

But the Pop concerts are a tradition, or, rather, an institution in Boston.

Each season rolls around and the Pops just naturally happen. But what might appear surprising is that the concerts which were taking place back in the days of the horse car and the buggy, of bustles and bone collars, could be held in high favor now.

Yet the concerts are more popular than ever.

Never in the long history of the Pops have the audiences been so large as at this time. This, the 51st season, has seen all previous attendance records shattered.

Thus far this season, 98,500 persons have attended the concerts, which go into their final week of the season beginning today.

The reason for such popularity is understandable. The quality of the music has long since been established. And the mirthful, yet conventional, surroundings have no end of appeal.

It is noted this season that an especially large number of school children have been in attendance. This, too, is understandable. Nearly all schools today have their bands and orchestras and glee clubs. The pupils take a genuine interest in music.

Then, again, more people are taking up music today.

Anyone watching one of the many parades held in the course of the year must be impressed by the number of bands participating. The musicians include in no small numbers tiny cadets who seem hardly big enough to blow on trumpets or send notes pouring out of horns. The war veteran organizations have also taken a real pride in having their own bands and there is keen competition among them to win honors for playing the best in music.

All of this has an influence in spreading the liking for good music.

There are the old-timers, of course, who are the mainstays of the Pops in lean years and during the fat. They have been on hand this season—more enthused than ever.

The shattering of a 50-year attendance record at the Pops is something that cannot go unnoticed. It is a tribute to the conductorship of Arthur Fiedler and the fine musicians. But it indicates, too, that the desire for better music, rather than diminishing, is growing all the time.

Prosperity Is The Word for Current Pops

This Season Most Successful In History; Opera News At Home and Abroad

By Moses Smith

With but one more week remaining, the fifty-first season of the Pops concerts will be recorded as the most successful in the history of the institution. The average attendance has been over 2000. The majority of the concerts have been played to a full house. And there has not been a single evening when the attendance has been light.

The patronage, it has been known, has been steadily increasing in the last few years, after a considerable period of depression. But it was only during the present season when the previous "high"—reached during the Jacchia regime—was finally surpassed.

Various reasons have been assigned for the current prosperity at Symphony Hall. "Special" nights have increased steadily in number, and the "society" influence has become increasingly important. The management has assiduously cultivated organizations and groups, and evidently satisfied them, for the renewals have been general. And this year the weather has been most propitious. The hot weather came early in the season rather than late. It has had less effect on the attendance because advance reservations have always been heavier in the first part of the season than in the end.

The good fortune of the Pops has also had a beneficent effect on the winter season of the Boston Symphony Orchestra. An unusual number of Pops-goers have subscribed this spring to the winter concerts of next season. In addition, it should be recalled that the Pops are managed directly by Symphony Hall for the Symphony Orchestra. If, in the past, there has been a deficit from the Pops season it was charged against the desirability (and in many cases, necessity) of offering the members of the Symphony Orchestra a long playing-season. The present season of Pops, however, will actually show a profit that can be applied to the deficit from the main season.

Opera in Boston

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CHRISTIAN LEADER
BOSTON, MASS.

AY 23 1936

THE SILLINESS OF ADVERTISING

We often wonder if advertising affects other people as it so frequently affects ourselves. It is so silly, so brainless, so stupid! Cigarette advertising seems to us to take the cake for sheer ineptitude. All the popular brands of cigarettes are consistently presented as *not* doing what it is evidently so dreaded that cigarettes might do. We never really knew what awful things might, and presumably usually do, follow upon smoking, until the present lavish cigarette advertising began. These miserable weeds evidently parch and sting the throat terribly—all except this brand which is so "mild." They burn the sensitive membranes of the mouth and nose—all except this other brand which is so "cool." They cause constant coughing—all except this third brand which contains "not a cough in a carload." We wonder that anybody ever dares to touch cigarettes after reading what their manufacturers say about their evils. Then the silly exaggerations of advertising! Here is Rupert's Beer described as "the talk of the town." One would imagine, to read that phrase, that people did nothing these days but stop one another upon the streets and excitedly discuss this beer. As a matter of fact, who ever heard it mentioned outside of a bar-room? "I'd walk a mile for a Camel"—but did you ever see a smoker refuse the first cigarette offered him? We are informed, on the radio, that Bill Ballyhoo's orchestra at the Hotel Hotcha is "making musical history." *Musical history*, which includes names of Bach, Beethoven and Brahms, the Paris Opera and the Boston Symphony Orchestra! Is anybody's attention won, or even wooed, by talk like that? Even book publishers present their products as "the greatest novel of the century," or "a poem greater than Wordsworth or Tennyson." Most advertising, as we see or hear it, we find either repellent or ridiculous. What it does to us is to teach us the articles which we must not buy under any circumstances. Give us a "phoney" full-page ad, in the newspaper, or a salvey announcer's statement on the radio, or a bill-board ruining the landscape in the country and we are through for good and all. Advertising is an unmitigated evil. The way to stop it is to boycott it!—*Unity*.

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NEW YORK MIRROR

JUN 26 1936

MUSIC

By JULIAN SEAMAN.

MY COLLEAGUE of the Times, Mr. Olin Downes, has addressed a few pointed remarks concerning the present and past managements of the Philharmonic-Symphony Society, to the general public, via the current issue of the North American Review.

Those who still harbor a conviction that "the king can do no wrong" will be rudely awakened. Yet Mr. Downes is not vituperative, nor even abusive There is a quiet strength in what he says, a candor and a sincere desire for a corrective policy, before anaemia shall set in and the patient drift beyond all human or financial aid.

Mr. Downes sketches, briefly, the history of the Philharmonic, a factual record devoid of fancied glories. I think he makes a mistake in holding up the Boston Symphony Orchestra as a model for the Philharmonic management.

The problems confronting orchestral managements everywhere are peculiarly individual. Boston prefers to support its orchestra for the sake of musical perfection, without regard for the needs of various glittering personalities of the baton. But Mr. Downes comes from Boston himself, and it is natural that native customs should wear well in his esteem.

Mr. Downes inquires, in his title: "And after Toscanini—What?" It is a pertinent question. He is right in his conclusion that the logical future of the orchestra, now that its greatest era of conducting has passed, lies in a development of the orchestra and its music, under one or two conductors who will thus develop their own careers.

Like most of the critical fold, he finds the board of directors to have been incredibly stupid and arbitrary in their recent actions, notably the engagement of Furtwaengler, subsequently recanted, and the array of conductors announced for next season.

THIS CLIPPING FROM
NASHVILLE, TENN.
BANNER

JUN 14 1936

We can hardly wait to attend a "Pop Concert" in Boston, for we are unable to picture Beacon Street swigging beer to the accompaniment of the proud Boston Symphony Orchestra. Mrs. E. C. Tompkins and her son, Norman went to one of these novel events during Mrs. Tompkins' recent trip to Boston. True New Englander that she is, Mrs. Tompkins has attended many others, but her enthusiastic description of her last attendance has practically influenced us to rush down to the ticket office to buy our transportation to Boston. The amazing performance takes place in the august, dignified Symphony Hall from which the seats have been removed to accommodate small tables and chairs for the patrons.

NEW YORK, N. Y.
HERALD-TRIBUNE

JUN 14 1936

Charles O'Connell, author of the "Victor Book of the Symphony," who conducted several of the concerts during the recent tour of the Philadelphia Orchestra, has been engaged as guest conductor for the current series of "Pop" concerts with the Boston Symphony Orchestra.

Appeal of Boston Symphony Pops Is Same Today As It Was Half Century in Past

[illegible] - June 15/36

Conductor Finds No Change in Musical Tastes. Unsung Commuter to Be Recognized With "Rhode Island Night".

By Gladys Van Egmond

The 51st summer edition of the Boston Symphony Orchestra—nicknamed The Pops, now a synonym for sparkling music, wines and beers, served to an audience lounging at table—pulses along at Symphony Hall in the heart of Back Bay.

Programs have been captioned Request Night, Old Timers Night, Gay Nineties Night. There may yet be a Bicycle Night. But this week, in recognition of the unsung commuter who has drifted into Boston each spring, Arthur Fiedler will devote the Wednesday program to Rhode Island Night.

The Governor has promised to be there. Rhode Island composers will be represented in the musical fare. Dr. Wassili Leps will conduct one group of selections. And the citizenry will be stimulated by the convivial atmosphere.

No Real Mystery

At the beginning of the season, a Boston critic pondered aloud the mystery of The Pops's popularity. But to nine out of 10 of us, the mystery never was. It seems the ideal way along with chamber music, to receive a program in comfort and with the addition of food, drink and gentle conversation.

Symphony Hall even changes its physical appearance when Mr. Fiedler takes over the baton from Mr. Koussevitzky in the summer. A cool shade of green is painted on the walls that become a dignified red for the winter programs of heavier music. Green and gold chairs seat the audience. Trellis work is added to the platform.

The symphony artists, however, do not don ice cream pants. Mr. Fiedler, who works himself so hard with the reed-like baton that he calluses his fingers, has invented a cooling system under his platform. An electric fan disperses some of the heat generated as he waves his musicians from one mood to another.

Tastes Unchanged

I attended the Saturday concert, interviewed Mr. Fiedler and examined Symphony Hall when it was full of people and empty.

Mr. Fiedler compared the Pops of tonight and 50 years ago. He found that the cherub-faced girl, eager with youth and modernly dressed in a cream alpaca suit, likes the same music that the old lady in high stock and furs favors as she sips lemonade.

Through the years, with The Pops becoming an institution for New England, people have demanded extremes in music. They ask for the slow, or the very fast, or the din of the very loud. Some of the numbers are favorites now as they were half a century back.

Long with Orchestra

So said the man who has gauged the summer tastes for seven years as conductor—Mr. Fiedler. For many more years than that, he has played with the orchestra, and his father before him.

Just then, there came into Room A and into the conversation, a gentleman with old-world charm, snowy white hair and moustache, and a cane hung over his arm. He pronounced a musician's and a father's commendation on the program of Tchaikovsky and Wagner, sandwiched between Viennese waltzes.

Mr. Fiedler, whose thick hair and moustache were as pitch-colored as his father's were white, rose from his glass of ale and cheese-on-rye to greet Emanuel Fiedler.

Played 25 Seasons

The latter came recently from retirement in Berlin to make his home with his older daughter in Boston and to frequent again the corridors of Symphony Hall. The senior Fiedler was pensioned years ago after playing the violin for 25 seasons with the Boston Symphony.

Julius Theodorovich, first violinist, directed tonight by the younger Fiedler, played with the orchestra with Emanuel Fiedler when the Pops were young.

The 77-year-old Fiedler continues his practice of two or three hours a day as if he were going into the concert again.

Audiences tonight are twice the size of those of the earlier time, both the Fiedlers said. People listen more attentively, said the younger man; formerly, the orchestra had difficulty being heard above the conversation.

Self-Supporting

Mr. Fiedler believes The Pops to be self-supporting, whereas the winter series has a yearly deficit made up by the Friends of the Symphony.

Occasionally, a new number like "Bolero" or "Rhapsody in Blue" gets under the skin of the music-listener, but generally mother and daughter request the same type of music—that which will reach the emotions, according to the conductor.

Mr. Fiedler said he was not a showman in his conducting, that he was unconscious of his movements on the stand, but he showed the calluses on his fingers from making circles with a baton as light as a feather quill.

"It takes an awful lot out of you," he said. "The conductor has to make the orchestra succumb to his will. That's taxing. And then, the constant changing of the moods of the music."

He said he was wearied from 40 consecutive nights of conducting. Last night he was to have his first post-sunset freedom since The Pops season began.

"Busman's Holiday"

And what would he do with his leisure, I asked. "Take a busman's holiday" was his laughing answer. Invite some of the orchestra to his Commonwealth avenue apartment, feed them phonograph music and a menu prepared by his elderly German housekeeper.

Mr. Fiedler is around 40 years old and unmarried. His housekeeper looks after him. He plays tennis and travels for a hobby. He has been everywhere in Europe except Russia, and he has visited Africa.

He plays little now, but prefers the piano. He first played the second violin, then the viola and the celesta. He also likes the organ.

"One achievement I am a little bit proud of," he says in reference to the Esplanade concerts which he conducts after The Pops season.

Other Activities

He spends his winters conducting choruses and chamber orchestras, coming occasionally to Providence. His Boston Sinfonietta also travels South in September. He serves on the Boston University faculty. In July, he will make recordings with his orchestra. His vacation will take him travelling next to Mexico.

Was it a coincidence that much of Saturday's program was Viennese? Of course, his father was born in Vienna and still speaks with a thick accent. The younger Fiedler was born in Boston and had the usual American boy's bringing-up, even trying to run away to the circus.

"It just happens that I like the waltzes and am said to have a flair for Viennese music," Mr. Fiedler answered.

Must Be Felt

His father agreed that the rhythm of these songs is not all written, that traditionally it has to be felt to be interpreted successfully.

Swing music and jazz come and go, but Haydn and Bach and the Russians continue to delight Pops-goers. So says their conductor who three times a week rehearses his orchestra of 85 pieces.

Outside in the unpeopled auditorium, soft music was being played on the piano with only Demosthenes and the other classic statues above the gallery to hear.

It was Mr. Fiedler's sister, Elsa, a professional pianist who came from New York for the concert. Another sister became a violinist, and a third, 'cellist; one cousin, a pianist, and another, Boston Symphony 'cellist. His greatgrandfather and grandfather likewise were musicians, and two uncles joined the symphony orchestra as violinists.

Opposes Specialization.

The piano-playing sister wants to specialize in Mozart, Mr. Fiedler commented, but he advises her against it. "I don't believe a musician should become too centralized in a type of music. Besides, it is more interesting to do many types."

There's too much snobbism about the lighter music, he thought. Strauss waltzes are little masterpieces, he said. He plans sometime to conduct orchestras in Europe. He has studied in Vienna.

Elsa played on. Mr. Fiedler had finished his beer and victuals and was free until tonight.

PRINTS FOR SUMMER

Paris.(—AP)—Telegraph prints—poles with worded messages flying between them—make striking designs for summer dress fabrics. The message are the accustomed greetings of the day in all languages. Other prints are stamped with the

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HUDSON, N. Y.
REGISTER

JUN 11 1936

BERKSHIRE FESTIVAL WILL FEATURE BOSTON SYMPHONY ORCHESTRA

STOCKBRIDGE, Mass., June 11—Olin Downes, music critics of the New York Times, will join his old friend, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at the Berkshire Symphonic Festival between Lenox and Stockbridge in the Berkshire Hills, Aug. 13, 14, 15 and 16. Mr. Downes will give a series of three lectures devoted to symphonies to be played at the Festival by the Boston Symphony Orchestra under Dr. Koussevitzky's baton. These lectures will be given at the Berkshire Playhouse. The public is invited.

This was the announcement made to community chairmen from three states assembled in Stockbridge this afternoon. Mrs. Bruce Crane, of Dalton, and formerly of Hartford, Conn., will assist with illustrations at the piano.

Dr. Koussevitzky is now in Europe enjoying a much needed rest at his Paris home and in the Bavarian Alps. He will return in July.

We are delighted to be able to bring such an outstanding attraction as the Great Dr. Koussevitzky and his orchestra to the Berkshires," said Mrs. Carlos de Heredia, acting President of the Festival in the absence of Miss Gertrude Robinson Smith. "We are sure that Mr. Downes' coming will add immeasurably to the attraction."

The subscription campaign for Berkshire's outstanding musical event, a non-profit-making venture opens the first of next month. Already there has been a tremendous response. The Festival has nearly 1,000 sustaining members from a score of states and 71 patrons, according to the Treasurer, John C. Lynch, former vice president of the New York Telephone Company.

The chairmen for Hudson and vicinity is Mrs. O. H. Bradley and Mr. Gerald Bliss.

Among the outstanding supporters of the plan to make the Berkshires the summer musical center of America are: Albert Spalding, Mrs. Alta Rockefeller Prentice, Mrs. Elizabeth Sprague Coolidge, Miss Gertrude Robinson Smith, Mrs. Carlos M. de Heredia, Owen Johnson, Norman H. Davis, Sidney Howard, Miss Mabel Choate, Adolf A. Berle, Jr., Mrs. Calvin Coolidge, Grenville L. Winthrop, Mrs. W. Murray Crane and a host of others.

The Symphonies on the program are: Beethoven's 7th, Sibelius' 2nd, Brahms' 2nd, Mendelsshohn's "Italian" and Tschaikowsky's 5th.

Detailed information may be obtained by addressing the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

PITTSFIELD, MASS.
EAGLE

JUN 15 1936

FESTIVAL TO MOVE FROM HANNA FARM; MRS. EMERSON OFFERS ESTATE, HOLMWOOD

Change in Ownership of Hanna Place Precipitates Move—New Location Between Lenox and Stockbridge on Route 7 Has Beautiful Amphitheater Within Horseshoe of Cathedral Pines — Parking Space Available for 3000 Cars—Orchestra To Be Housed at Maplewood.

Mrs. Margaret Emerson of New York, has offered her extensive estate, Holmwood, between Lenox and Stockbridge, for the third annual Berkshire Symphonic Festival at which the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky will be the attraction. The dates will be August 13, 15 and 16.

This announcement was made today by George W. Edman, chairman of the co-ordinating committee in anticipation of the opening of the subscription campaign next Monday. In the absence of Miss Gertrude Robinson Smith, of New York and Glendale, Mrs. Carlos M. deHeredia of Lenox and New York, first vice president, is acting president.

Change in ownership of the Dan Hanna Farm in Interlaken, scene of the Festival in 1934 and 1935 precipitated the change in location.

As an additional feature this year the Festival offers three lectures on the principle symphonies by Olin Downes, music editor of the New York Times. These lectures will be given at the Berkshire Playhouse in Stockbridge, August 12 and 14 at 11 A. M., and August 16 at 12:15 noon.

Ideal Location

Holmwood, which is the former summer home of George Westinghouse, electrical inventor and manufacturer, is ideally located for the Festival. It has ready access from Federal Route 7, the north and south highway through the Berkshire Hills. The boundaries of the three towns of Lenox, Stockbridge and Lee come together on the estate. The huge tent for the concerts and the shell will be placed on a gentle slope within a horseshoe formed by great cathedral pines. Through the trees to the northeast my be seen Laurel Lake and in the background the Hoosac Range. A mile west, across Stockbridge Bowl is the Hanna Farm where the Festival was held in 1934 and 1935. Adjacent to the amphitheater is a parking area sufficient for 3000 cars. Another field is available near by if it is needed.

Mrs. Emerson's villa with its Colonial pillars, commands a view of much of the 500-acre estate including lovely gardens, rolling lawns, artificial lakes and winding driveways. Immediately surrounding are the estates of Giraud Foster, Helm George Wilde, son-in-law of William B. Osgood Field, the late Mr. and Mrs. A. R. Bullard (formerly Edith Wharton's place) Miss Heloise Meyer and her sister, Mrs. Samuel Frothingham.

Dr. and Mrs. Koussevitzky will be guests of Miss Robinson Smith at her summer home, the Residence, Festival Week.

Orchestra in Pittsfield

The orchestra will stay at the Maplewood Hotel in Pittsfield and will have access to the old Bullfinch Church for individual practice. This church, originally the First Congregational Church of Pittsfield, and now a ball room for the hotel is the only example of Bullfinch architecture in Western New England. The Pittsfield Chamber of Commerce is arranging a tour through scenic Berkshire for the orchestra on August 14.

Hotels and rooming houses report a considerable advance demand for reservations and are urging those who plan to attend the Festival to make reservations early to avoid disappointment.

Subscriptions may be obtained with information of other Berkshire events Festival week and hotel accommodations by writing the Berkshire Symphonic Festival Inc., Stockbridge or by contacting local chairman.

N. ADAMS, MASS.
TRANSCRIPT

JUN 22 1936

SPECIAL MUSIC FESTIVAL DRIVE

Subscriptions Will be Sought in County

FOR TWO WEEKS

New Setting for August Attraction is Said to Offer Many Advantages.

For two weeks starting today, local committees in all sections of the county will conduct a special subscription campaign for the Berkshire Symphonic Festival on August 13, 15 and 16, when the Boston Symphony Orchestra, under Dr. Serge Koussevitsky, will give the Festival this year with unquestioned standing as one of the world's outstanding events of its kind.

With the coming of the Boston Symphony, the Festival likewise moves to a new location on the east side of Stockbridge Bowl, at the Emerson Estate, almost directly across and about a mile distant from the Dan Hanna farm on the west side of the lake, where the Festival was located for two seasons. The sale of the Hanna farm necessitated a change, and the beautiful estate of Mrs. Margaret Emerson was offered and accepted. The new setting is said to offer many advantages, besides affording ample free parking space for more than 3,000 cars.

All of the concerts this year will be given under a large canopy, so that the schedule will not be dependent upon the weather. This year, for the first time, individually reserved seats will be available. If reserved seats are desired, the Trustees suggests that requests be sent in immediately, as the indications are that they will be in considerable demand.

Another innovation this year will be the preliminary lectures to be given before each concert by Olin Downes, music editor of the New York Times. Mr. Downes will speak at the Berkshire Playhouse in Stockbridge, commenting on the program for the first concert at 11 a. m., August 12, on the second at the same hour August 14, and on the final program at 12.15 on August 16, the day of the concert. Refreshments will not be sold during the progress of the concerts, but will be available at moderate prices both before and after the programs.

The Festival is a non-profit venture. The subscription prices, for general admission to all three concerts, will be $6.00 for the front section and $3 for the rear section. Interest in the undertaking is widespread, twenty states being represented already in the list of subscribers, sustaining members and patrons who pledged their support at the time arrangements were made with the Boston Symphony.

The community chairmen for Northern Berkshire are Mrs. Theodore Plunkett of Adams, Mrs. Thomas E. Dooley of North Adams, and Mrs. Charles Safford of Williamstown.

WINSTED, CONN.
CITIZEN

JUN 23 1936

BOSTON SYMPHONY PLAYS AT FESTIVAL IN SOUTH BERKSHIRE

Mrs. Allan Craig is the chairman for this section for the two weeks' campaign for subscriptions for the Berkshire Symphonic festival. The Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky will play at the festival Aug. 13, 15 and 16. Twenty states are already represented on the list of subscribers, sustaining members and patrons.

The festival, a non-profit making venture sponsored by public spirited summer and permanent residents of the Berkshires, eastern New York and northern Connecticut, will be held this year at Holmwood, the lovely estate of Mrs. Margaret Emerson between Stockbridge and Lenox on federal route No. 7. This location is a mile east across Stockbridge bowl from the location of 1934 and 1935 There is ample free parking space on the estate for more than 3,000 cars All the concerts will be under a huge canopy, so that rain will not interfere with the schedule. Refreshments, moderately priced, will be available before and after the concerts.

This year for the first time, individually reserved seats are available. Because of the demand for them. Trustees urge a prompt request if reserved seats are desired.

Olin Downes, music editor of the New York Times, will give lectures on the programs at the Berkshire playhouse, Aug. 12 and 14 at 11 a. m. and Aug. 16 at 12:15 noon.

BENNINGTON, VT.
BANNER

JUN 22 1936

Berkshire Symphony Dates Aug. 12-16

The Boston Symphony Orchestra directed by ~~Dr.~~ Serge Koussevitsky and lectures by Olin Downes, music editor of the New York Times, will feature this year's program of the Berkshire Symphonic Festival which was outlined today.

Charles Safford is chairman for Williamstown and vicinity for the two-weeks' campaign for subscriptions which opens today.

The Boston Symphony orchestra will play at the Festival August 13, 15 and 16.

The Festival, a non-profit making venture sponsored by public spirited summer and permanent residents of the Berkshires, Eastern New York and Northern Connecticut, will be held this year at Holmwood, the estate of Mrs. Margaret Emerson between Stockbridge and Lenox on Federal Route 7.

This location is a mile East across Stockbridge Bowl from the location of 1934 and 1935. There is ample free parking space on the estate for more than 3000 cars. All the concerts will be under a huge canopy, so that rain will not interfere with the schedule.

Olin Downes, will give lectures on the program at the Berkshire Playhouse Aug. 12 and 14 at 11 a. m. and Aug. 16 at 12:15 noon.

SPRINGFIELD, MASS.
EVENING UNION

JUN 23 1936

Concert Tickets Go on Sale Here

Mrs. Mulroney Is Chairman for Local Berkshire Festival Subscriptions

Mrs. Dorothy Birchard Mulroney is chairman for Springfield and vicinity for the two weeks' campaign for subscriptions to the Berkshire Symphonic Festival which opened today. The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will play at the Festival, Aug. 13, 15 and 16. Twenty States are already represented on the list of subscribers, sustaining members and patrons.

The festival, a non-profit making venture sponsored by public spirited summer and permanent residents of the Berkshires, Eastern New York and Northern Connecticut, will be held this year at Holmwood, the lovely estate of Mrs. Margaret Emerson between Stockbridge and Lenox.

This year for the first time, individually reserved seats are available. Because of the demand for them, trustees urge a prompt request if reserved seats are desired.

Olin Downes, music editor of the New York Times, will give lectures on the principal symphonies at the Berkshire Playhouse Aug. 12 and 14 at 11 a. m. and Aug. 16 at 12.15 noon.

MILWAUKEE, WIS.
JOURNAL

JUN 14 1936

Downes Will Lecture at Berkshire Festival

Stockbridge, Mass.—Olin Downes, music critic of the New York Times, will join his old friend, Dr. Serge Koussevitzky, conductor of the Boston symphony orchestra, at the Berkshire symphonic festival between Lenox and Stockbridge in the Berkshire hills, Aug. 13, 15 and 16.

Downes will give three lectures devoted to the symphonies to be played at the festival by the Boston symphony orchestra under Dr. Koussevitzky's baton. These lectures will be given at the Berkshire playhouse.

The symphonies on the program are Beethoven's seventh, Sibelius' second, Brahams' second, Mendelssohn's "Italian" and Tschaikovsky's fifth.

HARTFORD, CONN.
COURANT

JUN 22 1936

Berkshire Symphonic Sale Opens

Mrs. Long Local Chairman of Subscription Campaign in Connection With Festival

Mrs. George C. Long, Jr., is chairman for Hartford and vicinity for the two weeks' campaign for subscriptions for the Berkshire Symphonic Festival which opens today. The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will play at the festival. August 13, 15 and 18. Twenty states are already represented on the list of subscribers, sustaining members and patrons.

The festival, a non-profit making venture sponsored by public-spirited summer and permanent residents of the Berkshires, eastern New York and northern Connecticut, will be held this year at Holmwood, the lovely estate of Mrs. Margaret Emerson between Stockbridge and Lenox on Federal Route 7. This location is a mile east across Stockbridge Bowl from the location of 1934 and 1935. There is ample free parking space on the estate for more than 3000 cars. All the concerts will be under a huge canopy, so that rain will not interfere with the schedule. Refreshments, moderately priced, will be available before and after the concerts.

Individually Reserved Seats.

This year for the first time, individually reserved seats are available. Because of the demand for them, trustees urge a prompt request if reserved seats are desired. The subscription prices for general admission are: For the front section, $6; rear section $3, admitting to all three concerts.

Olin Downes, music editor of the New York Times, will give lectures on the prinicpal symphonies at the Berkshire Playhouse August 12 and 14 at 11 a. m. and August 16 at 12:15 noon.

The community chairman who will answer inquiries concerning the festival are as follows: Adams, Mrs. Theodore Plunkett; Albany, Edgar S. Van Olinda; Amherst, Mrs. S. C. Goding; Chatham, Miss Annabelle Terrell; Dalton, Mrs. Bruce Crane; Great Barrington, Mrs. George L. Taylor and Mrs. Clark T. Durant; Hartford, Mrs. George C. Long Jr., Hillsdale, Mrs. Alexander Bloch; Housatonic, Mrs. Charles Giddings; Hudson, Mrs. O. R. Bradley and Gerald Bliss; Kinderhook, Mrs. Frederick Downing; Lanesboro, Miss Margery Whiting, New Lebanon, Mrs. Minnie Losty Smith; Lee, Mrs. James T. Owens; Lenox, Miss Estelle Hutchinson and Lester Roberts; Monterey, Mrs. Earle Stafford; Norfolk, Mrs. David Goodnow; North Adams, Mrs. Thomas E. Dooley; Northampton, Miss Dorothy Bement; Pittsfield, Mrs. George W. Edman; Schenectady, Joseph Derrick; Sharon, Mrs. Charles G. Kerley; Springfield, Mrs. Dorothy Birchard Mulroney; Stockbridge, Mrs. John C. Lynch; Torrington, Mrs. Allan Craig, West Stockbridge, Mrs. W. J. Johnson; Williamstown, Charles Safford; Windsor, Mass., Mrs. Elizabeth C. T. Miller.

NEW YORK, N. Y.
WORLD TELEGRAM

JUN 24 1936

Berkshires Turn Gayer for Summer

Bike Fans Ride the Roads Through Colonial Villages.

Special to the World-Telegram.

BERKSHIRE HILLS, June 24.—Bicycling, a sport confined for years to a limited existence in Madison Square Garden, is enjoying a promising renaissance along the byways of the Berkshires this summer.

Vacationists seem to have decided that they can enjoy the country more by cycling along the back gravel roads than by speeding over the concrete highways. Every day, young men and women in shorts are seen pedalling past the Bird Sanctuary in Lenox, and last week one couple pushed a tandem up to within a few hundred yards of the peak of Lenox Mountain. If their ascent was slow, they made up for it in the descent.

Trees on the hillsides, which a few months ago provided perfect tumbling grounds for thousands of ski-amateurs from the metropolitan areas, are covered already with the green leaves which will remain until late fall. Visitors find especially attractive the rustic camp of the Ted Shawn Dancers of Jacob's Pillow, where they will present Friday afternoon programs throughout the summer.

On the Westinghouse estate in Lenox, benches are being erected for the third annual Berkshire Symphonic Festival, which will bring Dr. Serge Koussevitszky and the Boston Symphony Orchestra to the Berkshires for out-of-door concerts on August 13, 15 and 16. The programs include selections from Wagner, Beethoven, Sibelius, Mendelsohn, Brahms, Debussy and other composers.

A new summer playhouse will be opened early in July in Williamstown, offering competition for the first time with the popular Berkshire Playhouse at Stockbridge, this year under the direction of William Miles. The Williamstown players are being selected from the undergraduate actors of Williams and Bennington colleges.

Mrs. Elizabeth Sprague Coolidge again is sponsoring her Sunday afternoon series of chamber music concerts at South Mountain, Pittsfield. Katherine Parlow, of California, will be the first violinist for her second season, and Willem Willeke, 'cellist, is returning as director of the South Mountain Quartet.

PITTSFIELD, MASS.
EAGLE

JUN 23 1936

Festival Group Will Contact Music Lovers

Large Committee To Work for Berkshire Symphonic Festival

Pittsfield's Berkshire Symphonic Festival committee is anxious to make a thorough contact with all music lovers in Pittsfield during the next two weeks in connection with the coming of the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky Aug. 13, 15 and 16.

On the Pittsfield committee are Miss Elizabeth Gamwell, Mrs. Charles K. Ferry, Miss Helen Kellogg, Mrs. Peter J. Pianarosa, Willard Sistare, Miss Olga Garbarino, Miss Abby Neill, Mrs. Robert Colton, Mrs. Henry A. Francis who is also a trustee of the Festival, Mrs. Lawrence K. Miller, Miss Catherine Manion, of the Open Book, Miss Charlotte Burns of England Brothers' book department, Mrs. Natalie Pujolas Jones of the Berkshire Hills Conference, Mrs. Michael L. Eisner, Miss Mary Quirk of the Women's Club, Mrs. Louis E. Underwood, Donald L. Coleman and Miss Helen England. Mrs. George W. Edman is chairman. The committee will meet at 83 Dawes Avenue this afternoon.

The committee has made arrangements with the Berkshire Street Railway to run a special bus to Mrs. Margaret Emerson's estate, Holmwood, between Lenox and Stockbridge for the three concerts, the round trip fare to be 40 cents. From the Curtis Hotel to the Festival grounds and return the fare will be 20 cents.

Subscriptions for all three concerts are transferrable in the event that two or three persons wish to buy a single subscription for the series.

SPRINGFIELD, MASS.
NEWS

JUN 22 1936

MRS MULRONEY ON CAMPAIGN COMMITTEE FOR BERKSHIRE MUSIC

Mrs Dorothy Birchard Mulroney is chairman for Springfield and vicinity for the two weeks' campaign for subscriptions for the Berkshire Symphonic festival which opens today. The Boston Symphony orchestra, under the direction of Dr Serge Koussevitzky will play at the festival, August 13, 15 and 16. Twenty states are already represented on the list of subscribers, sustaining members and patrons.

The festival, a nonprofit marking venture sponsored by public spirited summer and permanent residents of the Berkshires, Eastern New York and Northern Connecticuit, will be held this year at Holmwood, the lovely estate of Mrs Margaret Emerson between Stockbridge and Lenox on federal route 7. This location is a mile east across Stockbridge bowl from the location of 1934 and 1935.

There is ample free parking space on the estate for more than 3000 cars. All the concerts will be under a huge canopy, so that rain will not interfere with the schedule. Refreshments, moderately priced, will be available before and aftter the concerts.

This year for the first time, individually reserved seats are available. Because of the demand for them, trustees urge a prompt request if reserved seats are desired. The subscription prices for general admission are:—For the front section, $6; rear section, $3, admitting to all three concerts.

Olin Downes, music editor of the New York Times, will give lectures on the principal symphenies at the Berkshire playhouse, August 12 and 14, at 11 a. m., and August 16 at 12:15 noon.

The community chairmen who will be pleased to answer inquiries concerning the festival, are as follows:—Adams, Mrs Theodore Plunkett; Albany, Edgar S. Van Olinda; Amherst, Mrs S. C. Goding; Chatham, Miss Annabelle Terrell; Dalton, Mrs Bruce Crane; Great Barrington, Mrs George L. Taylor and Mrs Clark T. Durant; Hartford, Mrs George C. Long, Jr.; Hillsdale, Mrs Alexander Bloch; Housatonic, Mrs Charles Giddings; Hudson, Mrs O. H. Bradley and Gerald Bliss; Kinderhook, Mrs Frederick Downing; Lanesboro, Miss Margery Whiting; New Lebanon, Mrs Minnie Losty Smith; Lee, Mrs James T. Owens; Lenox, Miss Estelle Hutchinson and Lester Roberts; Monterey, Mrs Earle Stafford; Norfolk, Mrs David Goodnow; North Adams, Mrs Thomas E. Dooley; Northampton, Miss Dorothy Bement; Pittsfield, Mrs George W. Edman; Schenectdy, Joseph Derrick; Springfield, Mrs Dorothy Birchard Mulroney; Stockbridge, Mrs John C. Lynch; Torrington, Mrs Allan Craig; West Stockbridge, Mrs W. J. Johnson; Williamstown, Charles Safford; Windsor, Mass., Mrs Elizabeth C. T. Miller.

NEW YORK, N. Y.
TIMES

JUN 21 1936

NOTES HERE AND AFIELD

THE third annual Berkshire Symphonic Festival, at which which the Boston Symphony, under Koussevitzky will be the attraction, will be held Aug. 13, 15 and 16, at Holmwood, the estate of Mrs. Margaret Emerson, between Lenox and Stockbridge, Mass. Three lectures on the principal symphonies to be performed will be given by Olin Downes, music critic of THE NEW YORK TIMES, Aug. 12 and 14, at 11 A. M., and Aug. 16 at 12:15 P. M., at the Berkshire Playhouse, Stockbridge. These lectures will be an additional feature of this year's festival.

NEW YORK, N. Y.
AMERICAN

JUN 16 1936

Berkshire Festival at Emerson Estate

Mrs. Margaret Emerson, of New York, has offered her extensive estate, Holmwood, between Lenox and Stockbridge, Mass., for the third annual Berkshire Symphonic Festival at which the Boston Symphony Orchestra, under the baton of Dr. Serge Koussevitzky, will be the attraction. The dates will be Aug. 13, 15 and 16.

WORCESTER, MASS.
GAZETTE

JUN 17 1936

BERKSHIRE FESTIVAL PROGRAM ANNOUNCED

Boston Symphony to Play There in August

The Berkshire Symphonic Festival Committee announced today that Mrs. Margaret Emerson of New York, has offered her estate, Holmwood, as the scene for the third annual festival, which will consist of three concerts by the Boston Symphony Orchestra under Serge Koussevitzky Aug. 13, 15 and 16.

Holmwood, which is between Stockbridge and Lenox, is near U. S. Route 7, and a mile east of the Hanna Farm, where the 1934 and 1935 festivals were held and the 1938 festival was originally scheduled to take place. The tent for the audience and the orchestra shell will be placed on a gentle slope within a horseshoe formed by tall pines. A parking area which will accommodate 3000 cars will adjoin the amphitheater, and another nearby field also will be available for parking if needed.

Dr. and Mrs. Koussevitzky, Ernest B. Dane, treasurer of the Boston Symphony Orchestra, and Mrs. Dane will be the guests of Miss Gertrude Robinson Smith, president of the festival association, at her Summer home, the Residence, during the festival period.

Three lectures on the festival programs will be given by Olin Downes, music critic of the New York Times, on the mornings of Aug. 12 and 14 at 11 o'clock, and on Aug. 16 at 12.15, at the Berkshire Playhouse, Stockbridge. Ted Shawn will present special dance programs during this period at his Summer studio in West Becket. On Sunday afternoon, Aug. 16, there will be chamber music concerts at South Mountain, Pittsfield, Music Mountain in the Falls Village, Conn., and the Playhouse-in-the-Hills, Cummington.

Further information about festival concerts is obtainable by application to the Berkshire Symphonic Festival, Inc., Stockbridge.

NEW YORK, N. Y.
TIMES

JUN 18 1936

THE BERKSHIRE HILLS

The third annual Berkshire Music Festival will be held on Aug. 13, 15 and 16 in a tent at Holmwood, the Lenox estate of Mrs. Margaret Emerson of New York. The Boston Symphony Orchestra, Serge Koussevitzky conductor, will give three concerts, and Olin Downes will give three lectures at the Berkshire Playhouse during festival week. Mrs. Carlos M. de Heredia is acting president of the association during the absence abroad of Miss Gertrude Robinson Smith.

The Pittsfield Country Club will have a "cruise night" Saturday. Miss Jean Whittlesey is a general chairman.

Miss Matilda A. Brownell is at her Stockbridge Summer home for the season.

Robert Underwood Johnson is visiting his son and daughter-in-law, Mr. and Mrs. Owen Johnson, at Stockbridge.

The first of a series of Summer lectures will be given tomorrow by Miss Julia A. Latimer of Mamaroneck, N. Y., at the Berkshire Garden Center, Stockbridge.

Miss Alice B. Riggs poured at the Lenox Garden Club council party which Mrs. Adolf A. Berle Jr. gave at Great Barrington.

N. ADAMS, MASS.
TRANSCRIPT

40 JUN 1 5 1936

FESTIVAL TO BE IN NEW LOCATION

Holmwood Estate Offered by Mrs. Margaret Emerson

AT LENOX

Dr. Serge Koussevitzky and His Boston Symphony to Play Three Days in August.

Mrs, Margaret Emerson of New York has offered her extensive estate, Holmwood, between Lenox and Stockbridge for the third annual Berkshire Symphonic Festival at which the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitsky will be the attraction. The dates will be Aug. 13, 15 and 16.

This announcement was made today by George W. Edman, chairman of the co-ordinating committee in anticipation of the opening of the subscription campaign next Monday. In the absence of Miss Gertrude Robinson Smith, of New York and Glendale, Mrs. Carlos M. deHeredia of Lenox and New York, first vice president, is acting president.

Change in ownership of the Dan Hanna farm in Interlaken, scene of the festival in 1934 and 1935, precipitated the change in location.

As an additional feature this year the festival offers three lectures on the principal symphonies by Olin Downes, music editor of the New York Times. These lectures will be given at the Berkshire Playhouse in Stockbridge, Aug. 12 and 14 at 11 a. m. and Aug. 16 at 12.15 noon.

Holmwood, which is the former summer home of George Westinghouse, electrical inventor and manufacturer is ideally located for the festival. It has ready access from federal route 7, the north and south highway through the Berkshire Hills. The boundaries of the three towns of Lenox, Stockbridge and Lee come together on the estate. The huge tent for the concerts and the shell will be placed on a gentle slope within a horseshoe formed by the great cathedral pines. Through the trees to the northeast may be seen Laurel lake and in the background the Hoosac Range. A mile west, across Stockbridge Bowl is the Hanna farm where the festival was held in 1934 and 1935. Adjacent to the amphitheater is a parking area sufficient for 3,000 cars. Another field is available near by if it is needed.

Mrs. Emerson's villa with its colonial pillars, commands a view of much of the 500-acre estate including lovely gardens, rolling lawns, artificial lakes and winding driveways. Immediately surrounding are the estates of Giraud Foster, Helm George Wilde, son-in-law of William B. Osgood Field, the late Mr. and Mrs. A. R. Bullard (formerly Edith Wharton's place) Miss Heloise Meyer and her sister, Mrs. Samuel Frothingham.

Dr. and Mrs. Koussevitzky will be guests of Miss Robinson Smith at her summer home, the Residence, festival week.

The orchestra will stay at the Maplewood hotel in Pittsfeld and will have access to the old Bullfinch church for individual practice. This church, originally the First Congregational church of Pittsfield, now a ballroom for the hotel is the only example of Bullfinch architecture in Western New England. The Pittsfield Chamber of Commerce is arranging a tour through scenic Berkshire for the orchestra on Aug. 14.

Hotels and rooming houses report a considerable advance demand for the reservations and are urging those who plan to attend the festival to make reservations early to avoid disappointment.

Subscription may be obtained with information of other Berkshire events festival week and hotel accommodations by writing the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Other attractions festival week include chamber music on Sunday afternoon the 16th at Mrs. Elizabeth Sprague Coolidge's South Mountain Music Temple in Pittsfield, Jacques Gordon's Music Mountain in Falls Village, Ct., and Miss Katherine Frazier's Playhouse-in-the-Hills at Cummington.

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ARTHUR FIEDLER
SYMPHONY HALL
BOSTON

(Edited by R. L.
Humphrey – publicity
manager –)

To My Friends of the Pops Audiences:

Pops-goers love encores, I know.

And so with great pleasure I announce: Encore after the last Pop Concert -- THE EIGHTH SEASON OF ESPLANADE CONCERTS, BY ABOUT FIFTY BOSTON SYMPHONY MUSICIANS UNDER MY CONDUCTORSHIP.

I hope to give four weeks of Esplanade Concerts, to begin Sunday, July 12, and end August 7. As before, they would be played each night except Saturday, on Embankment Road, at the foot of Mt. Vernon St., free of charge. There is space in our beautiful open air "hall" for as many as 25,000 listeners.

But, as usual at the beginning of each Summer, I cannot say that the season is anything more than a plan until the funds are on hand. Again I am asking everyone who can do so to make a contribution according to his or her ability, in order that much of the world's best orchestral music may be heard by many others who can give little or nothing.

The important thing is contributions by mail before the opening program, in order to insure the playing of the twenty-four concerts planned. Without such advance support, I should have to cut down the season from four weeks to two, or even one.

Last Summer the contributions by mail numbered 600 -- the highest total in all seven seasons. Considering that a quarter of a million persons hear the concerts each year, is it too much to hope for 1,000 contributors by mail this season? Contributors of small coins in the fund boxes on the concert grounds have been estimated at as many as 30,000. But their total in small gifts takes care of but one fourth of the concert expense. My great problem is to take care of the remaining three-quarters. MAY I COUNT ON YOU TO BE ONE PERSON IN A THOUSAND TO MAIL A CONTRIBUTION IN ADVANCE?

Very truly yours,

Arthur Fiedler

CONTRIBUTOR PLEASE TAKE NOTE.

Contribution should be made payable to Esplanade Concerts Fund. It may be mailed either to: Arthur Fiedler, Symphony Hall, Boston, or to: Esplanade Concerts Fund, Trust Dept., Merchants National Bank, 28 State St., Boston.

MR. ARTHUR FIEDLER:

I hereby contribute $ (by check Money Order) to The Arthur Fiedler Esplanade Concerts Fund.

Name____________________________________

Address____________________________________

43

PASTE OVER

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on you on this line

The Arthur Fiedler

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THE ARTHUR FIEDLER ESPLANADE CONCERTS
ARTHUR FIEDLER, CONDUCTOR
SYMPHONY HALL, BOSTON

THE ESPLANADE CONCERTS FUND
Official Depositary:
Merchants National Bank
28 State Street, Boston
Edward F. Messinger, Treasurer of the Fund

(Edited by R. L. Humphrey - Publicity Manager.)

When applause for a musical performance is so hearty that it clearly shows the public wants the music repeated, nothing is more pleasant to the musicians.

After each season of Esplanade Concerts, enjoyed without charge by an average of a quarter of a million men, women, and children, it is very plain that an encore is wanted -- the encore to be another season.

And so with great pleasure I announce: Encore -- THE EIGHTH SEASON OF ESPLANADE CONCERTS, PLAYED BY ABOUT FIFTY BOSTON SYMPHONY MUSICIANS UNDER MY CONDUCTORSHIP.

I hope to give four weeks of concerts, to begin Sunday, July 12, and end August 7. As before, they would be played each night except Saturday, on Embankment Road, at the foot of Mt. Vernon St.

But, as usual at the beginning of each Summer, I cannot say that the season is anything more than a plan until the funds are on hand. Again I am asking everyone who can do so to make a contribution according to his or her ability, in order that much of the world's best orchestral music may be heard by many others who can give little or nothing.

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Contributions may be mailed to: Esplanade Concerts Fund, Trust Dept., Merchants National Bank, 28 State Street, Boston, Mass.; or may be addressed to me at Symphony Hall. (Incidentally, gifts to this fund are deductible on Federal Income Tax Returns).

Deeply appreciative of your previous support, I am

Very truly yours,

Arthur Fiedler

PASTE OVER

THE ARTHUR FIEDLER ESPLANADE CONCERTS
ARTHUR FIEDLER, CONDUCTOR
SYMPHONY HALL, BOSTON

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Deeply appreciative of your previous support, I am

Very truly yours,

Arthur Fiedler

SECOND Fold away from you on this line

The Arthur Fiedler Esplanade Concert Book 1

THE CONDUCTOR AND HIS TASK

The conductor of a symphony orchestra combines in himself strikingly varied qualities. Possessing great technical knowledge and skill, he plays on the orchestra as on a solo instrument.

Though the orchestra be of the highest proficiency, much still depends on the conductor for converting the printed page into music which shall stir or charm in the manner the composer intended.

For the preparation and maintenance of an excellent performance, the conductor must be, in addition to a musical artist, an effective drillmaster, and possess some of the qualities of a military leader who is steady under fire, and can inspire his men.

CHOIRS—WOODWINDS—HORNS

The orchestra's instruments are grouped in four sections, or "choirs": 1—strings, 2—woodwinds (piccolo, flute, oboe, clarinet, bassoon), 3—brasses, 4—percussion (drums, cymbals, etc.).

Perhaps less familiar to the general public than the other mainstays of the orchestra are the French horn and some of the woodwinds. See page 4.

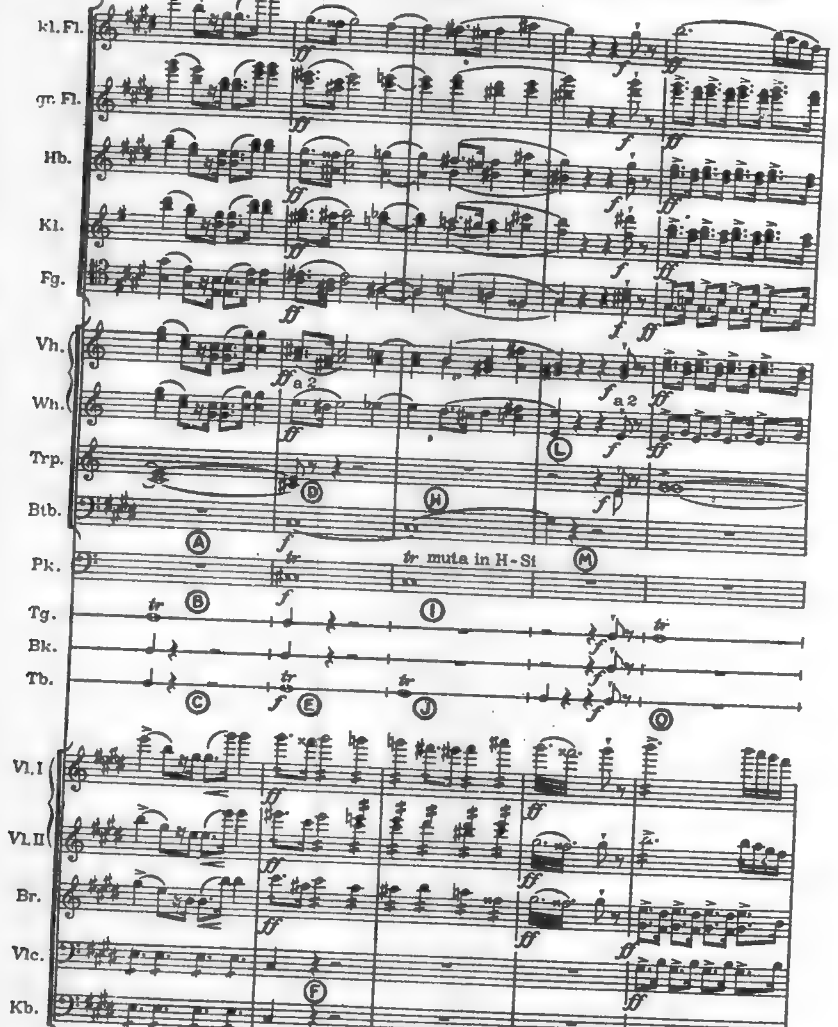
The mouthpieces of the oboe, English horn and bassoon contain two narrow strips of bamboo. The player blows through these as he holds them lightly between his lips, which he draws over his teeth.

The clarinets have a single "reed," or slip of bamboo, broader than those of the previously-mentioned, or "double-reed," instruments.

The French horn has a mellow quality which makes it an excellent bridge between the other brasses, the woodwinds, and the strings.

PASTE OVER

2 *The Arthur Fiedler Esplanade Concert Book*



A Page from the Score of the Overture to Wagner's "Tannhauser"

Each player has before him only the music for his own instrument, except for occasional cues, or short groups of notes showing what another instrument is to play just before he is to start after a "rest," or pause. Before the conductor is the "score," or the music for all instruments printed together, as shown.

The Arthur Fiedler Esplan

THE ORCHESTRA

In reading the page of the ture score illustrated on Pag takes in the music of eighteen glance. Reading downward, th notes for the following instru German abbreviations): piccol inet, bassoon, valve horn, Fr bass tuba, kettle drum, triangl ine, 1st violin, 2d violin, viola,

Letters within circles on ill some of details conductor mu guiding busy woodwinds and h

At the letter A, the bass beats, as do the kettle drums. trills for four beats. At C, th bourine play one beat each, the the trumpet must stop after ha for ten and a half beats. At resumes. The violoncellos begi beats at F. The double-basses At H, while the trumpets rest, upward glidingly. At I the k key. At J the tambourine plays cymbals are silent. At K, th double-basses remain silent.

All instruments above L stop "attack" (start playing) with an which the trumpet joins. At M silenced after one beat. At N, of the fourth beat, every instru woodwinds and brasses resume by triangle and strings, except

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THE ARTHUR FIEDLER ESPLANADE CONCERTS
ARTHUR FIEDLER, CONDUCTOR
SYMPHONY HALL, BOSTON

E CONCERTS FUND
Depositary:
National Bank
Street, Boston
, Treasurer of the Fund

(Edited by R. L. Humphrey – Publicity Manager!)

hen applause for a musical performance is so hearty that arly shows the public wants the music repeated, nothing e pleasant to the musicians.

fter each season of Esplanade Concerts, enjoyed without by an average of a quarter of a million men, women, and en, it is very plain that an encore is wanted -- the to be another season.

nd so with great pleasure I announce: Encore -- THE SEASON OF ESPLANADE CONCERTS, PLAYED BY ABOUT FIFTY SYMPHONY MUSICIANS UNDER MY CONDUCTORSHIP.

hope to give four weeks of concerts, to begin Sunday, 2, and end August 7. As before, they would be played night except Saturday, on Embankment Road, at the foot Vernon St.

ut, as usual at the beginning of each Summer, I cannot at the season is anything more than a plan until the are on hand. Again I am asking everyone who can do so to contribution according to his or her ability, in order uch of the world's best orchestral music may be heard by thers who can give little or nothing.

he important thing is contributions by mail before the ng program, in order to insure the playing of the twenty- concerts planned. Without such advance support, I should t necessary to cut down the season from four weeks to r even one.

Last Summer the contributions by mail reached 600 -- the st number in all seven seasons. Considering that a quarter million persons hear the concerts each year, is it too to hope for 1,000 contributors by mail this season? ributors of small coins in the fund boxes on the concert ds have been estimated at as many as 30,000. But their in small gifts take care of but one fourth of the concert se. My great problem is to take care of the remaining e-quarters. MAY I COUNT ON YOU TO BE ONE PERSON IN A USAND TO MAIL A CONTRIBUTION IN ADVANCE?

Contributions may be mailed to: Esplanade Concerts d, Trust Dept., Merchants National Bank, 28 State Street, ston, Mass.; or may be addressed to me at Symphony Hall. ncidentally, gifts to this fund are deductible on Federal come Tax Returns).

Deeply appreciative of your previous support, I am

Very truly yours,

Arthur Fiedler

43

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SYMPHONY HALL, BOSTON

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Official Depositary:
Merchants National Bank
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Edward F. Messinger, Treasurer of the Fund

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I hope to give four weeks of Esplanade Concerts, to begin Sunday, July 12, and end August 7. As before, they would be played each night except Saturday, on Embankment Road, at the foot of Mt. Vernon St., free of charge. There is space in our beautiful open air "hall" for as many as 25,000 listeners.

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PASTE OVER

RTHUR FIEDLER ESPLANADE CONCERTS
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(Edited by R. L. [illegible])

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Nearly 15,000 at Opening of Eighth Season of Esplanade Concerts

A cold blanket of fog, the threat of rain and the memory of a week of severe, unexpected electrical storms failed to mar the opening of the eighth season of the Esplanade concerts under the direction of Arthur Fiedler last night.

Nearly 15,000 persons attended the concert, which was opened with Elgar's familiar "Pomp and Circumstance," heard Gov. Curley praise the work of the orchestra and lead the contributions by presenting Mr. Fiedler with two $50 bills, and listened to Mrs. Dorothy Tremble Moyer of the division of university extension of the state department of education speak on Wagner's "Tannhauser" and Schubert's "Unfinished Symphony."

It was difficult to determine who was the proudest over the success of last night's opening. The first trumpeter with the orchestra, 18-year-old Roger Voisin, was playing with the orchestra for the first time, but undoubtedly he remembers when he was 10 years old, wearing short

(Continued on Page Thirteen)

Greyhound RACING
DAILY DOUBLE CLOSES 8:05
WONDERLAND

NG TRANSCRIPT, THURSDAY

and Music

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Brahms Brought Closer to the People by Mr. Fiedler; Musicians' Activities

Arthur Fiedler's announced intention to present the four Brahms symphonies at the eighth season of Esplanade Concerts, beginning Sunday, July 12, is a most commendable departure. Aside from their intrinsic value and interest, the inclusion of the Brahms symphonies indicates the long road that the programs—and the audiences—have travelled since the inception of the Esplanade concerts. Mr. Fiedler, it is said, found the listeners most appreciative of the nine Beethoven symphonies last summer, and he is equally hopeful for Brahms this summer. Several entire symphonies by Haydn and Mozart will be inculded in the programs.

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As a result of its campaign for funds to guarantee the future of the New York Philharmonic-Symphony Orchestra and the expression of opinions which accompanied contributions, the directors have become convinced that the largest portion of the public is interested mainly in hearing the classic masterpieces, that a considerable number particularly of the younger generation wish to hear the important works of contemporary composers and that a small but growing group wants to know what America is producing musically. All this is set forth in a recent announcement of plans for next season.

To meet the varied demands of its supporters the directors have decided to divide the season among six conductors in the following ratio: Toscanini, ten weeks; Walter, six weeks; Klemperer, four weeks; Rodzinski, two weeks; Janssen, two weeks; Lange, three weeks, with three weeks' programs "reserved for special features."

In the course of an article in the New York Times, in which he considers the characteristics of the conductors who will take part in the coming programs, Olin Downes takes occasion to draw attention to the policies of the Boston Symphony Orchestra in these words:

"The problems of an orchestra in New York, aside from those created by a sophisticated and sometimes capricious public, are endless. That so many conductors in a season as the number here cited is not for the best good of an orchestra is obvious. One leading conductor for a season, with short periods of rest, when a guest conductor or the orchestra's assistant conductor takes the reins, is the solution reached by the Boston Symphony Orchestra. This orchestra is extremely fortunate to have at its head a man who unites the qualities of a hard and efficient worker; a virtuoso leader and maker of programs as Serge Koussevitzky. Mr. Koussevitzky has the qualities of a program maker that apparently requires six Philharmonic-Symphony conductors to equal! He is of all the conductors in the country the most progressive-minded as regards new music. This applies equally to the music of a Stravinsky or Sibelius, an Arthur Foote or an Aaron Copland.

"Mr. Koussevitzky has done more per season for the American composer than any other conductor the country has known. In him the rising generation has had a real opportunity to try its wings and test its accomplishments through performance. And if Mr. Koussevitzky has unearthed no transcendent genius of American compositions, he has certainly presented a very considerable amount of worth-while American music to his audiences. No such modernist and program maker has yet been secured by the Philharmonic-Symphony, but it is also to be remembered that there is probably no one conductor who could face the stress and the strain of an entire Philharmonic-Symphony season."

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The Governor arrived with his gold-braided military escort just as the orchestra, composed of 50 members of the Boston Symphony Orchestra, was playing the overture to "Tannhauser." When it was completed, he mounted the light-filled acoustical shell and, standing near Fiedler, addressed the group.

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"It is wonderful," he said. "There is nothing like this anywhere in Europe. O, yes, we have beer-gardens and music, but nothing like this—this is symphonic. I am delighted. The crowd here is so large."

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Perhaps the most interesting sidelight to show the passage of time was the presence of one Roger Voisin, 18, as the orchestra's first trumpeter. Eight years ago young Roger was the boy who used to sound a trumpet at the end of intermission to apprise the listeners that the players were returning. Roger is a son of Rene Voisin, also a Boston Symphony trumpeter.

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AUG 7 1936

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The Duluthian for the last two months has been assisting Mr. Barlow in arranging the radio programs and rehearsing the orchestra. He also is appearing as principal violist of the Essex County Symphony orchestra, New York, which is conducted by Erno Rappee.

Book Review Digest
NEW YORK CITY

AUG - - 1936

HALE, PHILIP. Boston symphony programme notes; historical, ~~critical,~~ and descriptive comment on music and composers; ed. by John N. Burk; with an introd. by Lawrence Gilman. 100p $3.50 Doubleday

780.072 Symphony. Music—Analysis, interpretation, appreciation. Orchestra and orchestral music. Concerts—Programs. Boston symphony orchestra 35-35355

For nearly fifty years Philip Hale edited the Boston Symphony programs. In this volume his notes and comments on music and composers have been assembled and edited by his successor, John N. Burk.

Booklist 32:133 Ja '36

Reviewed by Peter Bowdoin

Books p15 Mr 22 '36 130w

"Mr. Hale's analyses are skillful, but they are bound to be technical, and the library is usually a good way from the concert hall. His admirers might justly ask for a little larger proportion of his most characteristic output, which is not technical analysis, something the conservatory student or the dry-as-dust pedant can do after a fashion. But there is enough here to give much satisfaction and enjoyment, provocation to thought if not to antagonism, stimulation that radiated from Mr. Hale as he lived. Mr. Gilman's introduction is the warmly appreciative tribute of colleague." R. A.

+ **N Y Times** p20 Ja 26 '36 950w

PITTSFIELD, MASS.
EAGLE

Father Back To Play Under Baton of Son

BOSTON, July 20.—A musician famous at the turn of the century returned last night to play under the baton of his son in the Esplanade Shell on the banks of the Charles River Basin, as Emmanuel Fiedler, 76-year-old father of Arthur Fiedler, conductor of the Esplanade concerts, once more took up his violin and bow.

Never before had Mr. Fiedler, who joined the Boston Symphony Orchestra 51 years ago and only to leave for concert work in Europe 25 years later, played under the direction of his son.

As a youth in his 20's the elder Fiedler joined the Boston Symphony Orchestra in 1885 and for 25 years performed regularly with the noted group. At the end of that time he went to Germany and played in Berlin as a member of the Keneisel Quartet, as one of the most famous musical organizations in history.

NEW YORK, N. Y.
TIMES

JUL 27

CONCERT AT WHITEFIELD

Lauga, Violinist, and Boardman, Pianist, Heard by Colonists.

Special to THE NEW YORK TIMES.

WHITEFIELD, N. H., July 26.—Norbert Lauga, violinist and a member of the first strings division of the Boston Symphony Orchestra, gave a recital in the Chase Barn Playhouse here this afternoon with Reginald Boardman, the Boston pianist. Both artists motored from the Crawford House, where they have spent recent Summers in the ensemble of players from the Boston Symphony maintained for many years there by Colonel W. A. Barron.

They were heard by many from the cottage colony and near-by hotels in a distinguished program comprising Beethoven's sonata in F major, Bach's unaccompanied Chaconne, the Tartini-Kreisler variations, Faurés "Berceuse," and, as an encore, the Meditation from Massenet's "Thaïs."

Mr. Boardman also played a piano group by Gluck, Friedman, Debussy and Diszt, with Ernst Toch's "The Juggler" as encore.

The proceeds of the concert went to the local Morrison Hospital.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION

July 10

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Madame Koussevitzky, who have been in Europe since the latter part of May, will sail for home Friday. They spent some time in Paris and later visited Aix-les-Baines. Dr. Koussevitzky is returning now to conduct the Boston Symphony in a three-day program, Aug. 13, 15, and 16, at the Berkshire Festival.

HOLYOKE, MASS.
Transcript Telegram

'36

Dr. Serge Koussevitzky returns from Europe the latter part of this month to begin rehearsals with his Boston Symphony Orchestra in preparation for the Berkshiire Symphonic Festival, held this year on August 13, 15 and 16 at Mrs. Margaret Emerson's estate between Lenox and Stockbridge. Dr. Koussevitzky has cabled from France to say that the opening number at the Festival will be Bach's Chorale Prelude, "Komm Gott, Schopfer, Heiliger Geist."

NG TRANSCRIPT, THURSDAY

and Music

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Transcript 5/10/34

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HALE, PHILIP. Boston symphony programme notes; historical, ~~critical,~~ and descriptive comment on music and composers; ed. by John N. Burk; with an introd. by Lawrence Gilman. 400p $3.50 Doubleday

780.072 Symphony. Music—Analysis, interpretation, appreciation. Orchestra and orchestral music. Concerts—Programs. Boston symphony orchestra 35-35355

For nearly fifty years Philip Hale edited the Boston Symphony programs. In this volume his notes and comments on music and composers have been assembled and edited by his successor, John N. Burk.

Booklist 32:133 Ja '36
Reviewed by Peter Bowdoin
Books p15 Mr 22 '36 130w

"Mr. Hale's analyses are skillful, but they are bound to be technical, and the library is usually a good way from the concert hall. His admirers might justly ask for a little larger proportion of his most characteristic output, which is not technical analysis, something the conservatory student or the dry-as-dust pedant can do after a fashion. But there is enough here to give much satisfaction and enjoyment, provocation to thought if not to antagonism, stimulation that radiated from Mr. Hale as he lived. Mr. Gilman's introduction is the warmly appreciative tribute of colleague." R. A.

+ N Y Times p20 Ja 26 '36 950w

PITTSFIELD, MASS.
EAGLE

JUL 20 1936

Father Back To Play Under Baton of Son

BOSTON, July 20.—A musician famous at the turn of the century returned last night to play under the baton of his son in the Esplanade Shell on the banks of the Charles River Basin, as Emmanuel Fiedler, 76-year-old father of Arthur Fiedler, conductor of the Esplanade concerts, once more took up his violin and bow.

Never before had Mr. Fiedler, who joined the Boston Symphony Orchestra 51 years ago and only to leave for concert work in Europe 25 years later, played under the direction of his son.

As a youth in his 20's the elder Fiedler joined the Boston Symphony Orchestra in 1885 and for 25 years performed regularly with the noted group. At the end of that time he went to Germany and played in Berlin as a member of the Keneisel Quartet, as one of the most famous musical organizations in history.

NEW YORK, N. Y.
TIMES

JUL 27 1936

CONCERT AT WHITEFIELD

Lauga, Violinist, and Boardman, Pianist, Heard by Colonists.

Special to THE NEW YORK TIMES.

WHITEFIELD, N. H., July 26.—Norbert Lauga, violinist and a member of the first strings division of the Boston Symphony Orchestra, gave a recital in the Chase Barn Playhouse here this afternoon with Reginald Boardman, the Boston pianist. Both artists motored from the Crawford House, where they have spent recent Summers in the ensemble of players from the Boston Symphony maintained for many years there by Colonel W. A. Barron.

They were heard by many from the cottage colony and near-by hotels in a distinguished program comprising Beethoven's sonata in F major, Bach's unaccompanied Chaconne, the Tartini-Kreisler variations, Faurés "Berceuse," and, as an encore, the Meditation from Massenet's "Thaïs."

Mr. Boardman also played a piano group by Gluck, Friedman, Debussy and Diszt, with Ernst Toch's "The Juggler" as encore.

The proceeds of the concert went to the local Morrison Hospital.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
July 21 UNION 1936

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Madame Koussevitzky, who have been in Europe since the latter part of May, will sail for home Friday. They spent some time in Paris and later visited Aix-les-Baines. Dr. Koussevitzky is returning now to conduct the Boston Symphony in a three-day program, Aug. 13, 15, and 16, at the Berkshire Festival.

HOLYOKE, MASS.
Transcript Telegram
July 18/36

Dr. Serge Koussevitzky returns from Europe the latter part of this month to begin rehearsals with his Boston Symphony Orchestra in preparation for the Berkshiire Symphonic Festival, held this year on August 13, 15 and 16 at Mrs. Margaret Emerson's estate between Lenox and Stockbridge. Dr. Koussevitzky has cabled from France to say that the opening number at the Festival will be Bach's Chorale Prelude, "Komm Gott, Schopfer, Heiliger Geist."

TULSA, OKLA.
WORLD

JUN 28 1936

Conductors Are Nearly All Doctors

Original Significance Is Lost With General Bestowal

By LEONARD LIEBLING
Universal Service Music Editor.

NEW YORK, June 27.—Universities and colleges always have delighted to honor famous composers with the bestowal of an academic doctor's degree, the custom originating at Oxford and Cambridge in England, where such celebrities as Haydn, Dvorak, Tschaikowsky, Saint-Saens and others donned cap and gown and were made recipients of the momentous scroll.

America followed suit in due time, but of late years has gone a step further and given the diploma also to orchestral conductors.

I believe Theodore Thomas was the first of the baton-gentlemen to become a doctor of music, and his then rival, Leopold Damrosch, won the same award from Columbia in 1880. His son, Walter, has received the title from several academic institutions.

Jazz Leaders Next.

Nowadays, nearly every conductor in America either is a doctor, or is endeavoring to become one. The practice is a regular part of the prima donna affectations of the directorial fraternity. We have Doctors Stokowski, Stock, Koussevitzy, Rodzinski, Sokoloff, Hadley (he is of course also a composer) and many others. Werner Janssen has the doctorial handle but makes no public display of the fact.

It would seem that so general a bestowal of the honor deprives it of much of its original significance, and certainly robs it of impressive publicity value. I wonder how its present conductor-holders might look if some progressive institution conferred a doctorship upon Paul Whiteman, Rudy Vallee, Cab Calloway or Fred Waring? Surely those leaders are excellent craftsmen in their own field, and have added immeasurably to the edification and entertainment of the American nation.

The futility of the whole business stands forth glaringly when it is remembered that a certain interpreter of great music is content to call himself just plain Arturo Toscanini.

No More Soloists.

The Boston Symphony orchestra, so it is rumored, intends to dispense with soloists at its New York concerts next season. That is another example of conductor-egotism, for it assumes that audiences are content to hear only the leader and care nothing for soloists. That has never been the case in this town. Even the adored Toscanini featured eminent singers and players at his concerts.

The metropolis is shamed all the time by other American cities when it comes to the production of new operas. Recently we had the Cleveland orchestra introducing "Lady MacBeth of Mzensk" to New York; the Philadelphia orchestra giving us "Wozzeck," and Stravinsky's ballet, "Rites of Spring;" and now comes another Cleveland company, to do here (May 13 to 16) the local premiere of Ludovico Rocca's opera, "The Dybbuk," which has been winning continued successes in Europe. Those works could be advantageously substituted at the Metropolitan, in place of some of the "Lucias," "Traviatas" and "Trovatores." (Even though Edward Johnson not long ago referred to the last-named two as sure money-getters whenever our lyric temple puts them on.)

HARTFORD, CONN.
COURANT

AUG 8 - 1936

Dr. Serge Koussevitzky Arrives in America

Dr. Serge Koussevitzky, who will conduct the three concerts of the Boston Symphony Orchestra to be given at the Berkshire Festival in Lenox, Mass., next week, arrived in America Friday after a sojourn in Europe.

The concerts are to be given at "Holmwood," the Emerson estate, located between Lenox and Lee, on Thursday evening, Saturday afternoon and Sunday evening, August 13, 15 and 16.

On Wednesday and Friday evenings, September 16 and 18, and Thursday afternoon, September 17, the Boston Symphony Orchestra will give concerts in connection with the Harvard College Tercentenary.

The orchestra's fifty-sixth season will open at Symphony Hall on Friday, October 9.

BOSTON, MASS.
GLOBE

JUL 29 1936

ESPLANADE CONCERT CROWD HEARS GLOBE MUSIC EDITOR

Cyrus Durgin Discusses Composers, Works Before 9000; Reviews Life of Weber

The more than 9000 music-lovers who gathered at the great shell on the banks of the Charles River for the Esplanade Concert last evening enjoyed a most unusual presentation of the story of the works and also of the composers by Commentator Cyrus W. Durgin, music editor of the Boston Globe, who is also a lecturer in the University Extension Courses of the State Department of Education.

Arthur Fiedler and his orchestra of 50 Boston Symphony musicians rendered the overture to "Euryanthe" by Weber; Brahms symphony in F major, the last two movements; selections from "Faust" by Gounod, including the ballet, the "Dance of Phryne" and "Bacchanale"; a delightful Strauss waltz "Artist's Life"; "The Song of the Evening Star," from "Tannhauser" by Wagner and concluded with the "Marche Slave" by Tchaikovsky and the inspiring martial "Up the Street" by Morse. Jacob Raichman was the cornet soloist in the Wagner number.

Comments by Mr Durgin

The program in itself was inspiring, but was made more interesting and enjoyable by the introductory talk by Mr Durgin, who said in part:

"Carl Maria von Weber may truly be called the cornerstone of German romantic opera. The influence upon Teutonic composers who followed him was great. Like Bach, he came of ancestors who were themselves musical. He was well born and among the first musical creative artists who were cultivated men of the world and not humble lackeys in the service of nobility. His father was a gifted amateur, an odd stick whose liking for the violin and music in general led to his dismissal from his post as steward at a minor German court. An aunt of Carl Maria was Constance Weber, who married Mozart.

"After Weber's father had been dismissed from his post as steward, he took up a career as player of the viola, and for several years managed traveling theatrical companies.

"Carl Maria was born in December, 1786, at Eutin, in North Germany, the first child of his father's second marriage. His father, probably with an eye to exploitation, hoped that the child would prove a prodigy, but so long as he instructed the boy, no such talent appeared. It was not until Carl Maria was 9 that a teacher was found for him, who drew out the first evidence of genius.

"Young Weber traveled about with his father and literally grew up backstage in the theatre. His education was fragmentary, but his early experiences proved valuable to him in writing operas. He studied music with a numberof teachers, notable among them Michael Haydn, brother of Joseph Haydn, and Johann Kalcher.

Weber's Active Mind

"Weber possessed an active and versatile mind and progressed rapidly. The irregularity of his musical instruction had its effect to the end of his days, and this weakness was most pronounced in the matter of form. Yet fate may have known what she was about, for the erratic qualities in Weber's temperament probably were suited to the particular type of genius which was his.

"His versatility was pronounced even when the boy was in his 'teens. He tried to sell a process for lithographing music—unsuccessfully. He was interested in musical criticism, and even contemplated writing a dictionary of music and a history of music in Vienna.

"At 17, through the kindly efforts of the famous Abbe Vogler, Weber was given the post conducting at the theatre in Breslau. There he first showed his great gifts as a conductor and as a disciplinarian of the theatre. At the same time, however, the weaker side of his nature was revealed in his fondness for dissipation. This became pronounced during his three years as secretary at the royal court at Stuttgart, then a moral sink hole. When Weber got into a scrape at Stuttgart, the resultant dismissal brought a blessing in disguise, because from that time on he took his art much more seriously. That was in 1810.

"Weber is said to have been a man of personal charm, witty, good at conversation and appealing to women. He was well read, and he did know himself as is proved in what he wrote in 1811: 'My path in life was cast from my birth in different lines from that of any other human being. I have no happy childhood days to look upon, no free open boyhood; though still a youth I am an old man in experience, learning everything through my own feelings and by myself, nothing by means of others.' At that time he was 24 and a brilliant pianist.

Johannes Brahms

After reviewing the works of Weber, Mr Durgin discussed the other composers, saying:

"Johannes Brahms was a native of Hamburg in North Germany, a solid product of a solid stock. Though his father was benevolently concerned with making a commercial musician of his son, Brahms' youth was a fight with poverty. As a lad he earned money playing the piano at night in cheap waterfront saloons, for sailors and their lassies to dance by.

"The substantial, reticent North German character, together with the struggles of his youth formed a barrier in Brahms to check a streak of sentiment peculiar to the man. Yet this streak of sentiment, from early manhood to age, occasionally persisted in breaking through.

"Without making too fine a point, one can say the third and fourth movements of the Third Symphony which you are soon to hear, reflect these two different parts of Brahms. Melancholy sentiment appears at the very first measure of the third movement in a most expressive melody for the 'cellos, and pervades the entire movement. Though the finale ends in a hush suggestive of twilight in the country, the movement begins with that formidable strength also typical of Brahms. It reaches an impressive climax, and sinks to peace.

"The Third Symphony is not only a masterpiece of emotion, but of intellect, as the symphonic form is not alone concerned with melody, but with the manipulation of a definite organic plan. It demands concentration both of musicians and listeners. In the matter of combining intellect, emotion, force and individuality, Brahms may be regarded as the last great German symphonist. This Symphony, finished when Brahms was 50, is in itself sufficient proof of the heights attained by Brahms' matured genius.

Tchaikovsky

"The 'Marche Slave' of Tchaikovsky was written in 1876, when that Russian composer was in his 36th year. In that year occurred the war between Servia and Turkey. Distinctly one of the minor pieces of Tchaikovsky, the piece was more patriotic than inspired. Indeed it was first called the 'Russo-Servian' march.

"Though it first experienced success, and though it is full of Slavic color and progresses with bombastic energy, the total effect now seems to be rather empty, if displayful. Twice in this march Tchaikovsky introduced a fragment from the old Russian Imperial anthem.

"The ballet music from Gounod's fabulously popular opera 'Faust' includes 'The Dance of Phryne' and the 'Baccahanale' which Gounod wrote after 'Faust' had been produced at the Lyric Theatre in Paris. When the work was accepted for the Paris Grand Opera, in 1689, the directors wished a more extended ballet than that which Gounod had written for the kermess scene. Therefore the authors of the text went to the second part of Goethe's 'Faust' and concerned themselves with the Walpurgis night revels. Upon this Gounod constructed his additional ballet. Nowadays the scene is omitted when the opera is performed.

Wagner Selection

"The 'Song to the Evening Star' occurs in the third act of Wagner's opera 'Tannhaeuser' as an aria for baritone voice. In spite of frequent performance and the fact that composers after Wagner overdid the use of the sort of chromatic harmony in this air, the 'Song to the Evening Star' remains one of the most distinctive arias in all opera. The solo voice of Wolfram will be taken at this concert by the trombone.

"'Artists Life' is one of the gay and rippling Viennese waltzes by the younger Johann Strauss. It has been played many times at these Esplanade concerts.

"The final number is a modern march, written for band by Robert Morse, and orchestrated by Ramsdell, the publisher."

BOSTON, MASS.
ADVERTISER

AUG 2 - 1936

Parlous Days On Esplanade

Music Editor
By Ruth Marsters

ARTHUR FIEDLER, conducting the Esplanade Orchestra of fifty Boston Symphony players, opens the fourth week of Esplanade Concerts this evening.

Whether or not the concerts will be continued throughout the week, however, depends entirely on the condition of the Esplanade Concert Fund during the next few days.

Considering the immense popularity of these concerts—the average audience is estimated at ten thousand people—it is not less than deplorable that the financial plan under which they are operated should be found so precarious.

The fact that the Esplanade Concert Fund is entirely dependent upon contributions from the general public makes it imperative that each individual to whom the concerts are a source of enjoyment assume his responsibility in the matter of material support to the full extent of his capabilities.

Contributions should be mailed at once to: Esplanade Concerts Fund, Merchants National Bank, 28 State street, Boston.

* * *

THIS evening's program—to begin at 8:30—includes Berlioz' Hungarian March "Rakoczy," the Allegretto from Beethoven's Seventh Symphony, Wagner's Overture to "Rienzi," "Song of the Volga Boatmen," arranged by Glazounov, and selections from Victor Herbert and J. Strauss.

Monday evening's program lists, among other things, Weber's Overture to "Der Freischutz," Minuet from Symphony No. 88 in G major by Haydn, Liszt's Symphonic Poem "Les Preludes," Prelude and Minuet from Bizet's "L'Arlesienne" Suite, and the Trumpet Solo "Eili Eili" arranged by Jacchia.

Although Mr. Fiedler has drawn up programs for the succeeding concerts of the week their performance is so entirely conditional that it is useless to announce them at this time.

* * *

JOSE ITURBI, distinguished Spanish pianist, who has recently proved himself a talented orchestral conductor as well, will give a piano recital at the Cape Cinema in Dennis, on Wednesday evening.

The concert is the second in the series under the direction of Raymond Moore.

Mr. Iturbi's program will include Haydn's Sonata in D major; Beethoven's Sonata in C major, Op. 53; Fantasie-Impromptu and B flat minor Scherzo of Chopin; "Trois mouvements perpetuelles" by Poulenc; Debussy's "Poisson d'Or," and "Feux d'Artifice."

* * *

AFFAIRS of the WPA Music Project in Boston appear to be gradually straightening out under the guiding hand of the recently appointed director William Haddon.

His integrity in making the necessary reassignments of conductors and personnel may have the resultant effect of bringing order out of chaos.

Thus far the most important undertaking of his regime is the week of popular priced opera to be given in the Boston Opera House beginning August 11, with Ernst Hoffmann conducting.

For the opening performance "Hansel and Gretel" has been announced. The same opera will be given on the evening of the twelfth, with three performances of "Madame Butterfly" following on August 13, 14 and 15. There will be a special children's matinee performance of "Hansel and Gretel" on Saturday.

Both operas will be given in English.

The performances are the first under the WPA to which admission has been charged. However, it has been arranged that ten per cent of the tickets be distributed free of charge at Social Service Bureaus throughout the Metropolitan district.

OAKLAND, CAL.
TRIBUNE

Aug. 16/36

VIOLIN concerto of Roger Ses- who recently completed a sojourn here as guest instructor at the University of California, will be featured by Albert Spaulding next season. The same composer's "Black Maskers" suite will be played during the regular season of the Boston Symphony.

MANSFIELD, O.
NEWS-JOURNAL

AUG 20 1936

[illegible]r Music Lovers.

A delightful book for music lovers is "Philip Hale's Boston Symphony Program Notes." Mr. Hale wrote program notes for the Boston Symphony for 32 years. The book combines both these explanatory notes and his critical opinion expressed in newspapers. One hundred and 25 of the best symphonic works are included.

SENTINEL

Summit, Miss

45 6/18/3

"THE COUNTRY EDITOR"

BY CHARLES WHITE McGEHEE

Last week the Boston Symphony Orchestra played probably the most realistic piece of music ever written. It was entitled "Mosquito" and was written by a fellow named White, who, according to the realism put into it, must have come from the South. The composition is very short. The strings made a piercing sound amazingly like that of a mosquito, and just when the insect had apparently alighted on a bald spot ready to make the bite, the concussion section of the orchestra makes a slapping sound and the mosquito is exterminated and the music comes to an abrupt end. There is a similar piece of music about a bumble-bee but he doesn't get slapepd. He keeps on buzzing.

LOWELL, MASS.
COURIER-CITIZEN

JUL 9 - 1936

Among the pleasant features of summer in this vicinity is the series of open air concerts given on the Esplanade in Boston by an orchestra led by Arthur Fiedler and composed mainly of players from the famous Boston Symphony. These concerts, free to the public, prolong the "Pops" through to the first week in August. The series this year will begin next Sunday night. The purpose of this paragraph is to suggest, to such as may be liberally and musically disposed, the propriety of sending in such individual contributions of money as may be feasible to assist in perpetuating this series of free public concerts. The fund supporting them is in the custody of the Merchants National bank of Boston, and comes annually from a multitude of givers in Boston and its vicinity, with such assistance as coin boxes, located on the lawn by the Charles river where the evening concerts are given, can afford—which is considerable. The experiment, first made about seven years ago by Mr. Fiedler, has proved successful far beyond his dream and it is not unusual for throngs numbering from 10,000 to 20,000 people to attend the concerts nightly, weather permitting. Curiously enough, only about one postponement per season has been required by untoward weather conditions during the whole seven years. Many a mickle makes a muckle; and the thousands who appreciate these entertainments can help amazingly by an aggregate of very modest gifts.

PROVIDENCE, R. I.
JOURNAL

AUG 8 - 1936

BOSTON SYMPHONY LEADER RETURNS FROM TRIP ABROAD

Koussevitsky Declines Comment on Forthcoming Season.

New York, Aug. 7.—(AP)—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, returned from an European tour today with an air of mystery over his forthcoming season.

"You always ask me about my future programs and about discoveries abroad when I return," the conductor said. "There are reasons why I am not going to divulge that information anymore."

He would not say what the reasons were.

Accompanied by Mrs. Koussevitsky, he left immediately for Stockbridge, Mass., by automobile, to conduct the Berkshire Music Festival which opens Aug. 13.

He conducted at the Salzburg Festival in Europe.

Dean Roscoe Pound, of Harvard University Law School, and Mrs. Pound also returned on the same ship. Dean Pound said he will take a sabbatical leave beginning next Feb. 1 and may take a round the world trip.

He declined comment on the political situation.

aug 1/36 1/3

BOSTON, MASS.
GLOBE

ESPLANADE CONCERT THRONG HEARS GLOBE MUSIC EDITOR

Durgin Discusses Music and Composers Heard On Program—Touches on Human Incidents

CYRUS W. DURGIN

The Division of University of the State Department of Education and Cyrus W. Durgin, music editor of the Boston Globe are cooperating in conducting the largest classes in music appreciation in the country. Editor Durgin and other lecturers are addressing the 10,000 or more persons who gather every evening at the Esplanade to hear the concerts presented by Arthur Fiedler and his 50 members of the Boston Symphony Orchestra.

Preceding the concert last evening Mr Durgin gave a talk in which he explained the different compositions presented on the program and also gave interesting facts concerning the lives of the composers. Great interest is being shown in the method of adding to the enjoyment of the music, and very bit of space on the Esplanade surrounding the shell was filled when the speaker began his address.

Early Failure Recalled

"The concert tonight begins with the overture from one of the most famous of comic operas" Mr Durgin said, "The Barber of Seville" by Gioacchino Antonia Rossini. This many are pleased to call Rossini's masterpiece of comic opera. The first performance was at Rome in February, 1816, and was one of the glaring failures in operatic history. The audience hissed and catcalled, but easy going Rossini took his failure philosophically and returned home for a good night's sleep.

"The point of trouble lay in the fact that Paisiello, an elder Italian composer, had some time previously written a popular opera on the same subject, and although Rossini courteously asked that musician if the new work would offend him, the partisans of Paisiello were angry that an upstart should attempt to tread on the toes of their favorite. Rossini's piece was first called "Almaviva," after a leading character in the story. Later it received its present title, and gradually made itself liked by the public. Incidentally, 'The Barber' was written in only 13 days.

"Rossini is one of the distinguished figures in Italian opera. While most of his operas have been forgotten, he retains his place by virtue of a few which have held their vogue to a certain extent. In this country 'The Barber of Seville' has probably had the greatest number of performances."

Mr Durgin then discussed at some length Rossini and his works and pointed out the composer possessed a genius for a certain type of composition which enabled him to overcome the handicap of an incomplete musical training.

Inspiration of Trip Cited

A synopsis of the story of "The Barber" was followed by a discussion of "The Flying Dutchman" and of Wagner, its composer.

"The Flying Dutchman," said Mr Durgin, "was the first of Richard Wagner's operas to reveal considerable promise of the genuis which, years later, was to be consummated in such supreme music-dramas as the 'Nibelungen Ring,' 'Tristan and Isolde,' 'The Mastersingers of Nuremberg' and 'Parsifal.' 'Rienzi,' which came before 'The Flying Dutchman,' produced a stir, but it was mostly on the line which Meyerbeer had established and the seeds of the characteristic Wagnerian style may roughly be said to have first sprouted in 'The Flying Dutchman.'

"Though Wagner wrote the music of this opera during his poverty-stricken sojourn in Paris—specifically in the Summer of 1841—the idea for an opera on the famous legend had occurred to him previously. His project was stimulated during a rough voyage he made on his way from Riga to Paris. The ship on which he and his wife were embarked was knocked about by storm and the voyage required three weeks. Finally one night the captain was obliged to put into a Norwegian port for safety.

"Let Wagner tell in his own words of that experience:

"'How relieved I was to behold that far-reaching rocky coast, toward which we were being driven at such speed! The further we sailed through this ever-changing labyrinth of projecting rocks the calmer the sea became, until at last the vessel's progress was perfectly smooth and quiet as we entered one of those long sea-roads running through a giant ravine—for such the Norwegian fjords appeared to me.

"'A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer and shaped itself presently into the theme of the season's song in my "Flying Dutchman." The idea of this opera was, even at that time, ever present in my mind and it now took on a definite and poetic musical color under the influence of my recent impressions.'

Tells of Royal Command

"The music in the overture fits the savage, stormy qualities of the Flying Dutchman legend, on which Wagner made his libretto. The legend tells of a Dutch sea-captain, who swore a furious oath that he would round the Cape of Good Hope in a hurricane, even if he had to keep on sailing forever. The devil heard him and condemned the captain to roam the seas eternally in a phantom ship until he should be released by the faithfulness of a woman who would love him until death. Every seven years the Dutchman was permitted to go ashore in search of such a woman. In Wagner's opera the woman is Senta, daughter of a Norwegian captain, and her fidelity secures release of the Dutchman."

In discussing this music, Mr Durgin said, "The overture is splendidly vivid music, dramatic and pictorial, early in which you will hear the ascending succession of notes which forms the theme of the Dutchman. Other themes associated with certain characters in the opera are fitted in. This association of themes, or leading motives as Wagner called them, was afterwards developed to the utmost complexity and dramatic power in Wagner's mature work.

Turning to Mendelssohn's piece, Mr Durgin said:

"Felix Mendelssohn was in 1843 commanded by King Frederick William IV of Prussia to write music for production of "A Midsummer Night's Dream." Mendelssohn had 17 years before, when he was 19, been enthralled by Shakespeare's play and then composed an Overture on the subject. To this overture he added 12 numbers, including the Wedding March to be played tonight. Today this joyous fragment is no doubt as well known to all of you as the most popular jazz tune, for it is invariably played at the conclusion of wedding ceremonies.

"Mr. Fiedler tonight concludes his cycle of the four symphonies of Johannes Brahms with the third and fourth movements from the Fourth Symphony, in E minor. These excerpts, in word are of Brahms' finest writing, forceful, buoyant, displayful of both feeling and intellect.

Touches on Delizes

"Adrianus Valerius was a Dutch notary and musician of the 17th century. His 'Prayer of Thanksgiving' in its present version was arranged for modern orchestra by Edward Kremser, 19th century Austrian musician.

limit himself to writing music for the theatre—he is remembered as a popular mid-19th century French composer of operas and ballets—his 'Lakme' holds the stage today as a vehicles for colarttura soprano. . .

"Lo Source" was written when Delibes was 30. He was asked to compose it in collaboration with a Polish musician, but his music was so much better it put to shame that of his associate.

"Victor Herbert need hardly be identified, since he composed so many light operas, fragments from which are continually heard. Perhaps only a minority of younger listeners, however, know that he was a cellist and conductor, and that he wrote the operas 'Natomah' and 'Madeleine.' His 'American Fantsy' will end the concert tonight.

PROVIDENCE, R. I.
BULLETIN

AUG 8 - 1936

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He declined comment on the political situation.

PROVIDENCE, R. I.
BULLETIN

FIEDLER SHOWS FATHER HE'S "BOSS"

Boston, July 20.—(AP)—A son wielded a stick over his father here last night while more than 10,000 looked on unaware.

"While slim, youthful Arthur Fiedler conducted the Esplanade Symphony Orchestra, Emanuel Fiedler, 76, a member of the Boston Symphony Orchestra 51 years ago, played his 200-year-old violin with the group.

"I told him I was boss," young Fiedler, a member of the Boston Symphony Orchestra and conductor of the famous "Pops" concerts, said during the intermission. "I'm wielding the stick."

Then turning to his father he asked anxiously "are you tired?"

"No. No, indeed," the elder Fiedler replied quickly. He showed his son his violin. It was dry. "I wasn't nervous. You can see—there is no moisture on it."

Two brothers of the elder Fiedler and a nephew play with the orchestra.

LOWELL, MASS.
LEADER

AUG 18 1936

It was for the most part familiar music that characterized the programs of the Boston Symphony orchestra at the open-air festival in the Berkshires last week. Dr. Koussevitzky, returning from Europe just in time for the festival, could hardly have been expected to put untried novelties on the list. Francis Regal, reviewing the final concert for the Springfield Republican, thinks that reliance on familiar and tested musical material was a sound policy in this case. For the festival itself is in an experimental stage. And it is hoped to create for it the widest possible appeal. One judges that the programs were none the less stimulating and inspiring because they excluded controversial music. When and if the festival is firmly established there will be a chance for experimentation. Certainly Dr. Koussevitzky cannot be classified as a musical reactionary. In due time it is to be hoped that works of American composers will be presented at the festival. If Dr. Koussevitzky continues to be active in the direction, they will undoubtedly have their place on the list. That much may be predicated on his generous recognition of American talent in his Boston programs.

SAN JOSE, CALIF.
MERCURY-HERALD

AUG 9 - 1936

Permission has been granted by Doubleday, Doran and company for transcribing into Braille, "Philip Hale's Boston Symphony Orchestra Notes," edited by John N. Burk. The story, "The Smart Aleck", from Local Color by Irvin S. Cobb, will also be transcribed for the use of the blind.

WORCESTER, MASS.
TELEGRAM

AUG 8 - 1936

KOUSSEVITSKY BACK WITH AIR OF MYSTERY

NEW YORK, Aug. 7 (AP)—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, returned from a European tour today with an air of mystery over his forthcoming season.

Accompanied by Mrs. Koussevitsky, he left immediately for Stockbridge, Mass., by automobile, to conduct the Berkshire Music Festival which opens Aug. 13.

He conducted at the Salzburg Festival in Europe.

NEW HAVEN, CONN.
JOURNAL-COURIER

AUG 8 - 1936

Koussevitsky Returns

NEW YORK, Aug. 7 (AP) — Serge Koussevitsky, conductor of the Boston Symphony orchestra, returned from an European tour today with an air of mystery over his forthcoming season.

"Yu always ask me about my future programs and about discoveries abroad when I return," the conductor said. "There are reasons why I am not going to divulge that information anymore."

NEW YORK, N. Y.
TIMES

AUG 17 1936

FESTIVAL IS ENDED IN THE BERKSHIRES

Koussevitzky and the Boston Symphony Present Final Concert Before 5,000.

SEASON GREAT SUCCESS

Mendelssohn, Tchaikovsky and Wagner Compositions Are on Concluding Program.

By OLIN DOWNES

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Aug. 16.—Five thousand persons attended the final concert of the Berkshire Symphony Festival this evening at Holmwood in Lenox. This figure represents the average attendance at each of three concerts of this astonishingly successful festival.

This means that 15,000 attended the three symphonic concerts given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra. It was also announced this evening that the festival had completely balanced its accounts with all expenses paid. These figures indicate the satisfaction of the public and the immense enthusiasm aroused by the program and the performances.

More than this, the concert tonight was of a quality which showed that the Berkshire Symphony Festival in artistic parlance may be said fairly to have "arrived." With each concert the acoustical effects and the tone qualities of the orchestra improved. Dr. Koussevitzky made ceaseless experiments in seating the men at every rehearsal.

It is probable that on the occasion of the opening concert the mere sight of the audience and the expanse that it covered caused the conductor and the men involuntarily to exaggerate the necessity of big effects and to force tone. The second concert, with the players better grouped from the acoustical point of view, and by this time better adjusted to the practical conditions, was a striking advance as regards finesse and tone quality over the first.

The concert tonight, particularly with the performance of Mendelssohn's "Italian" symphony and the prelude to "Lohengrin," was the unmistakable accomplishment of a symphony orchestra of the most exceptional capacities performing in a well-conditioned auditorium which did complete justice to the orchestral score.

The interpretation of the work, which certainly ranks as one of Dr. Koussevitzky's highest achievements, and the vivacity and lyricism of the music itself brought applause which was a surprise and a pleasure, the greater because it had not been fully anticipated. The wonderful prelude to "Lohengrin," beautifully played, heightened this excellent impression.

In the "Meistersinger" prelude, always scored to the limit for the brasses, there were places where the strings were overpowered, but the final pages had the balance and fullness the composer intended and the contagious excitement of one of Wagner's greatest passages.

The final offering was Tchaikovsky's Fifth symphony. It was given with extraordinary latitude of rhapsodic tempo and shading, which in places threatened to degenerate into sheer theatricalism. This did not invariably ennoble the character of the symphony, though it afforded an example of superb orchestral playing and of results achieved with a broad brush and with much climactic power.

After this there was a mighty demonstration, when the audience stamped, cheered and remained long to applaud the conductor and the players. It was the end of a series of concerts extraordinary for what was achieved under conditions which imposed special and difficult problems, and a season which promises to have far-reaching results.

Dr. Koussevitzky Begins Festival In Brilliant Style

Trans. Aug. 14/36

Huge Berkshire Audience Is Stirred by Concert by Boston Symphony

By Moses Smith

LENOX, Mass., Aug. 13—The third annual Berkshire Symphonic Festival opened at Holmwood near here tonight under the most favorable auspices, which promised well not merely for the immediate success of the present festival, but equally well for the future. Dr. Serge Koussevitzky and the Boston Symphony Orchestra, participating in this festival for the first time, were greeted with great enthusiasm by a huge audience which the present reporter would estimate at a figure from 4000 to 4500 persons.

In a program that might have been played at Symphony Hall in Boston of a Friday afternoon or Saturday evening in midwinter—a program that included Arnold Schoenberg's transcription of the Bach Chorale Prelude, "Komm Gott, Schoepfer, Heiliger Geist," Beethoven's "Egmont" Overture and Seventh Symphony and Sibelius's Second Symphony—the Bostonians fairly bowled over with the brilliance and intensity of their playing an audience of summer residents as well as "natives" hereabouts and visitors from out of this section and out of this State. To Bostonian visitors—and there was many a familiar face in this audience—such playing is an old story; to most people in the audience it was astonishing. The audience applauded with great enthusiasm and remained at the end, very late, to cheer the incandescent version of the Sibelius Symphony.

It is almost unnecessary to report to Bostonians that Dr. Koussevitzky was in his fondest element and rose, as the saying goes, to the occasion. The fact that he consented to bring his orchestra to this festival at all meant that he was taking the thing quite seriously. That is equivalent to writing that there was not a dull moment in the concert. From beginning to end the conductor—and his musicians with him, of course—became totally immersed in the music at hand, and produced performances of great vitality. In the case of the Beethoven Symphony, in fact, it seemed to this writer that the performance, in the matters of integration of parts, in tempo and dynamics, was a marked improvement over the presentation in Symphony Hall last season.

But for a Boston visitor these things, which we have come to take for granted, were of secondary interest. One found numerous aspects of this music-making out of doors sufficiently challenging and provocative. To begin with, the performance took place under a huge tent, open at the sides. Presumably the principal reason for the construction of the tent was to serve as a shelter against inclement weather, which did not materialize this fair warm evening. But it was also immediately obvious (as it had been in similar circumstances at the final concert of last season's festival) that the tent tended to give resonance to a body of tone that might otherwise have been dissipated.

The reflecting shell in back of the musicians, evidently the same as that used last season, undoubtedly assists greatly in projecting and, in less degress, focusing the orchestral tone toward the auditors. Without attempting to analyze the resultant fusion of the various acoustical elements involved (which might puzzle even a scientist), one may set down the generality that the orchestral balance and individuality of tone were tonight far from what they are at Symphony Hall, yet they were eminently more satisfactory, without the use of electrical "amplification," than those attending any outdoor performance the present writer has heard.

As to defects, the strings frequently lacked resonance to make them sufficient balance to the other choirs. The brass, especially the horns (those unpredictable instruments) were too loud, especially in the two compositions by Beethoven. The wood-wind emerged fairly clearly, though the flute was too feeble now and again. The kettle-drum was altogether too noisy.

How much these defects were apparent throughout the area occupied by the auditors is difficult to say. What seemed like the best-balanced performance, that of the Sibelius Symphony, was heard by this writer from various positions at the fringe of the crowd, perhaps 250 feet away from the stage, whereas this same attestant heard the first half of the program from a box in the middle of the tent. There is also the possibility that in the case of the Schoenberg transcription, when the separate voices were the least clear, the transcriber may have been at fault. And in the case of the Beethoven music, when the orchestral balance was far from impeccable, we realize that Dr. Koussevitzky's treatment of the orchestral problems presented by this composer have not been universally acceptable even inside the concert-hall.

There is no doubt, finally, that in comparison with our winter concerts the orchestra here tonight suffered because of a somewhat reduced number of string-players. On the other hand, this did not turn out to be so serious as some may have feared. The fact remained that the great majority of Boston Symphony men were on had, including most of the "first desk" men. This Berkshire audience had little to complain about in the matter of symphonic quality and personnel.

With two symphonies on the opening program, and three more scheduled for the remaining two concerts on Saturday afternoon and Sunday evening, it is obvious that Dr. Koussevitzky has taken seriously the adjective "symphonic" in the title of the festival. This is all to the good, for nothing is easier than to have a series of summer outdoor concerts degenerate into a collection of ill-matched favorite "selections." One is happy to report that his judgment seems to be vindicated first by the size of tonight's audience and the huge advance sale for the remaining concerts, and second, by the keen attention of this audience and its spontaneous exhibitions of pleasure. Two symphonies on a program used to be a hazardous experiment at winter concerts; now they can be offered safely to a miscellaneous crowd at an outdoor concert on a warm summer's evening.

One must not neglect to mention the beauty of the setting of these concerts on the grounds of the imposing estate of Mrs. Margaret Emerson. This will be even more evident at the Saturday concert, which will take place in daylight, when the splendid natural architecture and scenery will be observed. The estate has one serious defect: it has only a single entrance. As a result, the Lenox - Stockbridge highway was choked with traffic before and after the concert. But an energetic committee, quite unprepared for this difficulty, has already begun to attempt to find a solution.

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NEW YORK, N. Y.
HERALD-TRIBUNE

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THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES

AUG 2 - 1936

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AUG 1936

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RECORD

Amherst Mass

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Gerome Brush is the son of the American painter, George DeForest Brush. He was born in New York City on March the 11th, 1888. He was taken to Paris before he was a year old. He spent half his childhood there. coming back to America every six months or so. He spoke French before he spoke English.

His father gave him his first drawing lessons when he was six years of age, and they became the only and very irksome studies of his boyhood, —very regular, very exacting, with numerous scoldings. When he was twelve years of age he was apprenticed to a foreman marble cutter in a studio in Florence, where for two years he painted up marble statues from the antique for the market alongside of the Italian apprentices. He lived in Italy for seventeen years.

At the age of twenty-five he made his debut as a portrait painter. In 1915 he took up sculpture seriously, and had been employed mainly with doing portrait busts ever since. When he has not been doing sculpture he has filled in the gaps by painting mural recorations and portraits. Next to sculpture, of which he has done the most,—his portrait drawings probably make up the bulk of his work.

SPRINGFIELD, MASS.
UNION

47

AUG 2 - 1936

Gerome Brush Portraits At Symphonic Festival

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LOWELL, MASS.
SUN

JUL 28 1936

Portraits Feature of 1936 Symphonic

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Same dispatch as
above [illegible]:
Sault Ste. Marie, Mich.,
Alhambra, Cal.,
Sherman, Texas, Salamanca, N.Y.
Paragould, Ark., Pueblo, Colo.,
Dyersburg, Tenn., Muskogee, [illegible]
Madisonville, Ky., Poughkeepsie, N.Y.
Charlotte, N.C., Chanute, Kan.;
Statesville, N.C., Paducah, Ky.
Mexico, Mo., Winona Minn. No. Platte, Neb.
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NEW YORK, N. Y.

HERALD-TRIBUNE

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SPRINGFIELD, MASS.

UNION

47

AUG 2 - 1936

Gerome Brush Portraits At Symphonic Festival

Portraits of members of the Boston Symphony orchestra by Gerome Brush, that are to be a feature of the Harvard tercentenary, in the fall, will be given their first public showing in connection with the Berkshire Symphonic festival. The orchestra with Dr Serge Koussevitzky will be the attraction at the third annual festival the 13th, 15th and 16th to be given at Holmwood, Mrs Margaret Emerson's estate between Lenox and Stockbridge.

Mr Brush's portraits, about 100 of them, will be hung at the Berkshire playhouse in Stockbridge and will be on display several days before and during the festival. Admission will be free.

This exhibition is but one of several attractions being offered in connection with the festival. Olin Downes, music critic of the New York Times will return from Europe within a few days and will give three lectures on the symphonies to be played at the festival. These lectures will be given at the Berkshire playhouse, August 12, 14 and 16. Mrs Bruce Crane of Dalton will be at the piano.

Several notable estates in Lenox and Stockbridge will be opened to the public, Ted Shawn and his men dancers will hold forth at their summer studio in West Becket on the 14th, while chamber music will be offered at Mrs Elizabeth Sprague Coolidge's South Mountain Temple in Pittsfield, Jacques Gordon's Music Mountain in Falls Village, Ct., and at the Playhouse-in-the-Hills at Cummington.

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LOWELL, MASS.

SUN

JUL 28 1936

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HARTFORD, CONN.
TIMES
AUG 8 - 1936

+8

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Pictures of Boston Symphony Members Will Be Displayed in Berkshire Playhouse

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ALBANY, N. Y.
Knickerbocker Press

[illegible] 2 - 1936

SYMPHONY MEMBERS' PORTRAITS BY BRUSH TO BE ON EXHIBITION

Ted Shawn Dancers to Perform at Benefit Aug. 14; Other Events in Connection with Stockbridge Fete Will Include Chamber Music

STOCKBRIDGE, Mass.—The first public showing of portraits of Boston Symphony Orchestra members by Gerome Brush will be given in connection with the third annual Berkshire Symphonic Festival Aug. 13, 15 and 16 at the Mrs. Margaret Emerson estate near here.

The portraits, about 100 or them, will be on display at the Berkshire Playhouse here for several days during and before the festival.

Ted Shawn and his men dancers will perfom at their summer studio in West Becket Aug. 14 for the benefit of the public. Other events in the vicinity will include chamber music at Mrs. Elizabeth Sprague Coolidge's South Mountain Temple in Pittsfiled at Jacques Gordon's Music Mountain in Falls Village, Conn., and at the Playhouse-in-the-Hills at Cummington.

Mr. Brush is the son of the American painter, George DeForest Brush, who gave him his first drawing lesson when he was only six years old. When he was 12 years old he was apprenticed to a foreman of marble cutters in Florence, Italy, where he lived for 17 years.

He was 25 when he made his debut as a portrait painter, and in 1915 he took up sculpture, with which he has since been mainly employed. Murals and portraits are among his accomplishments in the painting line.

TULSA, OKLA.
WORLD

Aug 29/36

Orchestral 'Big Three' Prosperous

Boston, Philadelphia and New York Symphonies Well Financed

By JOHN SELBY

NEW YORK, July 18 (AP)—The theory that "cultural activities" are among the last to feel the benefit of a financial upturn has had a hard jolt.

The orchestral "Big Three" has administered it.

For three of the finest symphony orchestras in the east, and perhaps in the world, are booming. These are the Philadelphia orchestra, the Boston symphony and the New York Philharmonic-Symphony society.

Business improvement accounts for part of the gain, the managers of all three agree. But there are other reasons, the most unusual being Boston's.

Boston had not had a visit by a first-string symphony from out of town for many years, until last winter. Boston had grown to think Boston symphony every time it thought of an orchestra.

Then, within a short time, Bostonians gathered from Beacon Hill, the back bay and remoter regions to hear Leopold Stokowski and his Philadelphians, and Arturo Toscanini and his New York Philharmonic. Bostonians realized that superb orchestras, and conductors to match, flourished elsewhere.

After which they heard their own symphony with Serge Koussevitzky and discovered to their delight that they had not suffered by comparison. The result is better business for this fall, according to symphony attaches. A very large increase is noted, they say, among the younger people from all social strata.

According to Alfred Reginald Allen, manager of the Philadelphia orchestra, that organization's "cash position" for its two chief series of concerts is approximately 20 days ahead of last year.

Philadelphia's time payment plan, inaugurated last year, proved a boon. Last year $60,000 worth of tickets were bought on this plan. Now the orchestra finds that last year's "dollar-down-dollar-forever" patrons are buying tickets on the regular basis.

The New York Philharmonic, according to Bruno Ziarato, assistant manager, finds it difficult to guage its position justly, for its season begins a month later and patrons have a correspondingly longer period for renewals.

But the cash position to date equals that of last summer, which of course really represents an increase.

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD

JUL 2[illegible] 1936

Symphonies Note Times Are Good for Music

Three of Finest Orchestras In East Are Booming; Note Cash Position

By JOHN SELBY

New York, July 20 (AP).—The theory that "cultural activities" are among the last to feel the benefit of a financial upturn has had a hard jolt.

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According to Alfred Reginald Allen, manager of the Philadelphia Orchestra, that organization's "cash position" for its two chief series of concerts is approximately 20 days ahead of last year. The shorter Tuesday series is 30 days ahead. The concerts in New York are in better shape, he adds, although accurate estimate is impossible. because they have been increased in number from eight to ten.

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Last year Toscanini was to conduct. This winter he is not. The management had resigned itself to a slump, but seems likely to reap an increase, even without Toscanini.

DALLAS, TEX.
NEWS

JUL 19 1936

8

Three Finest Orchestras in Best of Shape

Boston, Philadelphia and Even New York's Philharmonic Boom

BY JOHN SELBY.

NEW YORK, July 18 (AP).—The theory that "cultural activities" are among the last to feel the benefit of a financial upturn has had a hard jolt. The orchestral "big three" has administered it.

Three of the finest symphony orchestras in the East, and perhaps in the world, are booming. These are the Philadelphia Orchestra, the Boston Symphony and the New York Philharmonic-Symphony Society.

Business improvement accounts for part of the gain the managers of all three agree. But there are other reasons, the most unusual being Boston's.

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Indicated Increase.

The New York Philharmonic, according to Bruno Zirato, assistant manager, finds it difficult to gauge its position justly, for its season begins a month late and patrons have a correspondingly longer period for renewals. But the cash position to date equals that of last summer, which, of course, really represents an increase.

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TOLEDO, OHIO
TIMES

Aug. 2/36

Cultural Pursuit Aided By Financial Upturn

By JOHN SELBY

New York, Aug. 1 (AP) — The theory that "cultural activities" are among the last to feel the benefit of a financial upturn has had a hard jolt.

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Resigned to Slump

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A.F. N.Y. American

The Loudspeaker

Boston Band Gives Lesson to Radio's Musicians in How to Play "Blue Danube."

By Louis Reid

Armchair Impressions: I trust radio's busy bandmen, who all too carelessly find a regular place on their music racks for "The Blue Danube," were listening to the Boston Symphony's "pop" concert. If so, they received a lesson in how the daddy of all waltzes should be played.

Rep. Virginia E. Jenckes.

Here was the waltz for the first time this year in all its zestful spirit, its ingratiating melodic charm, its hauntingly insistent suggestion that youth and time are fleeting and you'd better seize the day ...There was no slurring over of various phrases. Respect was given the composer's finely measured accents. Old Johann is resting easier in his grave today. He had been having quite a turbulent time of it of late.

* * *

It was the kind of playing that halts conversation, bridge-bidding, newspaper-rattling...For beneath the infectious lilt of "The Blue Danube" there's an inescapable wistful sadness, evoking the faded picture of a gay and glamorous civilization. Not only is the old Vienna gone, but those who, like its music, were once young and charming and full of the joy of living.

* * *

The Boston band also focussed its attention upon old America. It dusted off one of the best of the hoedowns, gave new and uncommonly rich and hearty expression to "The Arkansas Traveler"...For those despairing of our growing effeteness, of our standardization, of the pasing of the oldtime ruggedness of soil and personality, here's a musical dish made to order.

As played by Arthur Fiedler and his Boston men, it is guaranteed to restore something of the old pride in youthful, pioneering America before we had pulled ourselves up by the bootstraps to the troublesome position of a world power.

BALTIMORE, MD.
SUN

Orchestras In Boom

July 9/36

Three Major Groups Are Reporting Great Success With Promise Of Better Business

By JOHN SELBY

NEW YORK, (AP).

THE theory that "cultural activities" are among the last to feel the benefit of a financial upturn has had a hard jolt. The orchestral "big three" has administered it.

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N. ADAMS, MASS.
TRANSCRIPT

JUL 2 - 1936

Boston Symphony Orchestra Which Will Be Heard At Berkshire Symphonic Festival

Dr. Serge Koussevitky, conductor, now in Paris has cabled that the opening number at the festival at Mrs. Margaret Emerson's estate between Lenox and Stockbridge on August 13 will be Bach's Chorale Prelude, "Komm Gott, Schopfer, Heiliger Geist."

Dr. Koussevitzky will return from

Playhouse in Stockbridge, Aug. —, 14 and 16, will also return from Europe in a few weeks, as will the president of the festival, Miss Gertrude Robinson Smith of New York and Glendale. The Chorale Prelude derives from Martin Luther's "Witsuntide Hymn"; the German words are a translation from the Latin, "Veni Creator Spiritus." Bach transcribed 18 chorales into the form of the "Choralvorspiel," for organ, intended to be played as a prelude to the singing of the verses in the church service, avoiding, as Parry points out, "the too obvious presentation of melodies, so that they might come more freshly from the congregation."

"Komm Gott, Schopfer, Heiliger Geist" (Come God, Creator, Holy Spirit) is the second of two chorale preludes which Arnold Schonber set for large orchestra in 1922 for Josef Stransky, then conductor of the New York Philharmonic Society. Practically all of the boxes for the festival have been sold according to announcement today by trustees and there is a brisk demand for reserved seats.

DETROIT, MICH.
NEWS

JUL 19 1936

Three Major Orchestras Face Prosperous Season

NEW YORK, July 18—(AP)—The theory that "cultural activities" are among the last to feel the benefit of a financial upturn has had a hard jolt.

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For three of the finest symphony orchestras in the East, and perhaps the world, are booming. These are the Philadelphia Orchestra, the Boston Symphony and the New York Philharmonic Symphony Society.

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SPRINGFIELD, MASS.
NEWS

JUL 2 - 1936

BACH'S CHORALE IS CHOSEN TO OPEN BERKSHIRE FESTIVAL

A cable from Dr Serge Koussevitzky now in France, identifies the opening number of the Berkshire Symphonic Festival at Mrs Margaret Emerson's estate between Lenox and Stockbridge, on August 13 as Bach's Chorale Prelude, "Komm-Gott, Schopfer, Heiliger Geist."

Dr Koussevitzky will return from abroad the latter part of this month to enter rehearsals with his Boston Symphony Orchestra in preparation for the three day festival in the Berkshires, August 13, 15 and 16. Olin Downes music critic of the New York Times, who will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge, August 12, 14 and 16 will also return from Europe in a few weeks, as will the president of the festival, Miss Gertrude Robinson Smith of New York and Glendale.

The Chorale Prelude derives from Martin Luther's "Whitsuntide Hymn:" The German words are a translation from the Latin, "Veni, Creator Spiritus." Bach transcribed 18 chorales into the form of the "Choralvorspiel," for organ, intended to be played as a prelude to the singing of the verses in the church service, avoiding, as Parry points out, "the too obvious presentation of melodies, so that they might come more freshly from the congregation."

"Komm Gott, Schopfer, Heilirer Geist" (Come God, Creator, Holy Spirit) is the second of two chorale preludes which Arnold Schonber set for large orchestra in 1932 for Josef Stransky, then conductor of the New York Philharmonic society.

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SPRINGFIELD, MASS.
EVENING UNION

JUL 2 - 1936

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SPRINGFIELD, MASS.
REPUBLICAN

JUL 5 - 1936

Koussevitsky to Open Festival With Chorale

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TOLEDO, OHIO
TIMES 2/36

Cultural Pursuit Aided By Financial Upturn

By JOHN SELBY

New York, Aug. 1 (AP) — The theory that "cultural activities" are among the last to feel the benefit of a financial upturn has had a hard jolt.

The orchestral "big three" has administered it.

For three of the finest symphony orchestras in the east, and perhaps the world, are booming. These are the Philadelphia orchestra, the Boston Symphony and the New York Philharmonic-Symphony society.

Accounts for Gain

Business improvement accounts for part of the gain, the managers of all three agree. But there are other reasons, the most unusual being Boston's.

Boston had not had a visit by a first string symphony from out of town for many years, until last winter. Boston had grown to think Boston symphony every time it thought of an orchestra.

Then, within a short time, Bostonians gathered from Beacon Hill, the Back Bay and remoter regions to hear Leopold Stokowski and his Philadelphians, and Arturo Toscanini and his New York Philharmonic. Bostonians realized that superb orchestras, and conductors to match, flourished elsewhere.

After which they heard their own symphony with Serge Koussevitzky and discovered to their delight that they had not suffered by comparison. The result is better business for this fall, according to symphony attaches. A very large increase is noted, they say, among the younger people from all social strata.

'Cash Position'

According to Alfred Reginald Allen, manager of the Philadelphia orchestra, that organization's "cash position" for its two chief series of concerts is approximately 20 days ahead of last year. The shorter Tuesday series is 30 days ahead. The concerts in New York are in better shape, he adds, although accurate estimate is impossible, because they have been increased in number from eight to 10.

Philadelphia's time payment plan, inaugurated last year, proved a boon. Last year $60,000 worth of tickets were bought on this plan. Now the orchestra finds that last year's "dollar-down-dollar-forever" patrons are buying tickets on the regular basis.

Resigned to Slump

The New York Philharmonic, according to Bruno Zirato, assistant manager, finds it difficult to gauge its position justly, for its season begins a month later and patrons have a correspondingly longer period for renewals.

But the cash position to date equals that of last summer, which of course really represents an increase.

Last year Toscanini was to conduct. This winter he is not. The management had resigned itself to a slump, but seems likely to reap an increase, even without Toscanini.

N.Y. American

The Loudspeaker

Boston Band Gives Lesson to Radio's Musicians in How to Play "Blue Danube."

By Louis Reid

Armchair Impressions: I trust radio's busy bandmen, who all too carelessly find a regular place on their music racks for "The Blue Danube," were listening to the Boston Symphony's "pop" concert. If so, they received a lesson in how the daddy of all waltzes should be played.

Rep. Virginia E. Jenckes.

Here was the waltz for the first time this year in all its zestful spirit, its ingratiating melodic charm, its hauntingly insistent suggestion that youth and time are fleeting and you'd better seize the day ...There was no slurring over of various phrases. Respect was given the composer's finely measured accents. Old Johann is resting easier in his grave today. He had been having quite a turbulent time of it of late.

* * *

It was the kind of playing that halts conversation, bridge-bidding, newspaper-rattling...For beneath the infectious lilt of "The Blue Danube" there's an inescapable wistful sadness, evoking the faded picture of a gay and glamorous civilization. Not only is the old Vienna gone, but those who, like its music, were once young and charming and full of the joy of living.

* * *

The Boston band also focussed its attention upon old America. It dusted off one of the best of the hoedowns, gave new and uncommonly rich and hearty expression to "The Arkansas Traveler"...For those despairing of our growing effeteness, of our standardization, of the pasing of the oldtime ruggedness of soil and personality, here's a musical dish made to order.

As played by Arthur Fiedler and his Boston men, it is guaranteed to restore something of the old pride in youthful, pioneering America before we had pulled ourselves up by the bootstraps to the troublesome position of a world power.

BALTIMORE, MD.
SUN

Orchestras In Boom

[illegible]

Three Major Groups Are Reporting Great Success With Promise Of Better Business

By JOHN SELBY

NEW YORK, (AP).

THE theory that "cultural activities" are among the last to feel the benefit of a financial upturn has had a hard jolt. The orchestral "big three" has administered it.

Three of the finest symphony orchestras in the East, and perhaps the world, are booming. These are the Philadelphia Orchestra, the Boston Symphony and the New York Philharmonic-Symphony Society.

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N. ADAMS, MASS.
TRANSCRIPT

JUL 2 - 1936

Boston Symphony Orchestra Which Will Be Heard At Berkshire Symphonic Festival

Dr. Serge Koussevitky, conductor, now in Paris has cabled that the opening number at the festival at Mrs. Margaret Emerson's estate between Lenox and Stockbridge on August 13 will be Bach's Chorale Prelude, "Komm Gott, Schopfer, Heiliger Geist."

Dr. Koussevitzky will return from abroad the latter part of this month to enter rehearsals with his Boston Symphony orchestra in preparation for the three day festival in the Berkshires, Aug. 13, 15 and 16. Olin Downes, music critic of the New York Times, who will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge, Aug. 12, 14 and 16, will also return from Europe in a few weeks, as will the president of the festival, Miss Gertrude Robinson Smith of New York and Glendale. The Chorale Prelude derives from Martin Luther's "Witsuntide Hymn"; the German words are a translation from the Latin, "Veni Creator Spiritus." Bach transcribed 18 chorales into the form of the "Choralvorspiel," for organ, intended to be played as a prelude to the singing of the verses in the church service, avoiding, as Parry points out, "the too obvious presentation of melodies, so that they might come more freshly from the congregation."

"Komm Gott, Schopfer, Heiliger Geist" (Come God, Creator, Holy Spirit) is the second of two chorale preludes which Arnold Schonber set for large orchestra in 1922 for Josef Stransky, then conductor of the New York Philharmonic Society. Practically all of the boxes for the festival have been sold according to announcement today by trustees and there is a brisk demand for reserved seats.

DETROIT, MICH.
NEWS

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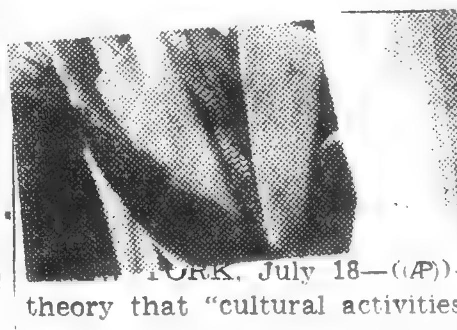

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SPRINGFIELD, MASS.
NEWS

JUL 2 - 1936

BACH'S CHORALE IS CHOSEN TO OPEN BERKSHIRE FESTIVAL

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SPRINGFIELD, MASS.
EVENING UNION

JUL 2 - 1936

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SPRINGFIELD, MASS.
REPUBLICAN

JUL 5 - 1936

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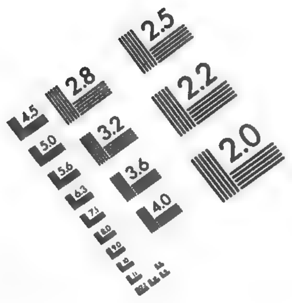
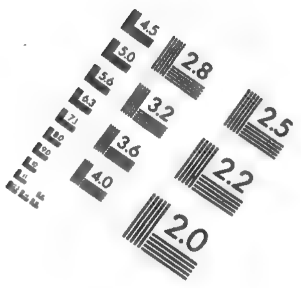

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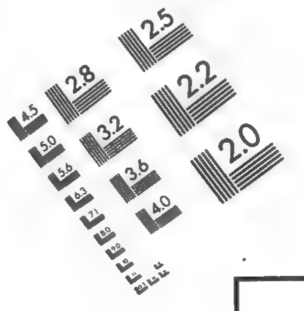
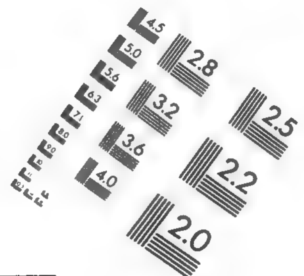
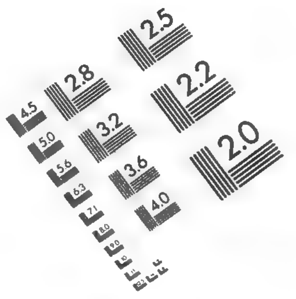
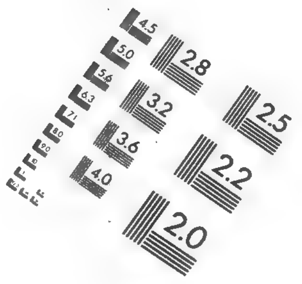

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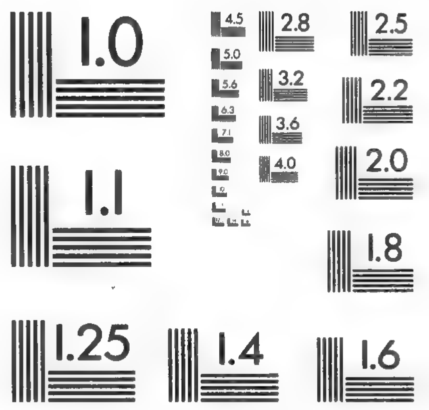

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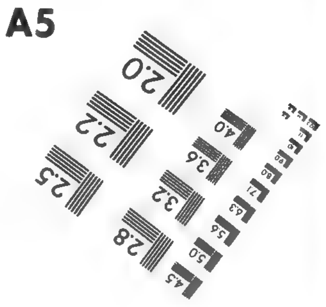
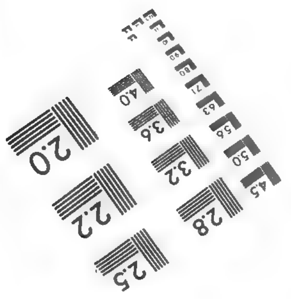

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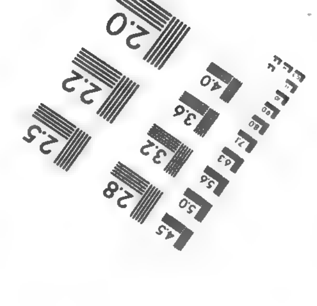
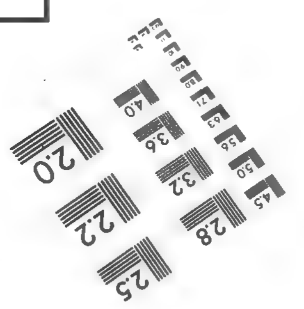

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SPRINGFIELD, MASS.
REPUBLICAN

JUL 5 - 1936

50

Berkshire Festival Week Tops Program With Boston Symphony's Outdoor Concerts

Throng Expected to Come From Many States Reflects Interest in Orchestra Leader's Hope to Build Up Summer Music Center

Series Scheduled for August 13, 15 and 16 Will Be Koussevitzky's First Open Air Performances in This Country—To Be Held At Holmwood Between Stockbridge and Lenox—Other Attractions of Week Include Ted Shawn Dancers, Chamber Music Concerts and Lectures by Olin Downes

FROM THE NORTH, east, south and west, music lovers will assemble in the Berkshire hills in August to hear the Boston Symphony orchestra under the baton of Dr Serge Koussevitzky. The occassion will be the third annual Berkshire symphonic festival.

Festival records show that this throng will come from distant Kansas and Florida, from the Hudson and Connecticut valleys and all neighboring New England states. Subscriptions have been taken in a score of states reflecting the widespread interest in the approaching event and in Dr Koussevitzky's ambition—to build here in Western Massachusetts a great festival that will rival some day those of Europe. There is no reason why Americans should have to go to Europe to enjoy great music in the summer time, in his opinion.

Never before has Dr Koussevitzky conducted out of door concerts in America. And it is not because he has not had the opportunity. He has declined former invitations because of the compromises that have stood in the way of realizing an outstanding artistic success. He says the Berkshire plan appealed to him from the first because of the consistently high quality it exacted for its program and because of the natural beauty of the setting. Many years ago Dr Koussevitzky chartered a boat, assembled his orchestra and cruised up the Volga river to bring great music to inland Russia.

OLIN DOWNES

(Photo New York Times Studio)
Music critic of New York Times will lecture on symphonies.

Outdoor Auditorium at Holmwood

The scene of the festival this year will be at Holmwood, Mrs Margaret Emerson's lovely estate between Stockbridge and Lenox, on Route 7, the north-south highway through the Berkshires. A huge canopy will be placed on the gently sloping lawn from which can be seen in the immediate foreground Laurel lake in Lee and in the distance the Hoosac range. Great cathedral pines form a horseshoe about the festival grounds. The approach from the main highway is through an avenue of more pines. Adjacent to the concert field is a parking area sufficient for more than 3000 cars. This field will be under police supervision and parking will be free.

An an additional attraction, the festival has arranged a series of three lectures on the symphonies by Olin Downes, music critic of the New York Times. These lectures to be given at the Berkshire Playhouse will be on August 12 and 14 at 11 a. m. and August 16 at 12.15 noon.

Three Symphony Programs

The complete programs for the three concerts will be as follows:—

August 13 at 8.30 p. m.	
Bach	Chorale
Beethoven	Overture to "Egmont"
Beethoven	Symphony No 7
Sibelius	Symphony No 2
August 15 at 4.30 p. m.	
Handel	Larghetto
Moussorgsky	Prelude to "Khovanstchina"
Debussy	Prelude to "The Afternoon of a Faun"
Rimsky-Korsakov	Spanish Caprice
Brahms	Symphony No 2
August 16 at 8.30 p. m.	
Mendelssohn	"Italian" Symphony
Wagner	Prelude to "Lohengrin"
	Prelude to "Die Meistersinger"
Tschaikovsky	Symphony No 5

It is interesting to note that each of the symphonies chosen by Dr Koussevitzky is associated with the out of doors and reflects a period in the composer's life when he was closely in touch with nature. Of Portschach, where he wrote the Second symphony, Brahms wrote to a friend:—

"In this beautiful place, so many melodies fly about, that one must be careful not to tread upon them."

Beethoven wrote most of the Seventh symphony among hills and meadows of Wienerwald near Vienna in the summer of 1912. Tschaikovsky was at his country home at Frovlovskoe near Moscow when he composed his Fifth symphony in 1888. The Sibelius symphony reflects the forests, sunlight and mountains of the land in which the composer lives. Mendelssohn wrote the "Italian" symphony upon returning from Italy in 1831 and it is filled with the gay carnival spirit.

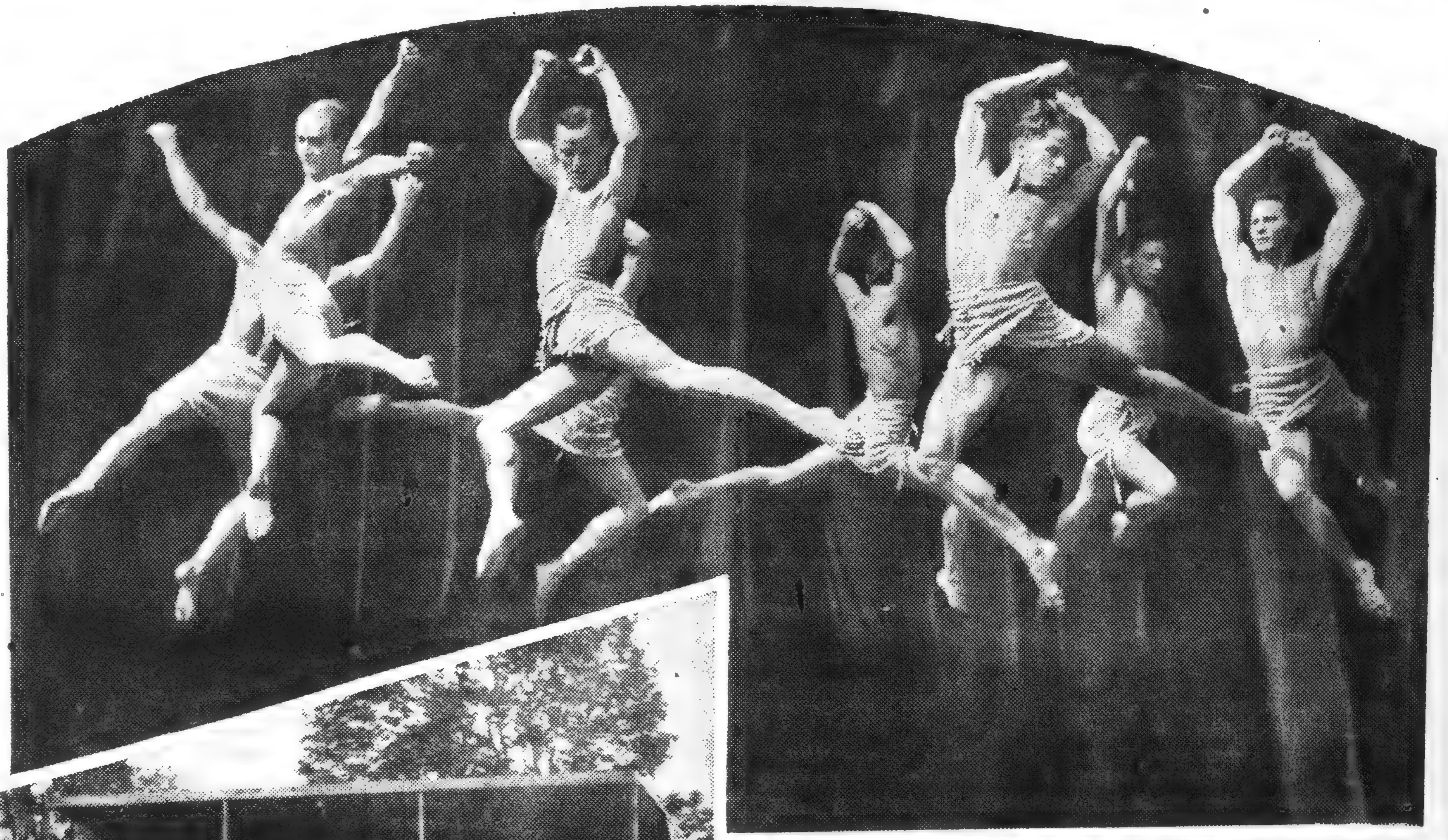
Other Events of Festival Week

Many other attractions will be offered festival week. William Miles, director of the Berkshire Playhouse at Stockbridge, has arranged for an outstanding performance at his summer theater. Ted Shawn and his male dancers will present a lecture-demonstration at their summer studio, Jacob's Pillow in West Becket. Chamber music will be played on Sunday afternoon, the 16th, at Mrs Elizabeth Sprague Coolidge's music temple in Pittsfield, at Miss Katherine Frazier's Playhouse-in-the-hills at Cummington and at Jacques Gordon' Music mountain in Falls village.

There will also be a showing of drawings of the orchestra members by Gerome Brush, son of the well known painter, George deForest Brush.

Many familiar names are found among the supporters of this year's festival. Among them are Albert Spalding, Mrs Alta Rockefeller Prentice, Norman H. Davis, Owen Johnson, Prof Philip Marshall Brown, Adolf A. Berle Jr., Grenville L. Winthrop, Mrs Bruce Crane, Mrs W. Murray Crane, Mr and Mrs Samuel G. Colt, Mrs W. Rockwood Gibbs, Mrs Elizabeth Sprague Coolidge, Miss Gertrude Watson, Mrs William Felton Barrett, Mrs Thomas H. Blodgett, Robert G. Stewart, Giraud Foster, Grenville N. Winthrop, Mrs Calvin Coolidge, Mrs Elizabeth C. T. Miller, Mr and Mrs Walter Atherton, Mrs John Bross Lloyd, Mrs Charles C. Griswold, Mrs Ramsay Hoguet, Mrs Carlos M. deHeredia, Miss Gerturde Robinson Smith, John C. Lynch, Mr and Mrs William A. Whittlesey, Mr and Mrs Lawrence K. Miller, Miss Marjorie Miller, Walter Prichard Eaton, Mr and Mrs Heaton I. Treadway, Mrs Henry L. Dawes, Mrs Arthur F. Schermerhorn, Dr William Mather Lewis, Sidney Howard, Prof and Mrs Charles L. Safford and many others.

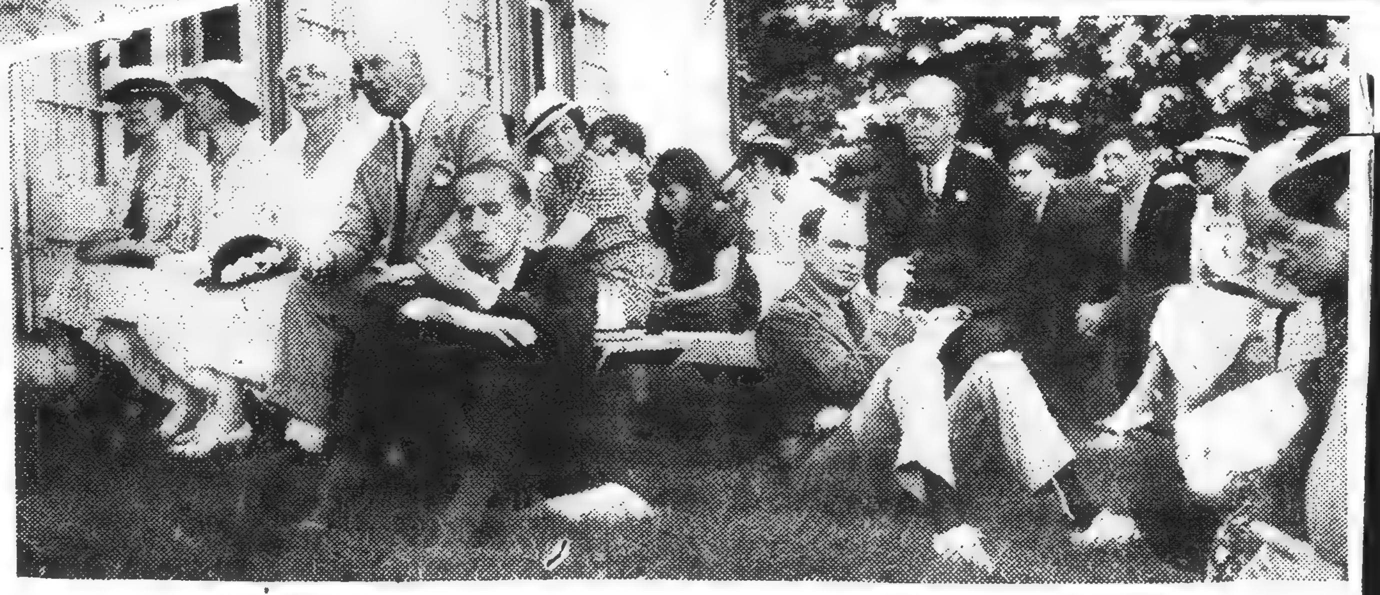
Miss Gertrude Robinson Smith of New York, summer resident of Glendale, is president of the festival. She will return from Europe next month and in her absence, George W. Edman of Pittsfield, clerk of the board of trustees, is chairman of the coordinating committee. Vice presidents are Mrs Carlos M. deHeredia of Lenox and New York and Norval H. Busey, Jr., of Lee and New York. John C. Lynch of Stockbridge is the treasurer. Miss Elizabeth Downing, executive secretary, is in charge of the office at Stockbridge and will be pleased to answer all inquiries concerning the festival.



TED SHAWN'S TROUP TO DANCE AT JACOB'S PILLOW

FESTIVAL CROWD OF 1935

CONCERT HOUR AT MUSIC BOX, CUMMINGTON



SUNDAY AFTERNOON AT MUSIC TEMPLE, SOUTH MOUNTAIN

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUL 3 - 1936

KOUSSEVITZKY CHOOSES CHORALE PRELUDE FOR BERKSHIRE FESTIVAL

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ALBANY, N. Y.
Knickerbocker Press

JUL 12 1936

Brisk Demand For Festival Seats Noted

Koussevitzky Announces His Plans for Opening of Series

Practically all boxes for the August Berkshire Symphonic Festival concerts of the Boston Symphony Orchestra have been sold and business in reserved seats is reported brisk.

With that announcement from Stockbridge, where the festival is to be staged, comes a cable from Dr. Serge Koussevitsky in France, declaring his intention to open the concert series with Arnold Schonberg's score of Bach's chorale prelude, "Komm Gott, Schopfer, Heiliger Geist."

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CHICAGO, ILL.
TRIBUNE

JUL 12 1936

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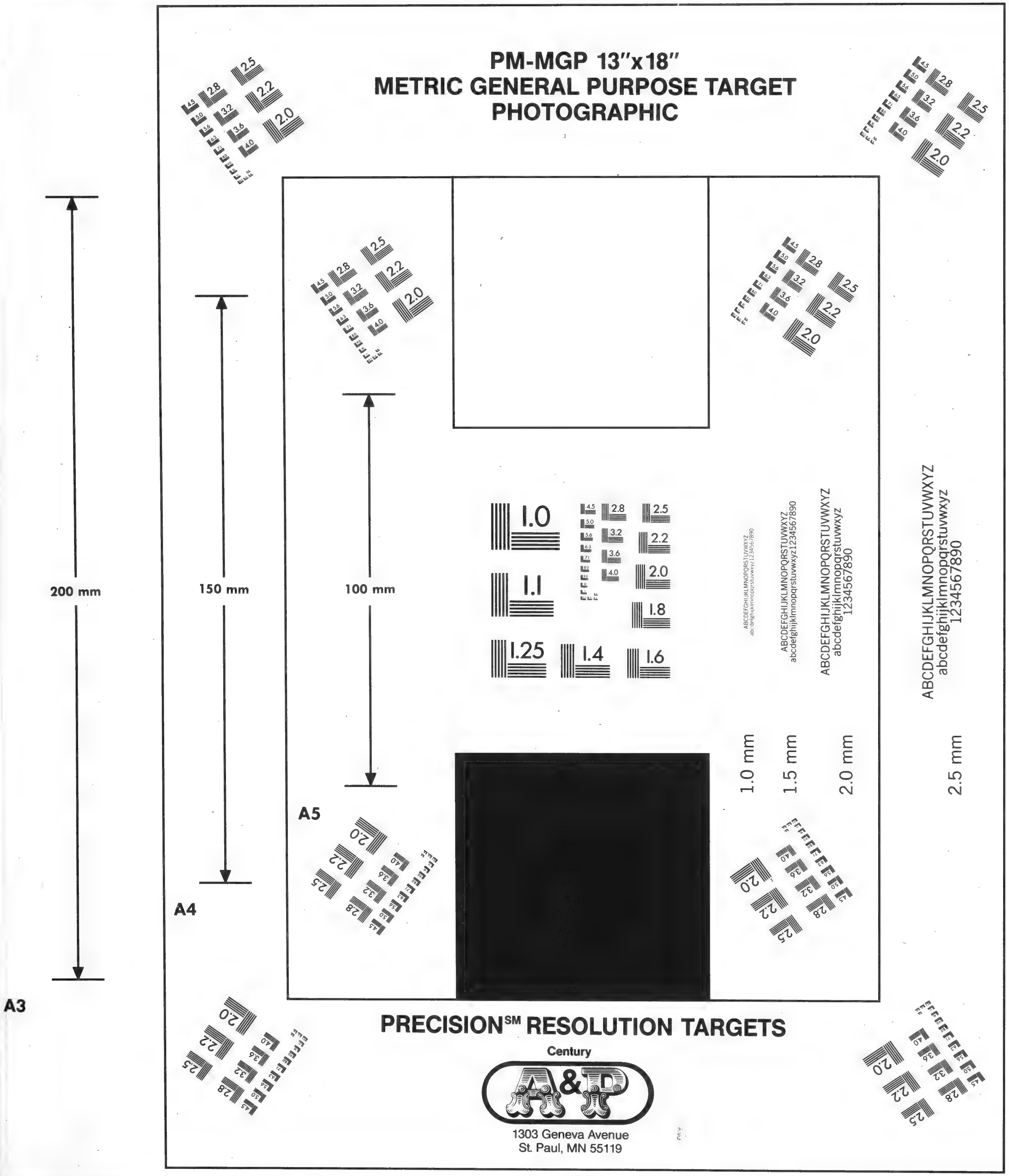
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SPRINGFIELD, MASS.
REPUBLICAN

JUL 5 - 1936

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Berkshire Festival Week Tops Program With Boston Symphony's Ou

Throng Expected to Come From Many States Reflects Interest in Orchestra Leader's Hope to Build Up Summer Music Center

Series Scheduled for August 13, 15 and 16 Will Be Koussevitzky's First Open Air Performances in This Country—To Be Held At Holmwood Between Stockbridge and Lenox—Other Attractions of Week Include Ted Shawn Dancers, Chamber Music Concerts and Lectures by Olin Downes

FROM THE NORTH, east, south and west, music lovers will assemble in the Berkshire hills in August to hear the Boston Symphony orchestra under the baton of Dr Serge Koussevitzky. The occasion will be the third annual Berkshire symphonic festival.

Festival records show that this throng will come from distant Kansas and Florida, from the Hudson and Connecticut valleys and all neighboring New England states. Subscriptions have been taken in a score of states reflecting the widespread interest in the approaching event and in Dr Koussevitzky's ambition—to build here in Western Massachusetts a great festival that will rival some day those of Europe. There is no reason why Americans should have to go to Europe to enjoy great music in the summer time, in his opinion.

Never before has Dr Koussevitzky conducted out of door concerts in America. And it is not because he has not had the opportunity. He has declined former invitations because of the compromises that have stood in the way of realizing an outstanding artistic success. He says the Berkshire plan appealed to him from the first because of the consistently high quality it exacted for its program and because of the natural beauty of the setting. Many years ago Dr Koussevitzky chartered a boat, assembled his orchestra and cruised up the Volga river to bring great music to inland Russia.

OLIN DOWNES

(Photo New York Times Studio)
Music critic of New York Times will lecture on symphonies.

Outdoor Auditorium at Holmwood

The scene of the festival this year will be at Holmwood, Mrs Margaret Emerson's lovely estate between Stockbridge and Lenox, on Route 7, the north-south highway through the Berkshires. A huge canopy will be placed on the gently sloping lawn from which can be seen in the immediate foreground Laurel lake in Lee and in the distance the Hoosac range. Great cathedral pines form a horseshoe about the festival grounds. The approach from the main highway is through an avenue of more pines. Adjacent to the concert field is a parking area sufficient for more than 3000 cars. This field will be under police supervision and parking will be free.

An an additional attraction, the festival has arranged a series of three lectures on the symphonies by Olin Downes, music critic of the New York Times. These lectures to be given at the Berkshire Playhouse will be on August 12 and 14 at 11 a. m. and August 16 at 12.15 noon.

Three Symphony Programs

The complete programs for the three concerts will be as follows:—

August 13 at 8.30 p. m.

Bach	Chorale
Beethoven	Overture to "Egmont"
Beethoven	Symphony No 7
Sibelius	Symphony No 2

August 15 at 4.30 p. m.

Handel	Larghetto
Moussorgsky	Prelude to "Khovanstchina"
Debussy	Prelude to "The Afternoon of a Faun"
Rimsky-Korsakov	Spanish Caprice
Brahms	Symphony No 2

August 16 at 8.30 p. m.

Mendelssohn	"Italian" Symphony
Wagner	Prelude to "Lohengrin" Prelude to "Die Meistersinger"
Tschaikovsky	Symphony No 5

It is interesting to note that each of the symphonies chosen by Dr Koussevitzky is associated with the out of doors and reflects a period in the composer's life when he was closely in touch with nature. Of Portschach, where he wrote the Second symphony, Brahms wrote to a friend:—

"In this beautiful place, so many melodies fly about, that one must be careful not to tread upon them."

Beethoven wrote most of the Seventh symphony among hills and meadows of Wienerwald near Vienna in the summer of 1912. Tschaikovsky was at his country home at Frovlovskoe near Moscow when he composed his Fifth symphony in 1888. The Sibelius symphony reflects the forests, sunlight and mountains of the land in which the composer lives. Mendelssohn wrote the "Italian" symphony upon returning from Italy in 1831 and it is filled with the gay carnival spirit.

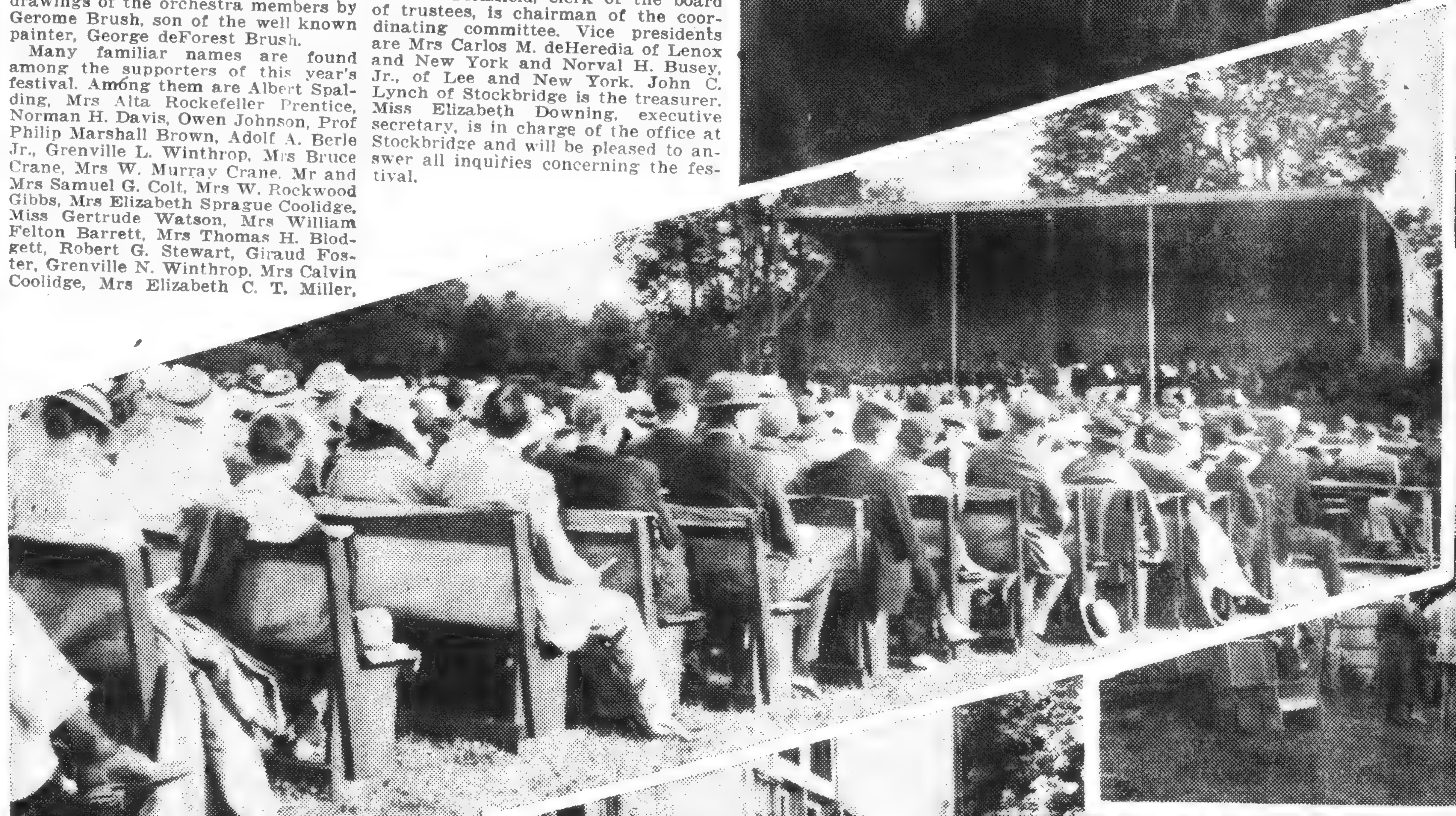
Other Events of Festival Week

Many other attractions will be offered festival week. William Miles, director of the Berkshire Playhouse at Stockbridge, has arranged for an outstanding performance at his summer theater. Ted Shawn and his male dancers will present a lecture-demonstration at their summer studio, Jacob's Pillow in West Becket. Chamber music will be played on Sunday afternoon, the 16th, at Mrs Elizabeth Sprague Coolidge's music temple in Pittsfield, at Miss Katherine Frazier's Playhouse-in-the-hills at Cummington and at Jacques Gordon' Music mountain in Falls village.

There will also be a showing of drawings of the orchestra members by Gerome Brush, son of the well known painter, George deForest Brush.

Many familiar names are found among the supporters of this year's festival. Among them are Albert Spalding, Mrs Alta Rockefeller Prentice, Norman H. Davis, Owen Johnson, Prof Philip Marshall Brown, Adolf A. Berle Jr., Grenville L. Winthrop, Mrs Bruce Crane, Mrs W. Murray Crane, Mr and Mrs Samuel G. Colt, Mrs W. Rockwood Gibbs, Mrs Elizabeth Sprague Coolidge, Miss Gertrude Watson, Mrs William Felton Barrett, Mrs Thomas H. Blodgett, Robert G. Stewart, Giraud Foster, Grenville N. Winthrop, Mrs Calvin Coolidge, Mrs Elizabeth C. T. Miller, Mr and Mrs Walter Atherton, Mrs John Bross Lloyd, Mrs Charles C. Griswold, Mrs Ramsay Hoguet, Mrs Carlos M. deHeredia, Miss Gerturde Robinson Smith, John C. Lynch, Mr and Mrs William A. Whittlesey, Mr and Mrs Lawrence K. Miller, Miss Marjorie Miller, Walter Prichard Eaton, Mr and Mrs Heaton I. Treadway, Mrs Henry L. Dawes, Mrs Arthur F. Schermerhorn, Dr William Mather Lewis, Sidney Howard, Prof and Mrs Charles L. Safford and many others.

Miss Gertrude Robinson Smith of New York, summer resident of Glendale, is president of the festival. She will return from Europe next month and in her absence, George W. Edman of Pittsfield, clerk of the board of trustees, is chairman of the coordinating committee. Vice presidents are Mrs Carlos M. deHeredia of Lenox and New York and Norval H. Busey, Jr., of Lee and New York. John C. Lynch of Stockbridge is the treasurer. Miss Elizabeth Downing, executive secretary, is in charge of the office at Stockbridge and will be pleased to answer all inquiries concerning the festival.



FESTIVAL CROWD OF 1935

TED SHAWN'S TR
CONCERT HOU

SUNDAY AFTERNOON AT MUSIC TEMPLE, SOUTH MOUNTAIN

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

JUL 3 - 1936

KOUSSEVITZKY CHOOSES CHORALE PRELUDE FOR BERKSHIRE FESTIVAL

Stockbridge, July 3.—A cable from Dr. Serge Koussevitzky, now in France, identifies the opening number of the Berkshire Symphonic Festival at Mrs. Margaret Emerson's estate between Lenox and Stockbridge, on Aug. 13, as Bach's chorale prelude, "Komm Gott, Schopfer, Heiliger Geist."

Dr. Koussevitzky will return from abroad the latter part of this month to enter rehearsals with his Boston Symphony orchestra, in preparation for the three-day festival in the Berkshires, Aug. 13, 15 and 16. Olin Downes, music critic of the New York Times, who will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge, Aug. 12, 14 and 16, will also return from Europe in a few weeks, as will the president of the festival, Miss Gertrude Robinson Smith, of New York and Glendale.

The chorale prelude derives from Martin Luther's "Whitsuntide Hymn"; the German words are a translation from the Latin, "Veni, Creator Spiritus." Bach transcribed 18 chorales into the form of the "Choralvorspiel," for organ, intended to be played as a prelude to the singing of the verses in the church service, avoiding, as Parry points out, "the too obvious presentation of melodies, so that they might come more freshly from the congregation."

"Komm Gott, Schopfer, Heiliger Geist" (Come God, Creator, Holy Spirit) is the second of two chorale preludes which Arnold Schonber set for large orchestra in 1922 for Josef Stransky, then conductor of the New York Philharmonic society.

Practically all of the boxes for the festival have been sold, according to announcement today by trustees, and there is a brisk demand for reserved seats.

ALBANY, N. Y.
Knickerbocker Press

JUL 12 1936

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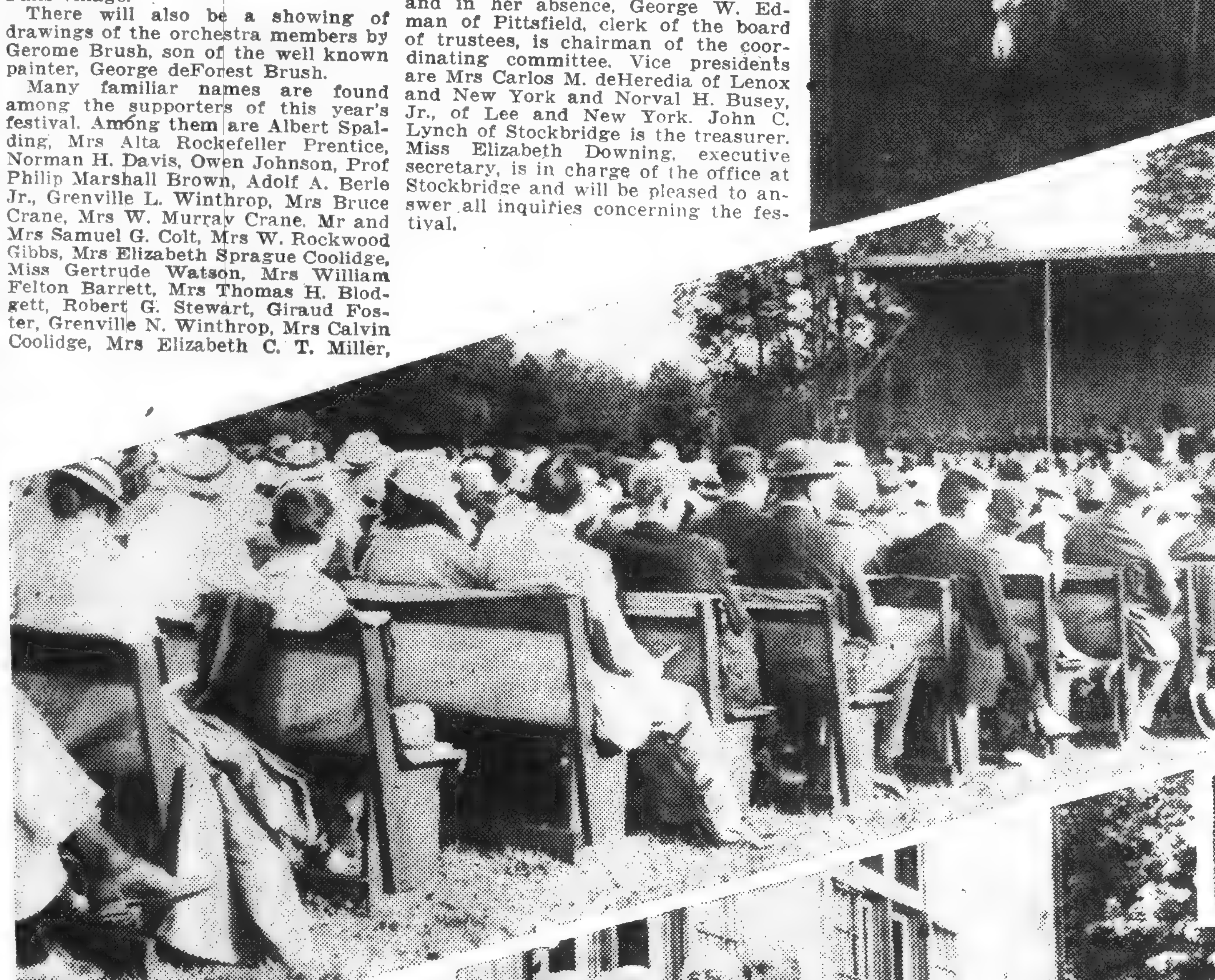

FESTIVAL CROWD OF 1935

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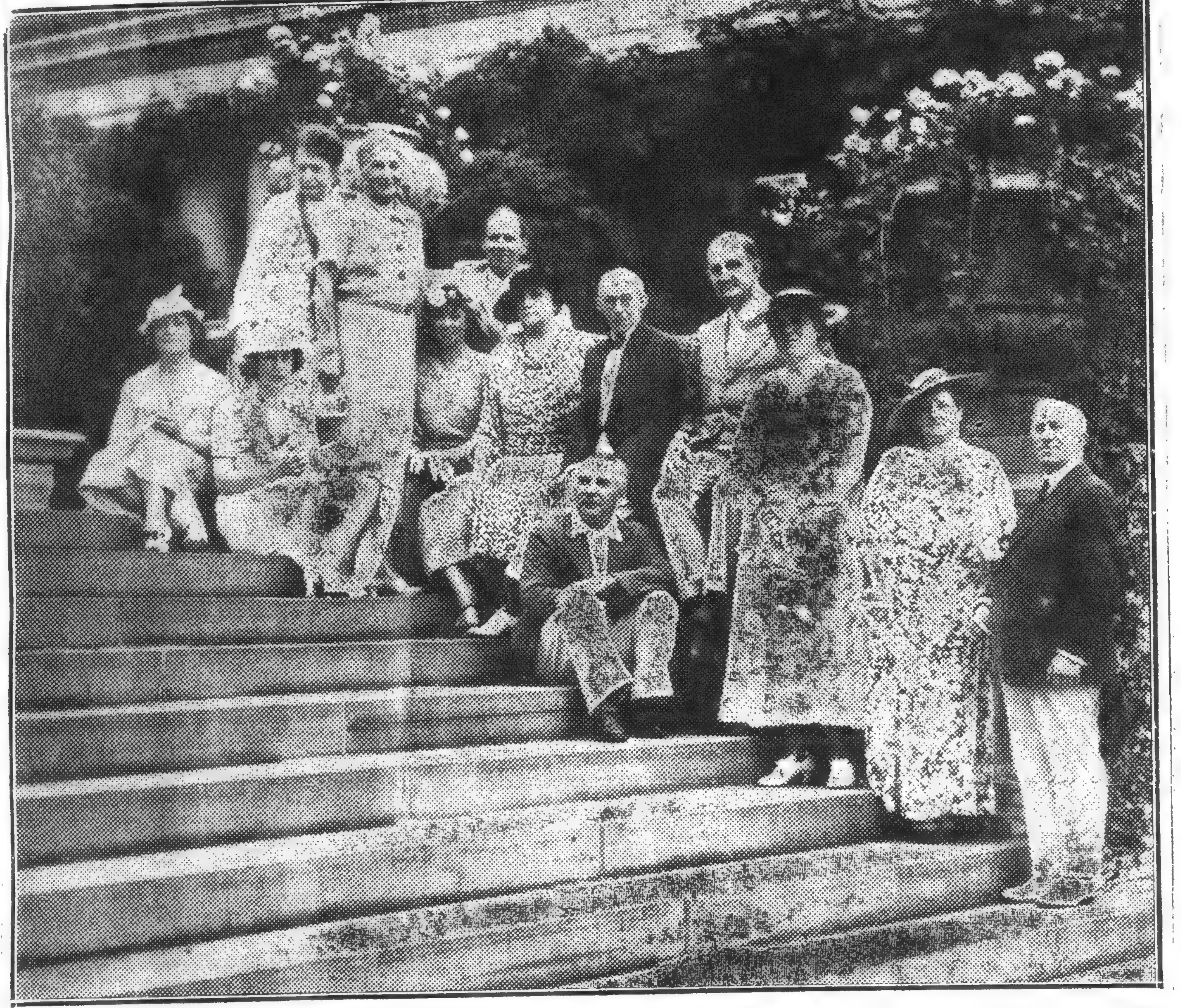
THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

July 11/36

Symphonic Festival Trustees Meet in Lenox With Acting President, Mrs. Carlos M. deHeredia



Festival trustees hear good news at Wheatleight:—Left to right (front): Mrs. Charles C. Griswold of Stockbridge, Miss Elizabeth Downing, executive secretary; Selectman Joseph Franz of Stockbridge; (rear), Mrs. Carlos M. deHeredia, acting president; Mrs. Henry A. Francis of Pittsfield, Mrs. William Felton Barrett of Great Barrington, George W. Edman of Pittsfield, Mrs. Arthur F. Schermerhorn of Lenox, Attorney Milton B. Warner of Pittsfield, Edward S. Rogers of Lee, Mrs. John Bross Lloyd of Lee, Mrs. Elisabeth C. T. Miller of Windsor and John C. Lynch of Stockbridge.

Actually 76 boxes have been sold and the remaining four have been spoken for, trustees of the Berkshire Symphonic Festival were told yesterday as they met with the acting president, Mrs. Carlos M. deHeredia in Lenox yesterday. The trustees were also told that if the concerts were held today, there would be an assured audience of at least 2500.

Treasurer Reports

John C. Lynch, treasurer, of Stockbridge, reported that subscriptions were coming into the office at Stockbridge at a fair rate and inquiries were averaging 15 a day. He estimated that it would be necessary to dispose of the remaining boxes and the equivalent of 600 subscriptions for the $6 seats if the Festival is to be a success financially.

"Must Not Fail"

"We must not permit this great musical event in the Berkshires to fail at any cost," declared Mrs. deHeredia. "We may not appreciate it, but the eyes of the musical world and other recreational areas are on us. Our returns indicate a widespread response from Canada, and distant points in this country. But the goal is not reached yet. Write your friends, speak to them. The Boston Symphony Orchestra and Dr. Serge Koussevitzky are an attraction that we should be proud of. The Berkshires are on the map."

Other reports were submitted by Mrs. Elisabeth C. T. Miller, in charge of the Festival stamps; Selectman Joseph Franz of Stockbridge in charge of construction at the Holmwood, where the concerts will be given August 13, 15 and 16, and George W. Edman of Pittsfield, chairman of the coordinating committee.

NEW YORK, N. Y.
TIMES

JUL 19 1936

BERKSHIRE FESTIVAL

FOR the first time in its history the Boston Symphony will perform beneath a canvas canopy when it gives its three programs at the Berkshire Symphonic Festival, Aug. 13, 15 and 16, under the baton of Serge Koussevitzky. These concerts will also be the first ever conducted by Mr. Koussevitzky out of doors in America.

The festival will be held at Holmwood, Mrs. Margaret Emerson's estate of 500 acres of lawn, gardens and woodland, between Lenox and Stockbridge, Mass., where the amphitheatre is located within a horseshoe of cathedral pines. The tent to be used will be 250 feet long and 120 feet wide. It will stand on ground that slopes down gradually some twelve feet to the platform.

A small cottage near Mrs. Emerson's villa will be used by Mr. Koussevitzky as dressing quarters during the festival, and the spacious stables will be placed at the disposal of the musicians for similar purposes. Still on display in the stables are many of Alfred Vanderbilt's carriages, which years ago were frequently seen on Berkshire roads. When Mrs. George Westinghouse owned the estate she frequently gave musicales in the adjoining gymnasium.

At the Berkshire Playhouse in Stockbridge, Olin Downes, music critic of THE NEW YORK TIMES, will give three lectures on the symphonies, Aug. 12 and 14, at 11 A. M., and Aug. 16, at 12:15 P. M. The complete programs for the three concerts will be as follows:

Aug. 13, at 8:30 P. M.

Chorale Prelude, "Komm Gott, Schoepfer, Heiliger Geist" .... Bach
Overture to "Egmont" .... Beethoven
Symphony No. 7 .... Beethoven
Symphony No. 2 .... Sibelius

AUG. 15, AT 4:30 P. M.

Larghetto .... Handel
Prelude to "Khovantchina" ..... Mussorgsky
Prelude to "The Afternoon of a Faun," Debussy
Symphony No. 2 .... Brahms

Aug. 16, at 8:30 P. M.

"Italian" symphony .... Mendelssohn
Prelude to "Lohengrin"; Prelude to "Die Meistersinger" .... Wagner
Symphony No. 5 .... Tchaikovsky

THIS CLIPPING
GREENWICH, CONN.
NEWS-GRAPHIC

JUL 13 1936

New England Musical Center Plan Helped By Boston Symphony

Berkshire Festival Held August 13, 15, 16 Near Stockbridge, Mass.

The coming of the Boston Symphony Orchestra and Dr. Serge Koussevitzky to the Berkshire Symphonic Festival next month was hailed by trustees today as most propitious for the plan to create in New England a summer music center that will rival any of the Festival centers in Europe. The Festival will be held Aug. 13, 15 and 16 at Holmwood, Mrs. Margaret Emerson's estate between Lenox and Stockbridge. Said Albert Spalding, eminent American violinist and trustee of the Festival, "To have something that is 100 per cent quality, it must be met with 100 per cent response."

The trustees met with Mrs. Carlos de Heredia of Lenox and New York, acting president of the Festival. Among those present were John C. Lynch, treasurer, of Stockbridge, former vice president of the American Tel. and Tel. Company, Mrs. John Bross Lloyd of Philadelphia and Lee, Mrs. Arthur Frederic Schermerhorn of New York and Lenox, Mrs. Elizabeth C. T. Miller of Windsor, Mr. Edward S. Rogers, president of the Lee Savings Bank, Selectman Joseph Franz of Stockbridge, Mrs. Charles Griswold of Stockbridge, Mrs. Henry A. Francis of Pittsfield, Mrs. William Felton Barrett of Rye and Great Barrington, and Attorney Milton B. Warner of Pittsfield.

Mrs. de Heredia who is acting president of the absence of Miss Bertrude Robinson Smith of New York and Glendale declared, "This Festival has already attracted nation-wide response as a major musical attraction. We have received subscriptions from Canada, the far south and the middle west and of course a great many from points nearer home like New York the Hudson Valley, Boston and the rest of New England. We feel greatly encouraged. Almost every available box has been taken. Our subscriptions and memberships we count by the hundreds. But we want people to feel that there will be room in these beautiful Berkshires if they wish to come to listen to our own New England Orchestra, the Boston Symphony to be conducted by Dr. Koussevitzky."

George W. Edman, chairman of the co-ordinating committee reported that construction has started on the shell to be erected at Holmwood. The shell will be a very important feature of the huge canopy to be erected over the concert field. The canopy will assure protection regardless of weather.

On Aug. 12, 14 and 16, Olin Downes, music critic of the New York Times, will lecture at the Berkshire Playhouse in Stockbridge on the symphonies. Mrs. Bruce Crane will assist at the piano.

THIS CL
PITTSFIELD, MASS.
EAGLE

150 Music Enthusiasts Turn Out To Hear Prof. Safford on Festival

Albert Spalding, Eminent Violinist Citing Quality of Boston Symphony Orchestra and Dr. Serge Koussevitzky Asks for "100 Per Cent Response" —Mrs. Taylor Presides

GREAT BARRINGTON, July 9.—"It is the intellectual duty of every member of the audience to know something about how and why the composer used what he did and what the result is," declared Professor Charles L. ("Tommy") Safford of the Williams College music department for the benefit of the 150 music enthusiasts gathered last night to hear him lecture in the ballroom of the Berkshire Inn.

Professor Safford's audience included members of the Great Barrington Committee of the Berkshire Symphonic Festival, of which Mrs. George L. Taylor is chairman, and others interested in the concerts to be presented by the Boston Symphony Orchestra Aug. 13, 15, and 16.

Albert Spalding, eminent violinist, opened the meeting by stressing the high rank occupied by the Boston Symphony among the orchestras of the world and the fact that its conductor, Dr. Serge Koussevitzky, is for the first time cutting short his annual European vacation in order to conduct in person at the Festival. "To have something that is 100 per cent quality it must be met with 100 per cent response," said Spalding.

Professor Safford, after a brief biographical review of the composers whose works are to be played at the Festival, discussed Beethoven's Seventh Symphony, which occupies a place on the opening program, to illustrate how an audience should listen to symphonic music. Playing passages on the piano as he talked, he showed the simplicity with which the theme is gradually developed from an open phrase of four notes.

Emphasizing the importance of knowing what to expect next while hearing a symphony, Professor Safford explained the sonata form, which is the basis of classical symphonies, and the general pattern on which the four movements are built—the first allegro, the second a slow movement, the third scherza, and the thrilling and dramatic final movement.

Professor Safford concluded by discussing and playing Debussy's "Afternoon of a Faun."

In the audience were Phonsi Carlo, popular New York boy violinist, Mr. and Mrs. Owen Johnson of Stockbridge, the Rev. J. L. Sullivan of North Haven, John C. Lynch of Stockbridge, treasurer of the Berkshire Symphonic Festival Corporation, and Robert K. Wheeler, manager of the Berkshire Inn and a member of the Festival's board of directors.

THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

JUL 11 1936

MUSIC FESTIVAL OUTLOOK BRIGHT

According to Trustees Who Hold Meeting

MOST BOXES SOLD

Event Hailed as Propitious for Plan to Create Unrivaled Music Center.

The coming of the Boston Symphony Orchestra and Dr. Serge Koussevitzky to the Berkshire Symphonic Festival next month was hailed by trustees today as most propitious for the plan to create in New England a summer music center that will rival any of the festival centers in Europe. The festival will be held Aug. 13, 15 and 16 at Holmwood, Mrs. Margaret Emerson's estate between Lenox and Stockbridge. Said Albert Spalding, eminent American violinist and trustee of the festival: "To have something that is 100 per cent quality, it must be met with 100 per cent response."

The trustees met with Mrs. Carlos de Heredia of Lenox and New York, acting president of the festival. Among those present were John C. Lynch, treasurer, of Stockbridge, former vice-president of the American Telephone & Telegraph Company, Mrs. John Bross Lloyd of Philadelphia and Lee, Mrs. Arthur Frederic Schermerhorn of New York and Lenox, Mrs. Elisabeth C. T. Miller of Windsor, Edward S. Rogers, president of the Lee Savings Bank, Selectman Joseph Franz of Stockbridge, Mrs. Charles Griswold of Stockbridge, Mrs. Henry A. Francis of Pittsfield, Mrs. William Felton Barrett of Rye and Great Barrington, and Attorney Milton B. Warner of Pittsfield.

Mrs. de Heredia, who is acting president in the absence of Miss Gertrude Robinson Smith of New York and Glendale declared, "This festival has already attracted nation-wide response as a major musical attraction. We have received subscriptions from Canada, the far south and the middle west and of course a great many points nearer home like New York, the Hudson valley, Boston and the rest of New England. We feel greatly encouraged. Almost every available box has been taken. Our subscriptions and memberships we count by the hundreds. But we want people to feel that there will be room in these beautiful Berkshires if they wish to come to listen to our own New England orchestra, the Boston Symphony to be conducted by Dr. Koussevitzky."

George W. Edman, chairman of the co-ordinating committee, reported that construction has started on the shell to be erected at Holmwood. The shell will be a very important feature of the huge canopy to be erected over the concert field. The canopy will assure protection regardless of weather.

On Aug. 12, 14 and 16, Olin Downes, music critic of the New York Times, will lecture at the Berkshire Playhouse in Stockbridge on the symphonies. Mrs. Bruce Crane will assist at the piano.

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NEW YORK, N. Y.
WORLD TELEGRAM

JUL 14 1936

Plan Berkshire Festival

Organizers of Musical Event Near Lenox Announce Opening Date as August 13.

The coming of the Boston Symphony Orchestra and Serge Koussevitzky to the Berkshire Symphonic Festival next month has been hailed by the trustees as helpful to the plan to create in New England a summer music center that will rival any of the festival centers in Europe.

The festival will be held August 13, 15 and 16 at Holmwood, Mrs. Margaret Emerson's estate between Lenox and Strawbridge Albert Spalding, well-known violinist and trustee of the festival, says of it:—"To have something that is 100 per cent quality it must be met with 100 per cent response."

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"We feel greatly encouraged. Almost every available box has been taken. Our subscriptions and memberships we count by the hundreds. But we want people to feel there will be room in these beautiful Berkshires if they wish to come to listen to our own New England orchestra, the Boston Symphony, conducted by Dr. Koussevitzky."

PORTLAND, ME.
NEWS

Summer Music Center Planned In New England

The coming of the Boston Symphony Orchestra and Dr. Serge Koussevitzky to the Berkshire Symphonic Festival next month was hailed by trustees today as most propitious for the plan to create in New England a summer music center that will rival any of the Festival centers in Europe. The Festival will be held Aug. 13, 15 and 16 at Holmwood, Mrs. Margaret Emerson's estate between Lenox and Stockbridge. Said Albert Spalding, eminent American violinist and trustee of the Festival, "To have something that is 100 per cent quality, it must be met with 100 per cent response."

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FALL RIVER, MASS.
HERALD-NEWS

JUL 13 1936

A cable from Dr. Serge Koussevitzky, now, in France, states that the opening number of the Berkshire Symphonic Festival at Mrs. Margaret Emerson's estate between Lenox and Stockbridge, Aug. 13, will be Bach's Chorale Prelude, "Komm Gott," Schopfer, Heiliger Geist."

Dr. Koussevitzky will return from abroad the latter part of this month to enter rehearsals with his Boston Symphony orchestra in preparation for the three-day festival in the Berkshires, Aug. 13, 15 and 16. Olin Downes, music critic, who will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge, Aug. 12, 14 and 16, will also return from Europe in a few days, as will the president of the festival, Miss Gertrude Robinson Smith of New Yrok and Glendale.

The Chorale Prelude derives from Martin Luther's "Whitsuntide Hymn" and the German words are a translation from the Latin, "Veni, Creator Spiritus." Bach transcribed 18 chorales into the form of the "Choralvorspiel," for organ, intended to be played as a prelude to the singing of the verses in the church service, avoiding the too obvious presentation of melodies, so that they might come more freshly from the congregation.

WORCESTER, MASS.
TELEGRAM 20/36

STOCKBRIDGE SETS DATE OF FESTIVAL

Berkshire Symphonic Fete Due August 13, 15, 16

STOCKBRIDGE, July 19 (AP) Summer residents of the Berkshire Hills looked forward tonight to their third annual symphonic festival—another step in their announced ambition to create a music center rivaling the greatest in Europe.

The festival committee has set Aug. 13, 15 and 16 as the three days for the program. Critics and music lovers from all parts of the country will gather under a canopy in a beautiful amphitheater at Holmwood, estate of Mrs. Margaret Emerson, between here and Lenox, for the first outdoor concerts to be conducted in this country by Dr. Serge Koussevitzky, of the world-famed 55-year-old Boston Symphony Orchestra. The Boston Symphony will play here under his direction.

"I have declined former invitations to conduct outdoors because of the compromises that have stood in the way of artistic achievement," Dr. Koussevitzky said before sailing for a brief holiday in France.

"But the Berkshire festival appeals because of the high quality it exacts for its program, and because of the natural beauty of its setting."

The amphitheater is in a horseshoe of Cathedral pines. The 250-foot canopy will be placed on a sloping lawn, from which can be seen Laurel Lake, in Lee, and the distant Hoosac Mountain range.

A program comprising a Bach chorale prelude, Beethoven's Egmont Overture and his Seventh Symphony and Sibelius' Second Symphony, will be played at the opening concert.

Koussevitzky annually spends his Summers abroad, but he will return here to help build what he hopes will be a festival sufficiently important in the future to draw the patronage of many Americans who travel abroad every year to enjoy great music in the Summer.

His new venture outdoors comes 18 years after he inaugurated concerts on the Volga River, in Russia, in which he chartered a boat, assembled an orchestra, and cruised up and down the river to bring music inland.

HARTFORD, CONN.
COURANT

JUL 20 1936

Berkshires Ambitious For Festival

Summer Folk Seek Music Center Equal to Europe's Best Through Symphonic Fete

Stockbridge, Mass., July 19.—(AP) —Summer residents of the Berkshire hills looked forward tonight to their third annual symphonic festival—another step in their announced ambition to create a music center rivaling the greatest in Europe.

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Praises Berkshire Festival.

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Opening Concert Program.

A program comprising a Bach chorale prelude, Beethoven's Egmont Overture and his Seventh Symphony and Sibelius's Second Symphony, will be played at the opening concert.

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Among the supporters of the Berkshire Festival are Mrs. Calvin Coolidge, widow of the former President; Albert Spalding, violinist, and Norman H. Davis, diplomat.

NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 20 1936

MUSIC CENTER IN BERKSHIRES GOAL

Festival Expected to Rival Best in Europe

STOCKBRIDGE, July 20 (AP)—Berkshire Summer residents are looking forward to the third annual symphonic festival, Aug. 13, 15 and 16, as another step toward their announced goal of creating a music center rivalling the greatest in Europe.

Critics and music lovers will gather under a canopy in a beautiful amphitheater at Holmwood, estate of Mrs. Margaret Emerson, to hear the first outdoor concerts ever conducted in this country by Dr. Serge Koussevitzky, who will direct the famed Boston Symphony Orchestra.

PITTSFIELD, MASS.
EAGLE

JUL 22 1936

FESTIVAL TICKETS ON SALE IN LEE AT OWENS' STORE

LEE, July 22.—Subscription tickets for the three concerts of the Boston Symphony Orchetsra at the Berkshire Symphonic Festival to be held at the Emerson place Aug. 13, 15 and 16 and single tickets for any one concert may be procured at Owens' Store, Main Street.

THIS CLIPPING FROM
PROVIDENCE, R. I.
July **JOURNAL** 20/36

Berkshire Hills Folk Prepare For Third Symphonic Festival

Dr. Serge Koussevitzky to Lead Boston Symphony Orchestra in Outdoor Concerts in Country Amphitheatre on Three Days Next Month

Stockbridge, Mass., July 19.—(AP) —Summer residents of the Berkshire Hills looked forward tonight to their third annual symphonic festival—another step in their announced ambition to create a music centre rivaling the greatest in Europe.

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THE BOSTON HERALD, MONDAY, JULY 20, 1936

Berkshires Plan Music Festival; Koussevitzky to Conduct Outdoors

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LAWRENCE, MASS.
EAGLE

JUL

KOUSSEVITZKY WILL CONDUCT BERKSHIRE MUSIC FESTIVAL

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Among the supporters of the BerkshireBerkshire festival are Mrs Calvin Coolidge, widow of the former president; Albert Spalding, violinist, and Norman H. Davis, diplomat.

LOWELL, MASS.
COURIER-CITIZEN
JUL 20 1936

Berkshire Summer Folk Prepare Music Festival

Koussevitzky to Direct Boston Symphony in Feature of Ambitious Program, Aug. 13, 15 and 16

STOCKBRIDGE, July 19 (AP)—Summer residents of the Berkshire Hills looked forward tonight to their third annual symphonic festival—another step in their announced ambition to create a music centre rivaling the greatest in Europe.

Symphony to Play.

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NEW BEDFORD, MASS.
MERCURY
JUL 2 1936

Berkshire Summer Residents Hope to Create Music Center

Dr. Serge Koussevitzky to Conduct Boston Symphony Outdoors

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Beautiful Setting

"But the Berkshire festival appeals because of the high quality it exacts for its program, and because of the natural beauty of its setting."

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A program comprising a Bach chorale prelude, Beethoven's Egmont Overture and his Seventh Symphony and Sibelius' Second Symphony, will be played at the opening concert.

To Return For Concerts

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LYNN, MASS.
ITEM

The Boston Symphony orchestr is engaged upon one of the longest seasons ever played by an American orchestra. It has played every months since September, 1935, and will continue the record until August, 1937.

WORCESTER, MASS.
TELEGRAM
AUG 9 - 1936

KOUSSEVITZKY VISITS STOCKBRIDGE SHELL

STOCKBRIDGE, Aug. 8 (AP) — Dr. Serge Koussevitzky arrived here today from Europe, inspected the amphitheater where his Boston Symphony Orchestra will play during the Berkshire Symphonic Festival next week, and then left or after several months' vacation for Boston to begin rehearsals.

The maestro, brimming with vig-abroad, promised "good music" in the three concerts the Hub orchestra will play Thursday, Saturday and Sunday.

Festival officials said more than 30 critics from all over the nation would augment an audience of several thousand at the concerts, which they hope will rival European festivals in importance in future years.

GREENWICH, CONN.
NEWS-GRAPHIC
JUL 22 1936

Berkshire Festival Held at Holmwood Mass., Aug. 13-16

Marks First Performance Of Boston Group Under Canvas

For the first time in its history the Boston Symphony will perform beneath a canvas canopy when it gives its three programs at the Berkshire Symphonic Festival, August 13, 15 and 16, under the baton of Serge Koussevitzky. These concerts will also be the first ever conducted by Mr. Koussevitzky out of doors in America.

The festival will be held at Holmwood, Mrs. Margaret Emerson's estate of 500 acres of lawn, gardens and woodland, between Lenox and Stockbridge, Mass., where the amphitheater is located within a horseshoe of cathedral pines. The tent to be used will be 250 feet long and 120 feet wide. It will stand on ground that slopes down gradually some twelve feet to the platform.

A small cottage near Mrs. Emerson's villa will be used by Mr. Koussevizky as dressing quarters during the festival, and the spacious stables will be placed at the disposal of the musicians for similar purposes. Still on display in the stables are many of Alfred Vanderbilt's carriages, which years ago were frequently seen on Berkshire roads. When Mrs. George Westinghouse owned the estate she frequently gave musicales in the adjoining gymnasium.

At the Berkshire Playhouse in Stockbridge, Olin Downes, music critic of The New York Times, will give three lectures on the symphonies, Aug. 12 and 14, at 11 a. m., and Aug. 16, at 12:15 p. m. The complete programs for the three concerts will be as follows:

August 13, at 8:30 p. m.—
Chorale Prelude, "Komm Gott Schoepfer, Heiliger Geist", Bach
Overture to "Egmont," Beethoven
Symphony No. 7 ..... Beethoven
Symphony No. 2 .... Sibelius

Aug. 15, at 4:30 p. m.
Larghetto .... Handel
Prelude to "Khovantchina" .. Mussorgsky
Prelude to "The Afternoon of a Faun" .... Debussy
Symphony No. 2......... Brahms

Aug. 16, at 8:30 p. m.
"Italian" symphony .. Mendelssohn
Prelude to "Lohengrin"; Prelude to "Die Meistersinger." Wagner
Symphony No. 5 .... Tchaikovsky

BOSTON, MASS.
GLOBE
AUG 2 - 1936

Portraits by Gerome Brush of members of the Boston Symphony Orchestra will be ~~given first~~ public showing at the Berkshire Symphonic Festival which the orchestra will give at Holmwood, the estate of Mrs Margaret Emerson, between Lenox and Stockbridge, Aug 13, 15 and 16. These portraits will be a feature of the Harvard Tercentenary observance in the Autumn. Mr Brush, a native of New York city, is the son of George DeForest Brush, the American painter. He lived for some time in France and Italy. He is both painter and sculptor.

SPRINGFIELD, MASS.
UNION

MUSIC FESTIVAL HEAD TO ARRIVE HOME TODAY

Pittsfield, Aug., 1—Miss Gertrude Robinson Smith, president of the Berkshire music festival, will arrive in New York tomorrow from Havre aboard the Normandie, which is due at Quarantine at 8 tomorrow morning. Miss Smith is returning to open the third annual festival at Stockbridge where the Boston symphony orchestra, directed by Dr Serge Koussevitsky, will play under canvas for the first time in 55 years.

NEW HAVEN, CONN.
JOURNAL-COURIER
JUL 20 1936

Music Festival Will Be Held In Berkshires

Serge Koussevitzky to Direct Boston Symphony at Outdoor Event.

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"But the Berkshire festival appeals because of the high quality it exacts for its program, and because of the natural beauty of its setting".

The amphitheatre is in a horseshoe of Cathedral Pines. 250-foot canopy will be placed on a sloping lawn, from which can be seen Laurel Lake in Lee, and the distant Hoosac Mountain range.

A program comprising a bach chorale prelude, Beethoven's Egmont overture and his seventh symphony and Sibelius' second symphony, will be played at the opening concert.

Koussevitzky annually spends his summers abroad, but he will return here to help build what he hopes will be a festival sufficiently important in the future to draw the patronage of many Americans who travel abroad every year to enjoy great music in the summer time.

His new venture outdoors comes 18 years after he inaugurated concerts on the Volga River, in Russia, in which he chartered a boat, assembled and orchestra, and cruised up and down the river to bring music inland.

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VOGUE
GREENWICH, CONN.
AUG 1 - 1936

Summer Symphony

● If you simply must go to Europe this summer, you'll have to have an excuse other than your love of the German outdoor music festivals. For near Stockbridge, Massachusetts, the Hanna Farm, set among the famous Berkshire Hills, is playing host to the Boston Symphony Orchestra under the auspices of that thriving institution, the Berkshire Symphonic Festival. The concerts will be held the thirteenth, fifteenth, and sixteenth of August under an immense canopy covering the orchestra and five thousand seats for the audience- or, if you're the kind of audience who prefers to sit under an expanse of sky, you'll not be considered eccentric, and you still may hear every strain because of the marvellous acoustical advantages of the setting. The orchestra will be under the direction of Dr. Sergei Koussevitzky, and the programs, arranged by that esteemed conductor, will tempt even the least Orphean of you.

You won't want to leave the district between concerts, because every minute of the week will feature attractions worthy themselves of much publicity. Friday, August fourteenth, Ted Shawn and his dancers will present a recital at Jacob's Pillow, Becket; Sunday you may choose between the South Mountain Quartet and the Gordon String Quartet; and Mr. William Miles has an outstanding play up his sleeve that will be announced later.

For all information regarding subscription prices, hotel accommodations, transportation, or your personal whims, write directly to the Berkshire Symphonic Festival, Inc., in Stockbridge, Massachusetts.

NEW YORK, N. Y.
TIMES
AUG 2 - 1936

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PITTSFIELD, MASS.
EAGLE

Festival Receiving Urgent Inquiries for Reservations

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Miss Smith Returning

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Hotels are feeling the effects of the Festival. One hotel has more than 20 reservations, another more than 15 and even another a half dozen or more. Inquiries are being received daily by the hotels for rates and information of the Festival and other attractions Festival Week.

LOWELL, MASS.
COURIER-CITIZEN
JUL 20 1936

Berkshire Summer Folk Prepare Music Festival

Koussevitzky to Direct Boston Symphony in Feature of Ambitious Program, Aug. 13, 15 and 16

STOCKBRIDGE, July 19 (AP)—Summer residents of the Berkshire Hills looked forward tonight to their third annual symphonic festival—another step in their announced ambition to create a music centre rivaling the greatest in Europe.

Symphony to Play.

The festival committee has set Aug. 13, 15 and 16 as the three days for the program. Critics and music lovers from all parts of the country will gather under a canopy in a beautiful amphitheatre at Holmwood, estate of Mrs. Margaret Emerson, between here and Lenox for the first outdoor concerts to be conducted in this country by Dr. Serge Koussevitzky, of the world-famed, 55-year-old Boston Symphony orchestra. The Boston Symphony will play here under his direction.

"I have declined former invitations to conduct outdoors because of the compromises that have stood in the way of artistic achievement," Dr. Koussevitzky said before sailing for a brief holiday in France.

"But the Berkshire festival appeals because of the high quality it exacts for its program, and because of the natural beauty of its setting."

The amphitheatre is in a horseshoe of cathedral pines. A 250-foot canopy will be placed on a sloping lawn, from which can be seen Laurel Lake, in Lee, and the distant Hoosac mountain range.

A program comprising a Bach chorale prelude, Beethoven's Egmont Overture and his Seventh Symphony and Sibelius' Second Symphony, will be played at the opening concert.

Koussevitzky annually spends his summers abroad, but he will return here to help build what he hopes will be a festival sufficiently important in the future to draw the patronage of many Americans who travel abroad every year to enjoy great music in the summer time.

His new venture outdoors comes 18 years after he inaugurated concerts on the Volga river, in Russia, in which he chartered a boat, assembled an orchestra, and cruised up and down the river to bring music inland.

Among the supporters of the Berkshire festival are Mrs. Calvin Coolidge, widow of the former president; Albert Spalding, violinist, and Norman H. Davis, diplomat.

NEW BEDFORD, MASS.
MERCURY
JUL 20 1936

Berkshire Summer Residents Hope to Create Music Center

Dr. Serge Koussevitzky to Conduct Boston Symphony Outdoors

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Beautiful Setting

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To Return For Concerts

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LYNN, MASS.
ITEM
JUL 23 1936

The Boston Symphony orchestr is engaged upon one of the longest seasons ever played by an American orchestra. It has played every months since September, 1935, and will continue the record until August, 1937.

GREENWICH, CONN.
NEWS-GRAPHIC
JUL 22 1936

Berkshire Festival Held at Holmwood Mass., Aug. 13-16

Marks First Performance Of Boston Group Under Canvas

For the first time in its history the Boston Symphony will perform beneath a canvas canopy when it gives its three programs at the Berkshire Symphonic Festival, August 13, 15 and 16, under the baton of Serge Koussevitzky. These concerts will also be the first ever conducted by Mr. Koussevitzky out of doors in America.

The festival will be held at Holmwood, Mrs. Margaret Emerson's estate of 500 acres of lawn, gardens and woodland, between Lenox and Stockbridge, Mass., where the amphitheater is located within a horseshoe of cathedral pines. The tent to be used will be 250 feet long and 120 feet wide. It will stand on ground that slopes down gradually some twelve feet to the platform.

A small cottage near Mrs. Emerson's villa will be used by Mr. Kousseviszky as dressing quarters during the festival, and the spacious stables will be placed at the disposal of the musicians for similar purposes. Still on display in the stables are many of Alfred Vanderbilt's carriages, which years ago were frequently seen on Berkshire roads. When Mrs. George Westinghouse owned the estate she frequently gave musicales in the adjoining gymnasium.

At the Berkshire Playhouse in Stockbridge, Olin Downes, music critic of The New York Times, will give three lectures on the symphonies, Aug. 12 and 14, at 11 a. m., and Aug. 16, at 12:15 p. m. The complete programs for the three concerts will be as follows:

August 13, at 8:30 p. m.—
Chorale Prelude, "Komm Gott Schoepfer, Heiliger Geist", Bach
Overture to "Egmont," Beethoven
Symphony No. 7 ...... Beethoven
Symphony No. 2 .... Sibelius

Aug. 15, at 4:30 p. m.—
Larghetto .... Handel
Prelude to "Khovantchina" .. Mussorgsky
Prelude to "The Afternoon of a Faun" .... Debussy
Symphony No. 2......... Brahms

Aug. 16, at 8:30 p. m.—
"Italian" symphony .. Mendelssohn
Prelude to "Lohengrin"; Prelude to "Die Meistersinger," Wagner
Symphony No. 5 ..... Tchaikovsky

BOSTON, MASS.
GLOBE
AUG 2 - 1936

Portraits by Gerome Brush of members of the Boston Symphony Orchestra will be given first public showing at the Berkshire Symphonic Festival which the orchestra will give at Holmwood, the estate of Mrs Margaret Emerson, between Lenox and Stockbridge, Aug 13, 15 and 16. These portraits will be a feature of the Harvard Tercentenary observance in the Autumn. Mr Brush, a native of New York city, is the son of George DeForest Brush, the American painter. He lived for some time in France and Italy. He is both painter and sculptor.

WORCESTER, MASS.
TELEGRAM
AUG 9 - 1936

KOUSSEVITZKY VISITS STOCKBRIDGE SHELL

STOCKBRIDGE, Aug. 8 (AP) — Dr. Serge Koussevitzky arrived here today from Europe, inspected the amphitheater where his Boston Symphony Orchestra will play during the Berkshire Symphonic Festival next week, and then left or after several months' vacation for Boston to begin rehearsals.

The maestro, brimming with vigabroad, promised "good music" in the three concerts the Hub orchestra will play Thursday, Saturday and Sunday.

Festival officials said more than 30 critics from all over the nation would augment an audience of several thousand at the concerts, which they hope will rival European festivals in importance in future years.

SPRINGFIELD, MASS.
UNION
Aug. 2/36

MUSIC FESTIVAL HEAD TO ARRIVE HOME TODAY

Pittsfield, Aug., 1—Miss Gertrude Robinson Smith, president of the Berkshire music festival, will arrive in New York tomorrow from Havre aboard the Normandie, which is due at Quarantine at 8 tomorrow morning. Miss Smith is returning to open the third annual festival at Stockbridge where the Boston symphony orchestra, directed by Dr Serge Koussevitsky, will play under canvas for the first time in 55 years.

NEW HAVEN, CONN.
JOURNAL-COURIER
JUL 20 1936

Music Festival Will Be Held In Berkshires

Serge Koussevitzky to Direct Boston Symphony at Outdoor Event.

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PITTSFIELD, MASS.
EAGLE
AUG 1 - 1936

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VOGUE
GREENWICH, CONN.
AUG 1 - 1936

53

Summer Symphony

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PITTSFIELD, MASS.
EAGLE

54

AUG 5 - 1936

List of Festival Patrons Reads Like Cross Section of Who's Who

Statesmen and Officials, Artists and Patrons of the Arts, Professional Men and Women, Scholars, Tycoons, Social Leaders and Just Ordinary Folk Who Love Music Will Hear the Boston Symphony at Holmwood Next Week

Men and women of affairs, music lovers, prominent citizens, and just ordinary folk will be among the thousands coming for the Berkshire Symphonic Festival Aug. 13, 15 and 16.

Governor Theodore Green of Rhode Island, Norman H. Davis, America's Ambassador-at-Large, Mrs. James Roosevelt, the President's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Efrem Zimbalist, the violinist and his wife, Alma Gluck, the opera singer Adolfe A. Berle Jr., Chamberlain of the City of New York; Albert Spalding, well-known violinist; Miss Mabel Choate, daughter of the late Joseph Choate, who was United States Ambassador to the Court of St. James; Owen Johnson, the novelist, whose father was Ambassador to Italy in Woodrow Wilson's Administration; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical College and pianist and conductor of note; A. A. Brewster, vice president and treasurer of the Cleveland Orchestra; Walter Prichard Eaton, critic and author, are among the thousands expected.

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give three concerts beneath a huge canopy at Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox on Federal Route 7. Olin Downes, music critic of the New York Times, will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge Aug. 12, 14 and 16.

Dr. Koussevitzky and Mr. Downes arrive in America from Europe this week and Dr. Koussevitzky will come immediately to Stockbridge.

Festive Appearance

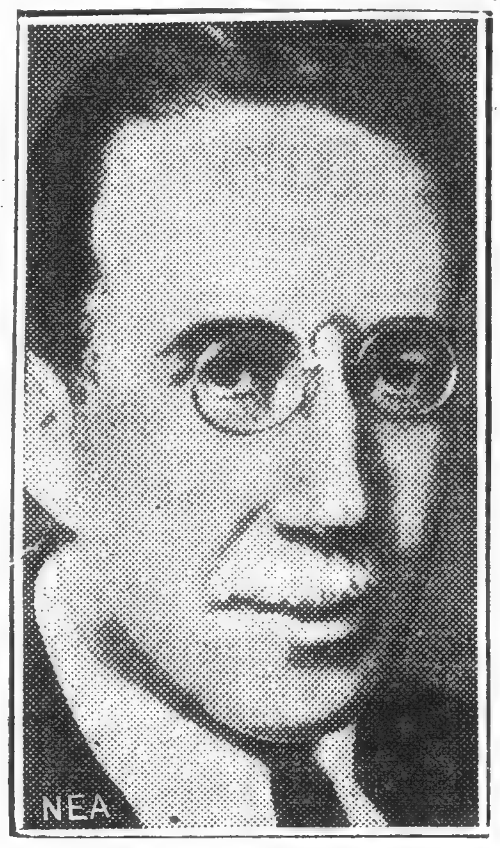
Already Holmwood is taking on a festive appearance. The huge shell has been erected beneath stately pine trees and the huge canopy arrived today and by the end of the week will be in place. Under this canvas will be seats for 4000 persons and there will be additional seats outside for those who prefer their music under the stars.

Others who will be in attendance when Dr. Koussevitzky lifts his baton for the opening strains of Bach's majestic choral prelude, "Komm Gott, Schopfer, Heiliger Geist," will be:

Others Atending

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, recently returned from Europe; Bently Wirt Warren, prominent Boston lawyer and president of the Boston Symphony Orchestra, Inc.; Edawrd A. Taft and Ernest B. Dane, trustees of the orchestra; Mrs. Carlos M. de Heredia of New York and Lenox; first vice-president of the Festival; Mrs. Henry White of Lenox and New York; John C. Lynch, former vice-president of the Bell Telephone System; Sidney Howard, the playwright; Carl A. de Gersdorff, New York lawyer; Robert G. Stewart, official of the Standard Oil Company; John Shepard of Boston and Lenox, former Mayor of Palm Beach; Philip Marshall Brown, former professor of International Law at Princeton and Harvard; A. A. Knopf, New York publisher; John S. Newberry Jr., of Detroit; Mrs. Bruce Crane of Dalton; George Sokolsky, well known writer; Lowell Thomas, lecturer and world traveler; Lyman Beecher Stowe, writer, grandson of Harriet Beecher Stowe, of Stockbridge and New York; Mrs. Festus Morgan of Cooperstown, N. Y.; Mrs. Samuel Frothingham, Lenox and New York; Dr. William Mather Lewis, President of Lafayette College and Mrs. Lewis; Robert Francis, New York artist.

Also Mr. and Mrs. John C. Johansen, artists of New York and Stockbridge; Miss Olive Shreiner, Albany, N. Y.; Dr. and Mrs. Allan Craig, Torrington, Conn.; Mr. and Mrs. Alexander Bloch of Hillsdale, N. Y. and Sarasota, Fla.; Mrs. Daniel Chester French, widow of the dean of American sculptors, and her daughter, Mrs. William Penn Cresson, sculptress; Mrs. William Bayard Van Rensselaer of Albany, N. Y.; R. J. Flick, Lenox and New York; Willem Willeke, 'cellist, director of Mrs. Elizabeth Spragu Coolidge's Temple of Chamber Music in Pittsfield; Jacques Gordon, director of Music Mountain, Falls Village, Conn.; Hugo Kortschak of the Yale Music School and director of the Playhouse-in-the-Hills at Cummington; Mrs. Harold G. Henderson of Hunter, N. Y.; Miss Gertrude Watson, Pittsfield; Mr. and Mrs. C. Boardman Tyler, Plainfield, N. J. and Pittsfield; Mr. and Mrs. Samuel G. Colt of Pittsfield; Mrs. George William Douglas, Tuxedo Park, N. Y.; Mrs. John Bross Lloyd, Philadelphia and Lee; Dr. and Mrs. Herschel Walker, Philadelphia and Stockbridge; Mr. and Mrs. C. H. Holloway of Chicago and Tyringham; Mrs. Charles Scott, Lakeville, Conn.; Mrs. Otis H. Bradley, Hudson, N. Y.; Miss Annabelle Terrell, Chatham, N. Y.; Miss Clara Easterbrooks, Providence, R. I.; Mrs. James A. Seaman, Springfield; Dr. nd Mrs. Lawrence Doolittle, pringfield; Shepard Knapp, /orcester; Mrs. Edward Davis, Iorth Adams; Professor and Mrs. :harles L. Safford, Williamstown; Ars. John H. Denison, Williamsown; Mrs. James C. Colgate, Benington, Vt.; Mrs. William Felton Barrett of Rye, N. Y. and Great Barrington; Mr. and Mrs. Thomas H. Blodgett of Great Barrington; Harold Stanley of New York; Mrs. Herbert Darlington of New York; Mrs. George Jong Jr., of Hartford, Conn.; Mrs. Thomas Hooker, New Haven, Conn.; Mrs. Arnold Whitridge of New Haven, Conn.; A. Hamilton Bolton, Montreal, Canada; Hayes Sturgis of New York; Mrs. Arthur Frederic Schermerhorn of Lenox and New York.


NEA

GOV. THEODORE GREEN
:hief Executive of Rhode Island, Who Will Be Among the Notables Attending the Berkshire Symphonic Festival.

Festival Group Reports Sales Exceeding $1500

Sub-chairmen for the Berkshire Symphonic Festival were filled with surprises at the report meeting held yesterday afternoon with Mrs. John Bross Lloyd, a trustee, at her home in Lee. Subscription sales of more than $1500 were reported. It was the most enthusiastic meeting of sub-chairmen on record. The workers were asked to continue their enthusiasm so that there will be no question of financial success of the concerts next week.

SPRINGFIELD, MASS.
EVENING UNION

-1936

RUSH IS MADE FOR FESTIVAL RESERVATIONS

Reserved Seats for Music Event in Berkshires Become Scarce; All but One Box Sold

PITTSFIELD, Aug. 4—A. A. Brewster, vice-president and treasurer of the Cleveland Orchestra, telegraphed the Berkshire Symphonic Festival office in Stockbridge Monday for two reservations for the concerts. An official of another orchestra, Bentley Wirt Warren, president of the Boston Symphony Orchestra and several trustees of that organization will attend the Festival which is to be given Aug. 13, 15 and 16 at Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox.

Miss Gertrude Robinson Smith, president of the Festival, who returned Sunday night from France on the Normandie arrived at her home, the Residence in Glendale tonight.

Subscription sales have shown tremendous acceleration since last week and today the Festival office was forced to rearrange its seating plans for the front section to provide additional seats. There are still plenty of unreserved seats in both front and rear sections. Reserved seats are becoming scarce.

Mrs. Owen Johnson of Stockbridge will entertain the Stockbridge committee at her home, Ingleside, next Sunday when Prof. Charles L. Safford of Williams College will give a talk on the symphonies to be played by the Boston Symphony Orchestra under direction of Dr. Serge Koussevitzky.

For newspaper critics, two dinners are planned during Festival week, one at Red Lion Inn at Stockbridge and another at the Curtis Hotel. Ten acceptances have already been received from New York, Boston, New Haven, Torrington, Albany, Worcester, Pittsburgh, Pa.

All boxes but one have been sold, it was reported by the Festival today, and it is likely that this box will be taken before the week is out. There are 80 of them. Last year only 27 boxes were sold.

SPRINGFIELD, MASS.
UNION

AUG 4 - 1936

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AUG 6 - 1936

Symphonic Festival

STOCKBRIDGE, Mass.—Mr. and Mrs. C. Boardman Tyler of Plainfield and Pittsfield and Philip Marshall Brown, former law professor at Princeton, will be among those from New Jersey attending the Berkshire Symphonic Festival August 13, 14 and 15 at Holmwood, the estate of Mrs. Margaret Emerson, near here.

The Boston Symphony Orchestra, directed by Serge Koussevitsky, will give three concerts and Olin Downes, New York music critic, will give three lectures on the symphonies in the Berkshire Playhouse, here, August 12, 13 and 14.

SPRINGFIELD, MASS.
EVENING UNION

AUG 5 - 1936

Symphonic Festival To Open Next Week

Men and women famous in the music and cultural life of the country will be present at the opening concert at the Berkshire Symphonic Festival on the estate of Mrs. Margaret Emerson between Stockbridge and Lenor Thursday of next week. Three concerts are to be given on August 13, 15 and 16.

For the first time the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will appear at the Festival. Dr. Koussevitzky has just returned from Europe as has Olin Downes, music critic of the N. Y. Times who will give a series of lectures on the programs to be given.

Among the distinguished guests who have signified intention of attending the Festival are: Gov. Theodore Green of Rhode Island, Norman H Davis, America's Ambassador at large; Mrs. James Roosevelt, the President's mother; Mrs. Grace G Coolidge, widow of President Coolidge; Adolf A. Berle, Jr., chamberlain of the City of New York; Albert Spalding, well known violinist; Miss Mabel Choate, daughter of the late Joseph Choate who was ambassador to the Court of St. James; Owen Johnson the novelist, whose father was ambassador to Italy in Woodrow Wilson's administration; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical College and pianist and conductor of note; A. A. Brewster, vice-president and treasurer of the Cleveland Orchestra and Walter Pritchard Eaton, critic and author.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL-COURIER

AUG 6 - 1936

Berkshire Symphony

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* * *

SPRINGFIELD, MASS.
UNION

AUG 3 - 1936

Shell Prepared For Symphony

Canopy Expected Wednesday at "Holmwood;" Festival to Begin Aug. 13

PITTSFIELD, Aug. 2—Construction of the shell for the Berkshire Symphonic Festival at "Holmwood," Mrs. Margaret Emerson's estate between Stockbridge and Lenox, is virtually completed and on Wednesday the huge canopy to shelter the thousands of persons expected for the Festival, Aug. 13, 15 and 16, will arrive.

An administration building, loaned by Rep. Clarence N. Durant of Lee, has been located on the grounds and a telephone has been installed.

Miss Gertrude Robinson Smith, president of the Festival who has spent several weeks in France with her mother, Mrs. Charles Robinson Smith, arrived in New York tonight aboard the Normandie and is expected in Stockbridge Tuesday for the meeting of subchairman with one of the trustees, Mrs. Charles C. Griswold of Yale Hill.

For the convenience of music lovers in Pittsfield, tickets for the concerts to be given by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky at the Festival are available at the Berkshire Hills Conference office in South St. and at the Open Book. The cochairman for Pittsfield, Miss Elizabeth Gamwell, will also be glad to answer inquiries.

TROY, N. Y.
TIMES RECORD

1936

Local Residents Among Patrons of Symphonic Event

Several residents of the Troy Area are among the patrons of the Berkshire Symphonic Festival which will open next Thursday evening and continue August 15 and 16, at Holmwood, Mass., where the Boston Symphony Orchestra under the direction of Serge Koussevitzky will give three concerts.

Local area patrons are Miss Olive Shreiner and Mrs. William Bayard VanRensselaer, both of Albany and Mrs. Otis H. Bradley of Hudson. Among the many notables who are patrons of the Festival are Mrs James Roosevelt, mother of the President; Alma Gluck, opera singer; and Albert Spalding, violinist.

POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

1936

Boston Symphony Presents Concert To Open Festival

The third Berkshire festival opened last night at Holmwood, the estate of Mrs. Margaret Emerson, betwen Lenox and Stockbridge, Mass., with a concert by the Boston Symphony orchestra, under direction of Serge Koussevitzky. The program included the Bach choral prelude, "Komm' Gott Schoepfer, Heiliger Geist"; Beethoven's "Egmont" overture; the Seventh symphony of Beethoven, and the Second symphony, by Sibelius.

Tomorrow afternoon's program will consist of Handel's "Largo"; the prelude to "Khovantchina," by Mussorgsky; Debussy's "Afternoon of a Faun," and the Brahms Second Symphony.

At the final concert, Sunday night, the offerings will be: Mendelssohn's "Italian" symphony; the prelude to "Lohengrin," and the prelude to "Die Meistersomger," by Wagner and Tchaikovsky's Fifth symphony.

THIS CLIPPING FROM
DAVENPORT, IA.
Democrat & Leader

AUG 9 - 1936

By INA WICKHAM

THE Boston Symphony orchestra under Serge Koussevitsky will play under a canvas canopy for the first time in its history when it presents the third annual Berkshire Symphonic festival on the estate of Mrs. Margaret Emerson between Lenox and Stockbridge, Mass., this week. The concerts are the first that Mr. Koussevitsky has ever conducted out of doors in America.

N. ADAMS, MASS.
TRANSCRIPT

AUG 6 - 1936

NOTED PEOPLE TO ATTEND CONCERTS

By Boston Symphony Orchestra This Month

AT STOCKBRIDGE

"Just Ordinary Folk" Will be Among Thousands of Assembled Music Lovers.

Men and women of affairs, music lovers, prominent citizens, and "just ordinary folk" will be among the thousands headed for the Berkshire Symphonic Festival at Stockbridge Aug. 13, 15 and 16.

Gov. Theodore Green of Rhode Island, Norman H. Davis, America's ambassador-at-large; Mrs. James Roosevelt, the President's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle, Jr., chamberlain of the city of New York; Albert Spalding, well known violinist; Miss Mabel Choate, daughter of the late Joseph Choate who was ambassador to the Court of St. James; Owen Johnson, the novelist, whose father was ambassador to Italy in Woodrow Wilson's administration, and who himself is a candidate for the Democratic nomination for Congress in this district; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice of Williamstown; Rudolph Ganz, president of the Chicago Musical College and pianist and conductor of note; A. A. Brewster, vice president and treasurer of the Cleveland orchestra; Walter Pritchard Eaton, critic and author, are among the thousands expected.

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give three concerts beneath a huge canopy at Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox, on president of the Berkshire Symphonic Festival, recently returned from Europe; Bentley Wirt Warren, prominent Boston lawyer and president of the Boston Symphony Orchestra, Inc.; Edward A. Taft and Ernest B. Dane, trustees of the orchestra; Mrs. Carlos M. de Heredia of New York and Lenox, first vice president of the Festival; Mrs. Henry White of Lenox and New York; John C. Lynch, former vice president of the Bell Telephone System; Sidney Howard, the playwright; Carl A. de Gersdorff, New York lawyer; Robert G. Stewart, official of the Standard Oil Co.; John Shepard of Boston and Lenox, former mayor of Palm Beach; Philip Marshall Brown, former professor of international law at Princeton and Harvard; A. A. Knopf, New York publisher; John S. Newberry, Jr., of Detroit; Mrs. Bruce Crane of Dalton; George Sokolsky, well known writer; Lowell Thomas, lecturer and world traveler; Lyman Beecher Stowe, writer, grandson of Harriet Beecher Stowe of Stockbridge and New York; Mrs. Festus Morgan of Cooperstown, N. Y.; Mrs. Samuel Frothingham of Lenox and New York; Dr. William Mather Lewis, president of Lafayette college and Mrs. Lewis; Robert Francis, New York artist; Mr. and Mrs. John C. Johansen, artists of New York and Stockbridge; Miss Olive Shreiner, Albany, N. Y.; Dr. and Mrs. Allan Craig, Torrington, Ct.; Mr. and Mrs. Alexander Bloch of Hillsdale, N. Y., and Sarasota, Fla.; Mrs. Daniel Chester French, widow of the dean of American sculptors and her daughter, Mrs. William Penn Cresson, sculptress; Mrs. William Bayard VanRensselaer of Albany, N. Y.; R. J. Flick, Lenox and New York; Willem Willeke, 'cellis, director of Mrs. Elizabeth Sprague Coolidge's Temple of Chamber Music in Pittsfield; Jacques Gordon, director of Music Mountain, Falls Village, Ct.; Hugo Kortschak of the Yale Music School and director of the Playhouse-in-the-Hills at Cummington, Mass.; Mrs. Harold G. Henderson of Hunter, N. Y.; Miss Gertrude Watson, Pittsfield; Mr. and Mrs. C. Boardman Tyler, Plainfield, N. J., and Pittsfield; Mr. and Mrs. Samuel G. Colt of Pittsfield and Charleston, S. C.; Mrs. George William Douglas, Tuxedo Park, N. Y.; Mrs. John Bross Lloyd, Philadelphia and Lee; Dr. and Mrs. Herschel Walker, Philadelphia and Stockbridge; Mr. and Mrs. C. H. Holloway of Chicago and Tyringham; Mrs. Charles Scott, Lakeville, Ct.; Mrs. Otis H. Bradley, Hudson, N. Y.; Miss Annabelle Terrell, Chatham, N. Y.; Miss Clara Easterbrooks, Providence, R. I.; Mrs. James A. Seaman, Springfield; Dr. and Mrs. Lawrence Doolittle, Springfield; Shepard Knapp, Worcester; Mrs. Edward Davis, North Adams, R. F. D.; Prof. and Mrs. Charles L. Safford, Williamstown; Mrs. John H. Denison, Williamstown; Mrs. James C. Colgate, Bennington, Vt.; Mrs. William Felton Barrett of Rye, N. Y., and Great Barrington; Mr. and Mrs. Thomas H. Blodgett of Great Barrington; Harold Stanley of New York; Mrs. Herbert Darlington of New York; Mrs. George Long, Jr., of Hartford, Ct.; Mrs. Thomas Hooker, New Haven, Ct.; Mrs. Arnold Whitridge of New Haven, Ct.; A. Hamilton Bolton, Montreal, Canada; Hayes Sturgis of New York; Mrs. Arthur Frederic Schermerhorn of Lenox and New York.

THIS CLIPPING FROM
NEW YORK, N. Y.
TIMES
Aug. 9/36

BERKSHIRES SYMPHONY

Special to THE NEW YORK TIMES.

PITTSFIELD, Mass.—This week's outstanding musical event in the Berkshires will be the third annual symphonic festival on Thursday, Saturday and next Sunday at Mrs. Margaret Emerson's estate, Holmwood, at Lenox. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will play on Thursday and Sunday evenings and on Saturday afternoon.

A shell for eighty musicians has been built on the lawn with a background of tall pines. There will be seats for 4,000 persons in a tent so that the programs may be carried out rain or shine. Other seats will be provided in the open.

Olin Downes, music critic of THE NEW YORK TIMES, will give three lectures on the symphonies at the Berkshire Playhouse, Stockbridge, on Wednesday, Friday and Sunday. Tonight Professor Charles L. Safford, head of the Williams College Department of Music, will discuss the symphonies—Beethoven in particular—before a group of friends of Mr. and Mrs. Owen Johnson at Ingleside, Stockbridge.

The festival week's dramatic attraction at the Berkshire Playhouse will be Josephine Hutchinson in Keith Winter's comedy, "The Shining Hour." Others in the cast will be Richard Hale, Helen Brooks, Lewis Martin, Ellen Hall and Whitner Bissell.

The leading sports event of the week will be the Western New England men's tennis championships in singles and doubles at Wyantenuck Country Club, Great Barrington, starting on Tuesday.

NEW HAVEN, CONN.
REGISTER
Aug.

Koussevitzky Inspects Music Amphitheatre

Stockbridge, Mass., Aug. 8.—(AP)—Dr. Serge Koussevitzky arrived here today from Europe, hastily inspected the amphitheater where his Boston Symphony Orchestra will play during the Berkshire Symphonic Festival next week, and then dashed off to Boston to begin rehearsals.

The maestro, brimming with vigor after several months' vacation abroad, promised "goood music" in the three concerts the Hub orchestra will play Thursday, Saturday and Sunday.

Festival officials said more than 30 critics from all over the nation would augment an audience of several thousand at the concerts, which they hope will rival European festivals in importance in future years.

The Berkshire event marks the first time in 13 years in America that Dr. Koussevitzky has conducted during the summer, and the first time in the orchestra's 56-year history that it has played outdoors away from home.

Dr. Koussevitzky, outstanding interpreter of Sibelius, said he would play the Finnish master's Symphony No. 2 at the opening concert Thursday evening. Beethoven's Symphony No. 7 and Overture to "Egmont," and a Bach Chorale Prelude will round out the opening program.

Federal Route 7. Olin Downes, music critic of the New York Times will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge Aug. 12, 14 and 16.

Dr. Koussevitzky and Mr. Downes arrive in America from Europe this week and Dr. Koussevitzky will come immediately to Stockbridge.

Already Holmwood is taking on a festive appearance. The huge shell has been erected beneath stately pine trees and the huge canopy arrived today and by the end of the week will be in place. Under this canvass will be seats for 4000 persons and there will be additional seats outside for those who prefer their music under the stars.

Others who will be in attendance when Dr. Koussevitzky lifts his baton for the opening strains of Bach's majestic choral prelude, "Komm Gott, Schopfer, Heiliger Geist", will be:

Miss Gertrude Robinson Smith,

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
Aug. 6/36

BERKSHIRE FESTIVAL DRAW NOTABLES

Mrs. Calvin Coolidge Among Those Expected at Stockbridge Event

Men and women of affairs, music lovers, prominent citizens, and just ordinary folk will be among the thousands headed for the Berkshire Symphonic Festival Aug. 13, 15 and 16.

Gov. Theodore Green of Rhode Island, Norman H. Davis, America's ambassador at large; Mrs. James Roosevelt, the President's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle, Jr., chamberlain of the city of New York; Albert Spalding, well-known violinist; Miss Mabel Choate, daughter of the late Joseph Choate, who was ambassador to the court of St. James; Owen Johnson, the novelist, whose father was ambassador to Italy in Woodrow Wilson's administration; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical college and pianist and conductor of note; A. A. Brewster, vice - president and treasurer of the Cleveland orchestra; Walter Pritchard Eaton, critic and author, are among the thousands expected.

The Boston Symphony orchestra, under the direction of Dr. Serge Koussevitzky, will give three concerts beneath a huge canopy at Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox, Mass., on Federal Route 7. Olin Downes, music critic of the New York Times, will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge Aug. 12, 14 and 16.

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Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, recently returned from Europe; Bentley Wirt Warren, prominent Boston lawyer and president of the Boston Symphony Orchestra, Inc.; Edward A. Taft and Ernest B. Dane, trustees of the orchestra; Mrs. Carlos M. de Heredia of New York and Lenox, first vice-president of the festival; Mrs. Henry White of Lenox and New York; John C. Lynch, former vice - president of the Bell Telephone System; Sidney Howard, the playwright; Carl A. de Gersdorff, New York lawyer; Robert G. Stewart, official of the Standard Oil company; John Shepard of Boston and Lenox, former mayor of Palm Beach; Philip Marshall Brown, former professor of international law at Princeton and Harvard; A. A. Knopf, New York publisher; John S. Newberry, Jr., of Detroit; Mrs. Bruce Crane of Dalton; George Sokolsky, well-known writer; Lowell Thomas, lecturer and world traveler; Lyman Beecher Stowe writer, grandson of Harriet Beecher Stowe, of Stockbridge and New York; Mrs. Festus Morgan of Cooperstown, N. Y.; Mrs. Samuel Frothington, Lenox and New York; Dr. William Mather Lewis, president of Lafayette college, and Mrs. Lewis; Robert Francis, New York artist; Mr. and Mrs. John C. Johansen, artists of New York and Stockbridge; Miss Olive Shreiner, Albany, N. Y.; Dr. and Mrs. Allan Craig, Torrington, Ct.; Mr. and Mrs. Alexander Bloch of Hillsdale, N. Y., and Sarasota, Fla.; Mrs. Daniel Chester French, widow of the dean of American sculptors, and her daughter, Mrs. William Penn Cresson, sculptress; Mrs. William Bayard Van Rensselaer of Albany, N. Y.; R. J. Flick, Lenox and New York; Willem Willeke, 'celfist, director of Mrs. Elizabeth Sprague Coolidge's Temple of Chamber Music in Pittsfield; Jacques Gordon, director of Music Mountain, Falls Village, Conn., and Hugo Kortschak of the Yale Music School and director of the Playhouse-in-the-Hills, Cummington.

HERALD
Boston, Mass
AUG 6 - 1936

Preparing for Berkshire Festival

Holmwood, the beautiful estate of Mrs. Margaret Emerson, located mid-way between Stockbridge and Lenox, is already taking on much of the festive appearance it will have when the Berkshire Symphony festival is staged there Aug. 13, 14 and 15. A huge shell has been erected beneath the stately pine trees of the estate, and by the end of this week the canopy, beneath which Dr. Serge Koussevitzky will direct the Boston Symphony Orchestra, will be in place. A program comprising a Bach chorale prelude, Beethoven's Egmont Overture and his Seventh Symphony and the Second Symphony of Sibelius will be played at the opening concert.

Dr. Koussevitzky and Mr. Olin Downes, music critic of the New York Times, who have been in Europe, are returning to America this week. Mr. Downes will give three lectures on the symphonies played at the festival, at the Berkshire Playhouse in Stockbridge Aug. 12, Aug. 14 and Aug. 16.

Among the thousands expecting to attend the three-day festival are Gov. Theodore Green of Rhode Island, Mr. Norman H. Davis, America's ambassador at large, Mrs. James Roosevelt, the President's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle, Jr., chamberlain of the city of New York; Mr. Albert Spalding, violinist; Miss Mabel Choate, daughter of the late Joseph Choate, who was ambassador to the Court of St. James'; and Mr. Owen Johnson, novelist, whose father was ambassador to Italy in Woodrow Wilson's administration. Also Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical College and pianist and conductor of note; Mr. A. A. Brewster, vice-president and treasurer of the Cleveland Orchestra, and Walter Pritchard Eaton, critic and author.

Others who are to attend are Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, who recently returned from Europe; Mr. Bentley Wirt Warren, president of the Boston Symphony Orchestra, Inc.; Mr. Edward A. Taft and Mr. Ernest B. Dane, trustees of the orchestra; Mrs. Carlos M. de Heredia of New York and Lenox, first vice-president of the festival; Mrs. Henry White of Lenox and New York, Mr. John C. Lynch, Mr. Sidney Howard, and Mr. Carl A. de Gersdorff. Also: Mr. Robert G. Stewart, Mr. John Shepard of Boston and Lenox, former mayor of Palm Beach; Mr. Philip Marshall Brown, former professor of internationl law at Princeton and Harvard; Mr. A. A. Knopf, Mr. John S. Newberry, Jr., of Detroit, Mrs. Bruce Crane of Dalton, Mr. George Sokolsky, Mr. Lowell Thomas, Mr. Lyman Beecher Stowe, grandson of the late Harriet Beecher Stowe of Stockbridge and New York, and Mrs. Festus Morgan of Cooperstown, N. Y.

Others are Mrs. Samuel Frothingham of Lenox and New York, Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis; Mr. Robert Francis of New York, Mr. and Mrs. John C. Johansen of New York and Stockbridge, Miss Olive Shreiner of Albany, Dr. and Mrs. Allan Craig of Torrington, Ct., and Mr. and Mrs. Alexander Bloch of Hillsdale, N. Y. Also: Mrs. Daniel Chester French and her daughter, Mrs. William Penn Cresson, Mrs. William Bayard VanRensselaer of Albany, Mr. R. J. Flick of Lenox and New York, Mr. William Willeke, 'cellist, director of Mrs. Elizabeth Sprague Coolidge's Temple of Chamber Music in Pittsfield, and Mr. Jacques Gordon, director of Music Mountain, Falls Village, Ct.

Still others are Mr. Harold G. Henderson of Hunter, N. Y., Miss Gertrude Watson of Pittsfield, Mr. and Mrs. C. Boardman Tyler of Plainfield, N. J., and Pittsfield; Mr. and Mrs. Samuel G. Colt of Pittsfield and Charleston, S. C., Mrs. George William Douglas of Tuxedo Park, N. Y., Mrs. John Bross Lloyd of Philadelphia and Dr. and Mrs. Herschel Walker of Philadelphia and Stockbridge. Also: Mr. and Mrs. C. H. Holloway of Chicago and Tyringham, Mrs. Charles Scott of Lakeville, Ct., Mrs. Otis H. Bradley of Hudson, N. Y., Miss Annabelle Terrell of Chatham, N. Y., Miss Clara Easterbrooks of Providence. Mrs. James A. Seaman of Springfield and Dr. and Mrs. Lawrence Doolittle of Springfield.

Also: Mrs. Edward Davis of North Adams, Prof. and Mrs. Charles L. Safford of Williamstown, Mrs. John H. Denison of Williamstown, Mrs. James C. Colgate of Bennington, Vt., Mrs. William Felton Barrett of Rye, N. Y., and Great Barrington, and Mr. and Mrs. Thomas H. Blodgett of Great Barrington. Also: Mr. Harold Stanley of New York, Mrs. Herbert Darlington of New York, Mrs. George Long, Jr., of Hartford, Ct.,

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SPRINGFIELD, MASS.
REPUBLICAN
AUG 6 - 1936

55

MANY FAMED MEN TO ATTEND COMING MUSIC FESTIVAL

Dr Koussevitzky, Director and Olin Downes, Lecturer, Due From Europe — Distinguished Guests Expected

Many prominent men and women will be among the thousands attending the Berkshire Symphonic festival which will be held Thursday, Saturday and Sunday, the 13th, 15th and 16th, at Stockbridge. The orchestra, under the direction of Dr Serge Koussevitzky, will give three concerts beneath a huge canopy at Holmwood, Mrs Margaret Emerson's estate between Stockbridge and Lenox. Olin Downes, music critic of the New York Times, will give three lectures on the symphonies at the Berkshire Playhouse at Stockbridge the 12th, 14th and 16th. Dr Koussevitzky and Mr Downes will arrive in America from Europe this week and Dr Koussevitzky will go immediately to Stockbridge.

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Holmwood Festive

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Special to THE NEW YORK TIMES.

PITTSFIELD, Mass.—This week's outstanding musical event in the Berkshires will be the third annual symphonic festival on Thursday, Saturday and next Sunday at Mrs. Margaret Emerson's estate, Holmwood, at Lenox. The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will play on Thursday and Sunday evenings and on Saturday afternoon.

A shell for eighty musicians has been built on the lawn with a background of tall pines. There will be seats for 4,000 persons in a tent so that the programs may be carried out rain or shine. Other seats will be provided in the open.

Olin Downes, music critic of THE NEW YORK TIMES, will give three lectures on the symphonies at the Berkshire Playhouse, Stockbridge, on Wednesday, Friday and Sunday. Tonight Professor Charles L. Safford, head of the Williams College Department of Music, will discuss the symphonies—Beethoven in particular—before a group of friends of Mr. and Mrs. Owen Johnson at Ingleside, Stockbridge.

The festival week's dramatic attraction at the Berkshire Playhouse will be Josephine Hutchinson in Keith Winter's comedy, "The Shining Hour." Others in the cast will be Richard Hale, Helen Brooks, Lewis Martin, Ellen Hall and Whitner Bissell.

The leading sports event of the week will be the Western New England men's tennis championships in singles and doubles at Wyantenuck Country Club, Great Barrington, starting on Tuesday.

NEW HAVEN, CONN.
REGISTER
Aug. 36

Koussevitzky Inspects Music Amphitheatre

Stockbridge, Mass., Aug. 8.—(AP)—Dr. Serge Koussevitzky arrived here today from Europe, hastily inspected the amphitheater where his Boston Symphony Orchestra will play during the Berkshire Symphonic Festival next week, and then dashed off to Boston to begin rehearsals.

The maestro, brimming with vigor after several months' vacation abroad, promised "goood music" in the three concerts the Hub orchestra will play Thursday, Saturday and Sunday.

Festival officials said more than 30 critics from all over the nation would augment an audience of several thousand at the concerts, which they hope will rival European festivals in importance in future years.

The Berkshire event marks the first time in 13 years in America that Dr. Koussevitzky has conducted during the summer, and the first time in the orchestra's 56-year history that it has played outdoors away from home.

Dr. Koussevitzky, outstanding interpreter of Sibelius, said he would play the Finnish master's Symphony No. 2 at the opening concert Thursday evening. Beethoven's Symphony No. 7 and Overture to "Egmont," and a Bach Chorale Prelude will round out the opening program.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
Aug. 6/36

BERKSHIRE FESTIVAL DRAW NOTABLES

Mrs. Calvin Coolidge Among Those Expected at Stockbridge Event

Men and women of affairs, music lovers, prominent citizens, and just ordinary folk will be among the thousands headed for the Berkshire Symphonic Festival Aug. 13, 15 and 16.

Gov. Theodore Green of Rhode Island, Norman H. Davis, America's ambassador at large; Mrs. James Roosevelt, the President's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle, Jr., chamberlain of the city of New York; Albert Spalding, well-known violinist; Miss Mabel Choate, daughter of the late Joseph Choate, who was ambassador to the court of St. James; Owen Johnson, the novelist, whose father was ambassador to Italy in Woodrow Wilson's administration; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical college and pianist and conductor of note; A. A. Brewster, vice - president and treasurer of the Cleveland orchestra; Walter Pritchard Eaton, critic and author, are among the thousands expected.

The Boston Symphony orchestra, under the direction of Dr. Serge Koussevitzky, will give three concerts beneath a huge canopy at Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox, Mass., on Federal Route 7. Olin Downes, music critic of the New York Times, will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge Aug. 12, 14 and 16.

Dr. Koussevitzky and Mr. Downes arrive in America from Europe this week and Dr. Koussevitzky will come immediately to Stockbridge.

Already Holmwood is taking on a festive appearance. The huge shell has been erected beneath stately pine trees and the huge canopy arrived today and by the end of the week will be in place. Under this canvas will be seats for 4,000 and there will be additional seats outside for those who prefer their music under the stars.

Others who will be in attendance when Dr. Koussevitzky lifts his baton for the opening strains of Bach's majestic choral prelude, "Kom Gott, Schopfer, Heiliger Geist," will be:

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, recently returned from Europe; Bentley Wirt Warren, prominent Boston lawyer and president of the Boston Symphony Orchestra, Inc.; Edward A. Taft and Ernest B. Dane, trustees of the orchestra; Mrs. Carlos M. de Heredia of New York and Lenox, first vice-president of the festival; Mrs. Henry White of Lenox and New York; John C. Lynch, former vice - president of the Bell Telephone System; Sidney Howard, the playwright; Carl A. de Gersdorff, New York lawyer; Robert G. Stewart, official of the Standard Oil company; John Shepard of Boston and Lenox, former mayor of Palm Beach; Philip Marshall Brown, former professor of international law at Princeton and Harvard; A. A. Knopf, New York publisher; John S. Newberry, Jr., of Detroit; Mrs. Bruce Crane of Dalton; George Sokolsky, well-known writer; Lowell Thomas, lecturer and world traveler; Lyman Beecher Stowe writer, grandson of Harriet Beecher Stowe, of Stockbridge and New York; Mrs. Festus Morgan of Cooperstown, N. Y.; Mrs. Samuel Frothington, Lenox and New York; Dr. William Mather Lewis, president of Lafayette college, and Mrs. Lewis; Robert Francis, New York artist; Mr. and Mrs. John C. Johansen, artists of New York and Stockbridge; Miss Olive Shreiner, Albany, N. Y.; Dr. and Mrs. Allan Craig, Torrington, Ct.; Mr. and Mrs. Alexander Bloch of Hillsdale, N. Y., and Sarasota, Fla.; Mrs. Daniel Chester French, widow of the dean of American sculptors, and her daughter, Mrs. William Penn Cresson, sculptress; Mrs. William Bayard Van Rensselaer of Albany, N. Y.; R. J. Flick, Lenox and New York; Willem Willeke, 'cellist, director of Mrs. Elizabeth Sprague Coolidge's Temple of Chamber Music in Pittsfield; Jacques Gordon, director of Music Mountain, Falls Village, Conn., and Hugo Kortschak of the Yale Music School and director of the Playhouse-in-the-Hills, Cummington.

HERALD
Boston Mass
AUG 6 - 1936

Preparing for Berkshire Festival

Holmwood, the beautiful estate of Mrs. Margaret Emerson, located mid-way between Stockbridge and Lenox, is already taking on much of the festive appearance it will have when the Berkshire Symphony festival is staged there Aug. 13, 14 and 15. A huge shell has been erected beneath the stately pine trees of the estate, and by the end of this week the canopy, beneath which Dr. Serge Koussevitzky will direct the Boston Symphony Orchestra, will be in place. A program comprising a Bach chorale prelude, Beethoven's Egmont Overture and his Seventh Symphony and the Second Symphony of Sibelius will be played at the opening concert.

Dr. Koussevitzky and Mr. Olin Downes, music critic of the New York Times, who have been in Europe, are returning to America this week. Mr. Downes will give three lectures on the symphonies played at the festival, at the Berkshire Playhouse in Stockbridge Aug. 12, Aug. 14 and Aug. 16.

Among the thousands expecting to attend the three-day festival are Gov. Theodore Green of Rhode Island, Mr. Norman H. Davis, America's ambassador at large, Mrs. James Roosevelt, the President's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle, Jr., chamberlain of the city of New York; Mr. Albert Spalding, violinist; Miss Mabel Choate, daughter of the late Joseph Choate, who was ambassador to the Court of St. James'; and Mr. Owen Johnson, novelist, whose father was ambassador to Italy in Woodrow Wilson's administration. Also Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical College and pianist and conductor of note; Mr. A. A. Brewster, vice-president and treasurer of the Cleveland Orchestra, and Walter Pritchard Eaton, critic and author.

Others who are to attend are Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, who recently returned from Europe; Mr. Bentley Wirt Warren, president of the Boston Symphony Orchestra, Inc.; Mr. Edward A. Taft and Mr. Ernest B. Dane, trustees of the orchestra; Mrs. Carlos M. de Heredia of New York and Lenox, first vice-president of the festival; Mrs. Henry White of Lenox and New York, Mr. John C. Lynch, Mr. Sidney Howard, and Mr. Carl A. de Gersdorff. Also: Mr. Robert G. Stewart, Mr. John Shepard of Boston and Lenox, former mayor of Palm Beach; Mr. Philip Marshall Brown, former professor of internationl law at Princeton and Harvard; Mr. A. A. Knopf, Mr. John S. Newberry, Jr., of Detroit, Mrs. Bruce Crane of Dalton, Mr. George Sokolsky, Mr. Lowell Thomas, Mr. Lyman Beecher Stowe, grandson of the late Harriet Beecher Stowe of Stockbridge and New York, and Mrs. Festus Morgan of Cooperstown, N. Y.

Others are Mrs. Samuel Frothingham of Lenox and New York, Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis; Mr. Robert Francis of New York, Mr. and Mrs. John C. Johansen of New York and Stockbridge, Miss Olive Shreiner of Albany, Dr. and Mrs. Allan Craig of Torrington, Ct., and Mr. and Mrs. Alexander Bloch of Hillsdale, N. Y. Also: Mrs. Daniel Chester French and her daughter, Mrs. William Penn Cresson, Mrs. William Bayard VanRensselaer of Albany, Mr. R. J. Flick of Lenox and New York, Mr. William Willeke, 'cellist, director of Mrs. Elizabeth Sprague Coolidge's Temple of Chamber Music in Pittsfield, and Mr. Jacques Gordon, director of Music Mountain, Falls Village, Ct.

Still others are Mr. Harold G. Henderson of Hunter, N. Y., Miss Gertrude Watson of Pittsfield, Mr. and Mrs. C. Boardman Tyler of Plainfield, N. J., and Pittsfield; Mr. and Mrs. Samuel G. Colt of Pittsfield and Charleston, S. C., Mrs. George William Douglas of Tuxedo Park, N. Y., Mrs. John Bross Lloyd of Philadelphia and Dr. and Mrs. Herschel Walker of Philadelphia and Stockbridge. Also: Mr. and Mrs. C. H. Holloway of Chicago and Tyringham, Mrs. Charles Scott of Lakeville, Ct., Mrs. Otis H. Bradley of Hudson, N. Y., Miss Annabelle Terrell of Chatham, N. Y., Miss Clara Easterbrooks of Providence, Mrs. James A. Seaman of Springfield and Dr. and Mrs. Lawrence Doolittle of Springfield.

Also: Mrs. Edward Davis of North Adams, Prof. and Mrs. Charles L. Safford of Williamstown, Mrs. John H. Denison of Williamstown, Mrs. James C. Colgate of Bennington, Vt., Mrs. William Felton Barrett of Rye, N. Y., and Great Barrington, and Mr. and Mrs. Thomas H. Blodgett of Great Barrington. Also: Mr. Harold Stanley of New York, Mrs. Herbert Darlington of New York, Mrs. George Long, Jr., of Hartford, Ct., Mrs. Thomas Hooker of New Haven, Ct., Mrs. Arnold Whitridge of New Haven, Mr. A. Hamilton Bolton of Montreal, Mr. Hayes Sturgis of New York and Mrs. Arthur Frederic Schermerhorn of Lenox and New York.

SPRINGFIELD, MASS.
REPUBLICAN
55

AUG 6 - 1936

MANY FAMED MEN TO ATTEND COMING MUSIC FESTIVAL

Dr Koussevitzky, Director and Olin Downes, Lecturer, Due From Europe — Distinguished Guests Expected

Many prominent men and women will be among the thousands attending the Berkshire Symphonic festival which will be held Thursday, Saturday and Sunday, the 13th, 15th and 16th, at Stockbridge. The orchestra, under the direction of Dr Serge Koussevitzky, will give three concerts beneath a huge canopy at Holmwood, Mrs Margaret Emerson's estate between Stockbridge and Lenox. Olin Downes, music critic of the New York Times, will give three lectures on the symphonies at the Berkshire Playhouse at Stockbridge the 12th, 14th and 16th. Dr Koussevitzsky and Mr Downes will arrive in America from Europe this week and Dr Koussevitzky will go immediately to Stockbridge.

Gov Theodore Green of Rhode Island, Norman H. Davis, America's embassador at large; Mrs James Roosevelt, the President's mother; Mrs Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle, Jr., chamberlain of the city of New York; Albert Spalding, well known violinist; Miss Mabel Choate, daughter of the late Joseph Choate who was embassador to the court of St James's; Owen Johnson, the novelist whose father was embassador to Italy in Woodrow Wilson's administration; Mrs Elizabeth Suragua Coolidge, the "patron saint" of chamber music; Mrs Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical college and pianist and conductor of note; A A. Brewster, vice-president and treasurer of the Cleveland orchestra, and Walter Pritchard Eaton, critic and author are among the thousands expected.

Holmwood Festive

Already Holmwood is taking on a festive appearance. The huge shell has been erected beneath stately pine trees and the huge canopy arrived today and by the end of the week will be in place. Under this canvas will be seats for 4000 persons and there will be additional seats outside for those who prefer their music under the stars.

Others who will be in attendance when Dr Koussevitzky lifts his baton for the opening strains of Bach majestic choral prelude, "Komm Gott, Schopfer, Heiliger Geist," will be: Miss Gertrude Robinson Smith, president of the Berkshire symphonic festival, recently returned from Europe; Bentley Wirt Warren, prominent Boston Lawyer and president of the Boston Symphony Orchestra, inc.; Edward A. Taft and Ernest B. Dane, trustees of the orchestra; Mrs Carlos M. de Heredia of New York and Lenox, first vice-president of the Festival; Mrs Henry White of Lenox and New York; John C. Lynch, former vice-president of the Bell Telephone system; Sidney Howard, the playwright; Carl A. de Gersdorff, New York lawyer; Robert G. Stewart, official of the Standard Oil company; John Shepard of Boston and Lenox, former mayor of Palm Beach; Philip Marshall Brown, former professor of international law at Princeton and Harvard; A. A. Knopf, New York publisher; John S. Newberry, Jr., of Detroit; Mrs Bruce Crane of Dalton.

George Sokolsky, well known writer; Lowell Thomas, lecturer and world traveler; Lyman Beecher Stowe, writer, grandson of Harriet Beecher Stowe of Stockbridge and New York; Mrs Festus Morgan of Cooperstown, N. Y.; Mrs Samuel Frothingham, Lenox and New York; Dr William Mather Lewis, president of Lafayette college, and Mrs Lewis; Robert Francis, New York artist; Mr and Mrs John C. Johansen, artists of New York and Stockbridge; Miss Olive Shreiner of Albany, N. Y.; Dr and Mrs Allan Craig of Torrington, Ct.; Mr and Mrs Alexander Bloch of Hillsdale N. Y., and Sarasota, Fla.; Mrs Daniel Chester French, widow of the dean of American sculptors, and her daughter, Mrs William Penn Cresson, sculptress.

Mrs William Bayard Van Rensselaer of Albany, N. Y.; R. J. Flick of Lenox and New York; Willem Willeke, 'cellist, director of Mrs Elizabeth Sprague Coolidge's Temple of Chamber Music at Pittsfield; Jacques Gordon, director of Music Mountain, Falls Village, Ct., Hugo Kortschak of the Yale music school and director of the Playhouse-in-the-Hills at Cummington; Mrs Harold G. Henderson of Hunter, N. Y.; Miss Gertrude Watson of Pittsfield; Mr and Mrs C. Boardman Tyler of Plainfield, N. J., and Pittsfield; Mr and Mrs Samuel G. Colt of Pittsfield and Charleston, S. C.; Mrs George William Douglas of Tuxedo Park, N. Y.; Mrs John Bross Lloyd of Philadelphia and Lee; Dr and Mrs Herschel Walker of Philadelphia and Stockbridge.

Mr and Mrs C. H. Holloway of Chicago and Tyringham; Mrs Charles Scott of Lakeville, Ct., Mrs Otis H. Bradley of Hudson, N. Y.; Miss Annabelle Terrell of Chatham N. Y.; Miss Clara Easterbrooks, Providence, R. I.; Mrs James A. Seaman of Springfield; Dr and Mrs Lawrence Doolittle of Springfield; Shepard Knapp of Worcester; Mrs Edward Davis of North Adams; Prof and Mrs Charles L. Safford of Williamstown; Mrs John H. Denison of Williamstown; Mrs James C. Colgate of Bennington, Vt.; Mrs William Felton Barrett of Rye, N. Y.; and Great Barrington; Mr and Mrs Thomas H. Blodgett of Great Barrington; Harold Stanley of New York; Mrs Herbert Darlington of New York; Mrs George Long Jr., of Hartford, Ct., Mrs Thomas Hooker of New Haven, Ct., Mrs Arnold Whitridge of New Haven Ct.; A. Hamilton Bolton of Montreal, Canada; Hayes Sturgis of New York and Mrs Arthur Frederic Schermerhorn of Lenox and New York.

NEW YORK, N. Y.
TIMES

AUG 9 - 1936

Roberts Studio.

Serge Koussevitzky, who will conduct the Boston Symphony Orchestra at the Berkshire Festival.

Frank Sheridan, American pianist, will appear as soloist with the New York Philharmonic-Symphony Orchestra on Saturday evening, Dec. 5, and on Sunday afternoon, Dec. 6. Besides his concert appearance last season, Mr. Sheridan appeared as guest artist with the Boston Symphony, the Chicago Symphony, the Detroit Symphony and the National Orchestral Association.

HARTFORD, CONN.
TIMES

AUG 6 - 1936

4,000 EXPECTED FOR BERKSHIRE MUSIC FESTIVAL

Boston Symphony to Play At Emerson Estate Aug. 13, 15, 16

Stockbridge, Mass.—Men and women of affairs, music lovers, prominent citizens, and just ordinary folk will be among the thousands headed for the Berkshire Symphonic Festival, Aug. 13, 15 and 16.

Among the thousands expected are: Gov. Theodore Green of Rhode Island; Norman H. Davis, America's ambassador-at-large; Mrs. James Roosevelt, the Prestdent's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle Jr., chamberlain of the City of New York; Albert Spalding, well known violinist; Miss Mabel Choate, daughter of the late Joseph Choate who was ambassador to the Court of St. James.

Owen Johnson, the novelist, whose father was ambassador to Italy in Woodrow Wilson's administration; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music, Mrs. Alta Rockefeller Prentice, Rudolph Gans, president of the Chicago Musical College and pianist and conductor of note; A. A. Brewster, vice-president and treasurer of the Cleveland Orchestra, and Walter Pritchard Eaton, critic and author.

Boston Symphony Concert

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give three concerts beneath a huge canopy at Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox, Mass., on Federal Route 7.

Olin Downes, music critic of the New York Times, will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge, Aug. 12, 14 and 16.

Dr. Koussevitzky and Mr. Downes arrive in America from Europe this week, and Dr. Koussevitzky will come immediately to Stockbridge.

Already Holmwood is taking on a festive appearance. The huge shell has been erected beneath stately pine trees and the huge canopy arrived today, and by the end of the week will be in place. Under this canvass will be seats for 4,000, and there will be additional seats outside for those who prefer their music under the stars.

Others to Attend

Others who will be in attendance when Dr. Koussevitzky lifts his baton for the opening strains of Bach's majestic choral prelude, "Komm Gott, Schopfer, Heiliger Geist," will be:

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, recently returned from Europe; Bentley Wirt Warren, prominent Boston lawyer and president of the Boston Symphony Orchestra Inc.; Sidney Howard, the playwright; A. A. Knopf, New York publisher; John S. Newberry Jr., of Detroit; Mrs. Bruce Crane of Dalton; George Sokolsky, well known writer; Lowell Thomas, lecturer and world traveler.

Lyman Beecher Stowe, writer, grandson of Harriet Beecher Stowe, of Stockbridge and New York; Mrs. Samuel Frothingham, Lenox and New York; Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis; Robert Francis, New York artist; Dr. and Mrs. Allan Craig, Torrington, Conn.

Also to Attend

Mrs. Daniel Chester French, widow of the dean of American scupltors, and her daughter; Mrs. William Penn Cresson, sculptress; Willem Willeke, cellist, director of Mrs. Elizabeth Sprague Coolidge's Temple of Chamber Music in Pittsfield; Jacques Gordon, director of Music Mountain, Falls Village, Conn.; Hugo Kortschak of the Yale Music School and director of the Playhouse-in-the-Hills at Cummington, Mass.; Mr. and Mrs. Samuel G. Colt of Pittsfield and Charleston, S. C.

Mrs. John Bross Lloyd, Philadelphia and Lee; Dr. and Mrs. Herschel Walker, Philadelphia and Stockbridge; Mrs. Charles Scott, Lakeville, Conn.; Mrs. Otis H. Bradley, Hudson, N. Y.; Miss Annabelle Terrell, Chatham, N. Y.; Miss Clara Easterbrooks, Providence, R. I.; Mrs. George Long Jr. of Hartford, Conn.; Mrs. Thomas Hooker, New Haven, Conn.; Mrs. Arnold Whitridge of New Haven, Conn.

TORRINGTON, CONN.
REGISTER

AUG 7 - 1936

Musical Festival At Stockbridge

The huge shell which next week will shelter the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, in the three concerts of the Berkshire Symphonic festival, has been erected beneath stately pine trees at Holmwood the Stockbridge estate of Mrs. Margaret Emerson. Today workmen are erecting a huge canopy which will seat 4,000 persons who will attend the concerts from all parts of New England and many from distant ponts. Outside the canvass there will be additional seats for those who prefer their music under the stars.

Among the thousands who have made reservations for the concerts are:

Governor Theodore Green of Rhode Island, Norman H. Davis, America's ambassador at large, Mrs. James Roosevelt, the president's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle jr., chamberlain of the city of New York; Albert Spalding, well known violinist; Miss Mabel Choate, daughter of the late Joseph Choate who was ambassador to the court of St. James; Owen Johnson the novelist, whose father was ambassador to Italy in Woodrow Wilson's administration; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical college and pianist and conductor of note; A. A. Brewster, vice president and treasurer of the Cleveland orchestra and Walter Pritchard Eaton, critic and author.

A number of people from Torrington, Litchfield, Winsted and Colebrook will be in attendance at the Festival. Mrs. Allan Craig is a member of the advisary board of the festival, acting as local chairman for this vicinity.

NEW BEDFORD, MASS.
STANDARD-TIMES

AUG 7 1936

Berkshire Festival Aug. 13, 15 and 16

The Berkshire Symphonic Festival which is to be held Aug. 13, 15 and 16 is attracting a large number of music lovers, this year.

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give the three concerts beneath a canopy at Holmwood, Mrs. Margaret Emerson's estate on Federal Route 7, between Stockbridge and Lenox. Olin Downs, music critic for the New York Times, who, like Dr. Koussevitzky arrives from Europe this week, will give three lectures at the Berkshire Playhouse in Stockbridge, Aug. 12, 14 and 16.

Many noted and well-known persons of the various Massachusetts Summer resorts are among those who have sent in subscriptions to the festival.

* * *

HERALD

Boston [illegible]

AUG 9 - 1936

The Berkshire Festival; A Book on Appreciation

By ALEXANDER W. WILLIAMS

The concerts by the Boston Symphony orchestra to be given in the Berkshires this week should be watched with uncommon interest by every music lover within hailing distance of that part of America. We say "watched" in this case because the success of the festival may mean a great deal for the future. We have always had to look to Europe for a festival of music that was really worth a long trip to hear. Now it is the ambition of the enthusiasts in Stockbridge to make the Berkshires an object for musical pilgrimage in the course of the summer. Of course it is a long way from the achievement of such centers as Salzburg, but a beginning has been made. This year the presence of the Boston Symphony, under Dr. Koussevitzky, assures us of a high standard of performance. Although three concerts are not a great deal to warrant the descriptive term of "festival," the importance of the performing body is perhaps justification enough.

It may be suggested that the Berkshire festival is nothing so remarkable after all, since there are similar events in Ann Arbor in May or Worcester in October, for example. But there is an important difference in that other such occasions exist to serve a local need. The week of music at Worcester, for instance, is in the nature of a brief and concentrated musical season for that city. A festival in Rochester, again, is for the celebration of a particular school. The Berkshire festival, one gathers, is simply an occasion in mid-summer for the enjoyment of music, a chance to hear good music expertly performed amid attractive surroundings and nothing more than that. In the end it may be wise to give the festival some particular aim, say the production of some important but rarely heard work. But for the present Dr. Koussevitzky has chosen familiar symphonic works, and for the present one need not ask more. This is a crucial year for the festival's existence, so that one may hope for an overwhelming, not just an ordinary, success.

DEFENDING "APPRECIATION"

During the prolonged absence of a regular music article in these pages a book has reached our desk called "Music Appreciation, Its History and Technics" by Dr. Percy Scholes, edited for American readers by Dr. Will Earhart and published by M. Witmark and Sons at $4.00. The reader may possibly shy away from such a topic with a "Don't for heaven's sake let us hear anything about that, at any rate not in the summer." Dr. Scholes, indeed, is painfully conscious of the bad repute into which his subject has fallen. But he and Dr. Earhart between them have no hesitation in devoting some 380 pages to the defense and illustration of the problems of teaching people how to listen to music and how—not to make any bones about it—to appreciate music.

Dr. Scholes devotes quite a little space towards building up a case for "appreciation" courses. He has it in for the English critics whom he accuses of lordly cynicism and convicts out of their own writings of inconsistency. He is also annoyed by the contemptuous attitude of composers and musicians. His own problem is one of educating the public to love music. He does not want to make performers or composers of the public, but he does want them to be listeners. He realizes the truth that a tone deaf person is a great rarity and that most people who appear to have no ear for music can easily be taught and trained. He points as a comparison to his own case where he was allowed to sit in the back of the class during the singing lesson on the plea that he had no ear for music, and he brings in the amusing comparison of Beethoven, who could not dance in time.

AN INFERIORITY COMPLEX?

At the same time the inquiring reader will wonder why such intelligent men as the critics Messrs. Colles, Newman and Fox-Strangways, and the composers like Vaughn-Williams and Holst, whom Dr. Scholes quotes, should have sneered at music appreciation so persistently. The same reader will detect that Dr. Scholes, himself, is pretty hot under the collar and that he does not calm down until half the book is finished. It is not a difficult guess that Dr. Scholes is struggling manfully against an inferiority complex about appreciation. In 1928 he was so uncomfortable about it that he wrote an article asking for a new title to his profession. His correspondents replied with such plums as "musical cognition or intimation or initiation."

Why is Dr. Scholes in 1936 still bothered about music appreciation and still wincing slightly whenever it is mentioned in some cutting allusion by a witty critic in the press? Presumably it is because so many silly things were committed in its name and very probably still are being committed. There are, to be sure, some intelligent persons who object to any form of program notes (which Dr. Scholes includes under music appreciation), and there are also persons who do not want any talk about music at all. The truth is that the issue is not of great interest. Let music be taught—that is all. Whether you teach a child to play the flute or merely tell him what a flute is, if you do your job well, you are in reality teaching him to appreciate music. Dr. Scholes would have done better in what is a sincere and possibly a useful book not to bore us so long with his squeamishness in the face of what he considered hostile criticism but what was largely criticism of the foolish side of music appreciation.

PITTSFIELD, MASS.
EAGLE

Another College Head To Attend Festival

Dr. Hugh P. Baker of Mass. State Coming—Scores of Campers To Attend

College presidents will be much in evidence at the Berkshire Symphonic Festival next week when the Boston Symphony Orchestra appears under the direction of Dr. Serge Koussevitzky. A note was received at the Festival office today from Dr. Hugh Potter Baker, president of Massachusetts State College at Amherst, that he and Mrs. Baker would attend the opening night.

Another letter arrived from Dr. Tyler Dennett, president of Williams College, stating that he hoped to attend. Other presidents attending will include Dr. William Mather Lewis of Lafayette, Dr. William Allan Neilson of Smith and Dr. H. N. MacCracken of Vassar.

An order arrived at the office today for 40 seats from Po-ne-mah Camp at South Kent for the Saturday concert and another order for 17 from Housatonic Camp at Canaan, Conn. Several inquiries have come in from CCC camps. Special rates are offered to camps for groups of 10 or more.

Another inquiry for all available information on the concerts and other activities in the Berkshires with hotel rates was received from Altus, Okla.

BROOKLYN, N. Y.
EAGLE

AUG 9 - 1936

Stockbridge *Has* A Festival

FOR the past 18 years Europe's music festivals—those especially held in Bayreuth and in Salzburg—have annually lured a large contingent of American music lovers across four thousand miles of water and land in pursuit of satisfactions available at home during the Winter season. It has been the frequently expressed view of these pilgrims that America, too, should have its festivals; and while one might reply that America has in fact it festivals, that retort would be too obviously sophistical. America has nothing remotely corresponding to the great European festivals. Ann Arbor is not to be compared to Salzburg, nor St. Louis to Bayreuth. When Spring and then Summer come the Metropolitan closes, the company scatters, the Philharmonic-Symphony, Boston Symphony and Philadelphia orchestras disband, to reassemble, it is true, for Summer concerts, but not on a festival scale and not under the leadership of their regular conductors.

There are of course no reasons why America should not have its Summer festivals, rivaling in scope and splendor those of Germany and Austria and, more recently, Italy. We have here the finest orchestras, we have many of the finest singers; we attract the services of the greatest conductors and instrumentalists of the day. And all of this because we have one of the largest, best educated musical audiences in the world. Still, no one has thought to organize a festival on a large scale in New England, in the South or the West, and Americans who would hear the Ring or "Figaro" or the Matthew Passion or "Der Rosenkavalier" given by the best talent available under the best conditions of performance that can be created must make their pilgrimage to Bayreuth or Salzburg or Florence.

The first move in the direction of the creation of an important Summer music festival in this country is being made this season in Stockbridge, Mass. There on Thursday evening of this week, on Saturday afternoon and on Sunday evening, Aug. 16, the Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will give three festival concerts in a tent erected for the purpose on the estate of Mrs. Margaret Emerson. The difference between these three concerts by the Boston Orchestra and the regular Summer season concerts of the Philharmonic-Symphony at the Lewisohn Stadium and the Philadelphia Orchestra concerts in Robin Hood Dell lies in the presence of Mr. Koussevitsky at the head of his orchestra and in the setting of the Stockbridge concerts and the atmosphere which will surround them. This is a first step and a good one. Perhaps future Summers will see the expansion of this project until it embraces concerts, operatic productions, chamber music, ballet in a setting specially designed and constructed, and available to the city-bound populations of the Eastern States.

The programs for the three Berkshire Festival concerts will be:

Aug. 13, 8:30 p.m.—Bach-Schoenberg: Choral Prelude, "Komm Gott, Schoepfer, Heiliger Geist." Beethoven: "Egmont" Overture and Symphony No. 7 in A. Sibelius: Symphony No. 2 in D.

Aug. 15, 4:30 p.m.—Handel: Larghetto. Moussorgsky: Prelude to "Khowantschina." Debussy: Prelude a l'apres-midi d'un faune. Brahms: Symphony No. 2 in D.

Aug. 16, 8:30 p.m.—Mendelssohn: "Italian" Symphony. Wagner: Preludes to "Lohengrin" and "Die Meistersinger." Tschaikowsky: Symphony No. 5 in E minor.

Three lectures on the music of these programs will be given at the Berkshire Playhouse, Stockbridge, by Olin Downes. The dates of these lectures will be Aug. 12 and 14 at 11 a.m. and Aug. 16 at 12:15 p.m.

Serge Koussevitsky

Who will conduct the Boston Symphony Orchestra in three concerts at Stockbridge, Mass., on Aug. 13, 15 and 16.

NEW YORK, N. Y.
WORLD TELEGRAM

AUG 8 - 1936

Symphonic Festival at Berkshire Hills

Special to the World-Telegram.

BERKSHIRE HILLS, Mass., Aug. 8.—Outstanding among musical events of the Berkshire season will be the third annual Symphonic Festival at Mrs. Margaret Emerson's estate, Holmwood, Lenox. The Boston Symphony Orchestra will give three concerts, on next Thursday evening, Saturday afternoon and Sunday evening, from a shell built on the lawn. The audience of 4,000 will be seated in a tent, with outdoor seats for those who prefer them. The evening concerts will start at 8:30 and the afternoon at 4:30.

Dr. Serge Koussevitzky, conductor of the orchestra, and Mrs. Koussevitzky, who have been abroad for several weeks, arrived yesterday in New York on the Europa and they will be the guests during the festival of Miss Gertrude Robinson Smith at her log cabin in Stockbridge. She also is having Mr. and Mrs. Ernest B. Dane, of Boston, in her party.

Mrs. Coolidge to Attend.

Mrs. Frederick S. Coolidge is arriving early in the week from San Francisco, Cal., and will be with Miss Gertrude Watson at Onota Farm, Pittsfield. Mrs. Calvin Coolidge, of Northampton, has bought tickets for the festival. All of the eighty boxes have been sold.

Governor Theodore R. Green, of Rhode Island, is to be the guest of Mrs. Carlos M. de Heredia. Mrs. James Roosevelt, mother of the President, has been invited by Mr. and Mrs. Norman H. Davis to be with them for the Saturday matinee.

Among others who will be present are Rudolph Ganz, president of the Chicago Musical College; A. A. Brewster, vice president and treasurer of the Cleveland Orchestra; Colonel and Mrs. [illegible] Prentice.

Built by Westinghouse.

Holmwood, on Motor Route 7, which was created by the late Mr. and Mrs. George Westinghouse, was bought by Mrs. Emerson after the death of her second husband, Alfred G. Vanderbilt. Tall pines border the winding highways and arched and rustic bridges span estuaries and streams connecting tiny lakes.

The program for the first concert Thursday evening consists of the Bach chorale, Beethoven's overture to "Egmont," Beethoven's Symphony No. 7 and the Sibelius Symphony No. 2.

Mr. and Mrs. Owen Johnson are entertaining a group of friends tomorrow afternoon at Ingleside, Stockbridge, to hear a lecture by Professor Charles L. Safford, of the Department of Music, Williams College, on the symphonies.

NEW HAVEN, CONN.
JOURNAL-COURIER

AUG 8 - 1936

* * *

The Berkshire Symphonic Festical at Stockbridge, Mass., Aug. 13, 14 and 15, will attract thousands of music lovers from over the East. The Boston Smphony orchestra, under the direction of Dr. Serge Koussevitsky, will give three concerts beneath a huge canopy at Holmwood, Mrs. Margaret Emerson's estate, between Stockbridge and Lenox, Mass. Prof. Walter Pritchard Eaton of Yale University is among the notables expected to attend; and others from this city will be Prof. Hugo Kortschak of the Yale school of Music and director of the Playhouse-in-the-Hills, Commington, Mass.; Mrs. Thomas Hooker and Mrs. Arnold Whitridge, Mrs. James Roosevelt, mother of the President; and Mrs. Grace G. Coolidge, widow of the late Pres. Coolidge, are also expected to attend.

* * *

DALLAS, TEX.
NEWS

[illegible] 1936

Boston Symphony in Berkshire Festival

Special to The News.

NEW YORK, Aug. 8.—The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will be the attraction for the Berkshire Symphonic Festival. For several days preceding and during the festival oil portraits of approximately 100 members of the organization will be displayed in the Berkshire Playhouse in Stockbridge.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 8 - 1936

SERGE KOUSSEVITSKY STOCKBRIDGE-BOUND

New York, Aug. 7 —(AP)—Serge Koussevitsky, conductor of the Boston Symphony orchestra, returned from an European tour today with an air of mystery over his forthcoming season. Accompanied by Mrs Koussevitsky, he left immediately for Stockbridge, Mass., by automobile, to conduct the Berkshire Music festival which opens August 13.

He conducted at the Salzburg festival in Europe.

NEW YORK, N. Y.
SUN

AUG 8 - 1936

Symphonic Fete Attracts Interest In Berkshire Hills

Next Week's Event to Be Held at Mrs. Margaret Emerson's Estate.

Special Dispatch to THE SUN.

BERKSHIRE HILLS, Mass., Aug. 8.—Entertainments for Berkshire visitors the coming week will center around the Symphonic Festival, the musical event of the year, which will be held at Mrs. Margaret Emerson's estate, Holmwood, in Lenox.

The Boston Symphony Orchestra, Serge Koussevitsky conductor, is to give concerts Thursday the 13th and Sunday the 16th, at 8:30 P. M., and a matinee Saturday the 15th, at 4:30 P. M. A shell for eighty musicians has been built on the lawn, with tall pines for a background. In a tent will be seats for 4,000 persons and room for others in the open. All of the eighty boxes have been sold.

Mrs. James Roosevelt, mother of the President, is expected to be in the box with Mr. and Mrs. Norman H. Davis for the Saturday matinee. In the first night audience will be Mrs. Frederick S. Coolidge, who is arriving at the Wendell Hotel, Pittsfield, early in the week from San Francisco; Mrs. Calvin Coolidge of Northampton, widow of President Coolidge; Gov. Theodore Green of Rhode Island, who is to be with Mrs. Carlos M. de Heredia; Efrem Zimbalist and his wife, Alma Gluck; Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis, who are at their place at Colebrook, Conn.; Mrs. William Bayard Van Rensselaer of Albany, Mrs. George William Douglas of Tuxedo Park, Mrs. Arnold Whitridge, Mr. and Mrs. Bruce Crane, Mr. and Mrs. Lowell Thomas, Harold Stanley, Dr. and Mrs. Herschel C. Walker of Philadelphia, Mrs. Arthur F. Schermerhorn.

Wedding Next Saturday.

The wedding of Miss Elizabeth Lanier Fenno, daughter of Mrs. George K. Livermore of New York, to Samuel Adams Clark, son of Mrs. Samuel Adams Clark of New York, is taking place next Saturday in the garden at Three Acres, the Lenox estate of Mr. and Mrs. Livermore.

The Williamstown Garden Club, of which Mrs. William Warren Tracy is president, is to hold its third annual flower show at Mitchell Hall on Tuesday.

Mrs. Carl A. de Gersdorff is to address the Richmond Garden Club at the Garden Center, Stockbridge, on Wednesday and she will show pictures of Paris gardens which she visited recently while abroad.

Mr. and Mrs. Owen Johnson have invited a group of friends for an evening lecture tomorrow at Ingleside, Stockbridge, by Prof. Charles L. Safford, head of the department of music at Williams College, on the symphonies, with special reference to Beethoven.

Guests at Hotels.

Mr. and Mrs. Albert W. Bianchi of New York are at Heaton Hall, Stockbridge. Mrs. Bianchi is a sister of Mrs. Robert G. Stewart.

Mr. and Mrs. Lockett G. Coleman of New York are at Egremont Inn, South Egremont.

Mrs. Emily W. Bailey of New York and Miss Jane B. Buist of Philadelphia are at the Curtis until October.

At the Berkshire Inn, Great Barrington, for August are the Misses May and Eva Thayer Webb of New York.

Mr. and Mrs. C. W. Lee of Hempstead, L. I., and Mr. and Mrs. Alvin Holmes of Bronxville are at Hotel Oakwood, Great Barrington.

At Red Lion Inn, Stockbridge, are Mrs. Robert Ellis Jones and Miss Mary K. Gill of New York.

Mrs. John H. Boswell of Morristown, N. J., and the Rev. Dr. and Mrs. John F. Nichols of Providence, R. I., are at Williams Inn, Williamstown, for two months.

PITTSFIELD, MASS.
EAGLE

56

AUG 8 - 1936

Koussevitzky Arrives To Look Over Symphonic Festival Site

Conductor of Boston Symphony Orchestra in Stockbridge—Tickets Sale Continues at Accelerated Pace—More Must Be Sold To Meet Budget—Festival Activities Loom Large on Next Week's Calendar

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra will arrive in Stockbridge this afternoon from New York accompanied by George E. Judd, manager and they will go immediately to Holmwood, Mrs. Margaret Emerson's estate in Lenox to view the site of the Berkshire Symphonic Festival, scheduled next week.

The sale of tickets has continued at an accelerated pace all week reflecting tremendous interest in the concerts next week. There are still a number of good seats available, however.

Miss Elizabeth Gamwell, cochairman for Pittsfield announced today that for convenience of Pittsfield persons, she has placed a supply of single admissions as well as subscription tickets with Mrs. Harry Jones at the Berkshire Hills Conference information booth on South Street and at the Open Book on North Street. Miss Estelle Hutchinson of Lenox announces that tickets are on sale in Lenox at the Curtis Hotel and at the information booth in front of the Brotherhood Club. Mrs. George L. Taylor has made similar arrangements with the Chamber of Commerce information booth in Great Barrington. Miss Margery Whiting of Lanesboro has placed tickets at the Dutch Kitchen on the Pittsfield Road.

"We must not take too much for granted," said Miss Gertrude Robinson Smith, president of the Festival today. "We still have a good ways to go before we meet our budget and for the good of the cause, for the sake of the future and what it means to the Berkshires, I hope everyone who can, will come forward the next few days and lend their support."

Festival Week activities are already looming large on calendar. This afternoon, Professor Charles L. Safford of Williams College speaks at Alexander Bloch's in Hillsdale, N. Y. He will speak on the festival again at the home of Professor and Mrs. Phillip Marshall Brown in Williamstown, Monday afternoon. George W. Edman of the Festival wil speak before the Torrington Rotary Club Tuesday. Tomorrow night, Professor Safford wil speak to the Stockbridge committee at the home of Mr. and Mrs. Owen Johnson in Stockbridge.

N. ADAMS, MASS.
TRANSCRIPT

AUG 8 - 1936

Koussevitzky Delighted With Symphonic Setting

Festival at Stockbridge Next Week Will Mark First Time He Has Conducted During Summer and First Time Boston Orchestra Has Appeared Away From Home Out of Doors—Opening Concert Comes Thursday Night at 8.30 O'clock—Olin Downes Will Give Lectures—Notables Will be in Attendance—Complete Programs for Concerts Announced.

Dr. Koussevitzky, just returned from Europe, inspected the amphitheater for the Berkshire Symphonic Festival in its new setting today and was delighted with the location. The festival will mark the first time in his 13 years in America that he has conducted during the summer, and the first time in the orchestra's 55 years of existence that it has appeared away from home out of doors.

Starting with a lecture by Olin Downes of the New York Times Wednesday at 11 a. m., in the Berkshire Playhouse, Stockbridge, there will be activities to fill the schedule of every music lover in the county next week. The opening concert comes Thursday at 8.30 p. m. Mr. Downes will give two more lectures on the symphonies—Friday at 11 a. m., and Sunday at 12.15 p. m.

When Dr. Koussevitzky lifts his baton for the opening program, there will be in attendance persons of prominence from more than 20 states and Canada. Among them will be America's ambassador-at-large, Norman H. Davis, Edna St. Vincent Millay, the poet; Dr. William Allan Neilson, president of Smith college; Dr. H. N. MacCracken, president of Vassar college; James Findlay Williamson, director of the Westminster Vassar college; James Findlay Williamson, director of the Westminster choir; Congressman Allen T. Treadway; Owen Johnson the novelist, son of Robert Underwood Johnson, former ambassador to Italy; Walter Prichard Eaton, dramatic critic and member of the Yale faculty; Kathleen Parlow, world famous woman violinist; Efrem Zimbalist and his wife, Alma Gluck; Gov. Theodore F. Green of Rhode Island; Miss Mabel Choate, whose father was ambassador to the Court of St. James; A. A. Brewster, vice president and treasurer of the Cleveland orchestra; Bentley Wirt Warren, president of the Boston Symphony orchestra; Mrs. Alta Rockefeller Prentice; Mrs. Elizabeth Sprague Coolidge, "patron saint" of chamber music.

The second concert at 4.30 p. m., Saturday, will find Mrs. James Roosevelt, the president's mother, Albert Spalding, the violinist and Rudolph Ganz, pianist and orchestra conductor among those present. The third concert is scheduled Sunday evening, the 16th at 8.30 o'clock.

State police will be at the gate to the estate to handle traffic while Major J. Bruce McIntyre, high sheriff of Berkshire county will be marshal of the grounds and in charge of parking. Persons driving to the concerts from the east may come by way of Lee and Lenox or Stockbridge or the Mohawk Trail to North Adams and then south. From the south persons may come by way of Great Barrington and Stockbridge. From the west the route will be by way of Stockbridge, Lenox or Pittsfield and from the north by way of Pittsfield.

The complete programs for the concerts are as follows:

Thursday, Aug. 13 at 8.30 p. m.,

Bach Choral Prelude, "Komm Gott, Schopfer, Heiliger Geist".

Beethoven Overture to Goethe's "Egmont," Op. 84.

Beethoven Symphony No. 7 in A major, Op. 92.

Sibelius, Symphony No. 2 in D major, Op. 43.

Saturday, Aug. 15 at 4.30 p. m.

Handel, Larghetto e Affetuoso, from Concerto Grosso, for String orchestra, Op. 6, No. 6 in G minor.

Moussorgsky, Prelude to "Khovanstchina."

Debussy, Prelude to "The Afternoon of a Faun."

Rimsky-Korsakov, Capriccio Espagnol.

Brahms, Symphony No. 2 in D. major, Op. 73.

Sunday, Aug. 16 at 8.30 p. m.

Mendelssohn, Symphony in A major, "Italian" Op. 90.

Wagner, Prelude to "Lohengrin."

Wagner, Prelude to "Die Meistersinger von Nurnberg".

Tchaikovsky, Symphony No: 5, in E minor, Op. 64.

Special programs have been arranged for Festival week by neighboring music centers. The South Mountain quartet composed of Willem Willeke, 'cellist; Kathleen Parlow, first violin; Edwin Ideler, second violin; Conrad Held, viola and Gunnar Johansen, pianist, will hold forth at the Music Temple in Pittsfield, built and maintained by Mrs. Elizabeth Sprague Coolidge. On Sunday afternoon, the 16th at 4 o'clock the quartet will present the following program:

Schuman, Quartet in E flat major, Op. 47.

Zoltan Kodaly, Quartet in D major, Op. 10.

Joseph Jongen, Quartet in A major, Op. 50.

At Falls Village, Ct., the Gordon Quartet under the direction of Jacques Gordon will present the Brahms piano quintet in F minor, opus 34 with Frank Sheridan, pianist, and the Brahms quartet in C minor, opus 51. No. 1.

At the Playhouse-in-the-Hills, where Hugo Kortschak of Yale is director, students will apper in recital.

Ted Shawn and his men dancers have arranged two programs at Jacob's Pillow, their West Becket studio. There will be tea at 4 o'clock Friday, Aug. 14, followed by the lecture-demonstration. On Saturday there will be a buffet luncheon at 1 o'clock and the lecture demonstration starting at 2 o'clock will be completed by 3 o'clock in sufficient time for those attending to be at the afternoon concert by the orchestra. Mr. Shawn's lecture both days will be "Kinetic Molpai," and the dance feature will be a suite of 11 dances called "Molpai".

At the Berkshire Playhouse in Stockbridge, Gerome Brush has hung his 110 portraits of members of the Boston Symphony orchestra. This exhibition lasting all week is free. It will be the first public display of this work by Mr. Brush. The exhibition will be open from 10 to 12 noon and 2 to 5 p. m., daily, and will also be available to patrons of the theater in the evening.

Josephine Hutchinson, cinema actress, will appear in "The Shining Hour" at the Berkshire Playhouse all of Festival week, with matinees Wednesday and Thursday.

PORTLAND, ME.
NEWS

FIRST OUTDOOR CONCERT GIVEN IN BERKSHIRES

5,000 Hear Boston Symphony Open Series

STOCKBRIDGE, Mass. (UP) · The symphonic equivalent of the Mozart opera festivals of Salzburg in the Bavarian Alps came to the Berkshires last night when the Boston Symphony Orchestra, under leadership of Dr. Serge Koussevitzky, opened a series of outdoor concerts new in the annals of American music festivals.

More than 5,000 persons jammed a huge, rectangular tent pitched on a lofty hilltop to hear the famed 105-piece orchestra. Never before in its 50-year history has the Boston Sympony performed in a tent.

Music lovers from such distant points as Hawaii, California, Colorado, Florida, the Carolinas and West Virginia moved in a steady stream up a corkscrew road to a flat, velvety eight-acre plot on the magnificent Holmwood estate of Mrs. Margaret Emerson, daughter of the Baltimore patent medicine manufacturer.

It is to the Emerson Bromo Seltzer fortune that the Berkshire symphonic festival is indebted — just as Europe has enjoyed similar fetes financed by the Beecham pill fortune. The Berkshire festival boasts among its subscribers such notables as Mrs. James Roosevelt, mother of the President; Mrs. Calvin Coolidge, Governor Theodore Green of Rhode Island, Norman H. Davis, American ambassador-at-large; Walter Prichard Eaton, critic and author, and Owen Johnson, novelist.

So congested was traffic up the winding road to the concert tent that the opening program was delayed a half hour. Earlier in the evening, it appeared the festival would be marred by a thunder storm, but soon a brilliant sunset broke through the clouds and tent flaps were thrown back as stars dotted the sky.

As the orchestra played the sprawling tent was darkened except for the stage which was illuminated by drop-lights. The performance, which attracted noted music critics from throughout New England and New York and Pennsylvania, will be repeated Saturday afternoon and Sunday evening.

WORCESTER, MASS.
POST

AUG 8 - 1936

Music Lovers Gather at Stockbridge Next Week

Music will fill the air in the Berkshires next week-end when the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will give a series of concerts.

These musicales will be given at the estate of Mrs. Margaret Emerson, between Lenox and Stockbridge, and will be in the open under a huge canopy of canvas.

The opening concert will be Thursday and there will be a program Friday, Saturday and Sunday, Aug. 16.

It isexpected that music lovers from Worcester will attend.

Ted Shawn and his men dancers have arranged two programs at Jacob's Pillow, their West Becket studio, according to the program received today in Worcester. There will be a tea at 4, Friday afternoon followed by a lecture and demonstration. There will be a buffet luncheon Saturday at 1, followed by a lecture.

At the Berkshire Playhouse at Stockbridge, Gerome Brush has hung his 110 portraits of members of the Boston Symphony members.

Josephine Hutchinson, cinema actress, will appear in "The Shining Hour," in The Berkshire each day of the concerts.

Special programs have been arranged for festival week by neighboring music centers in the Berkshire district.

Many persons of prominence are expected to attend. Among them will be America's Ambassador-at-Large Norman H. Davis, Edna St. Vincent Millay, the poet; Dr. William Allan Neilson, president of Smith College; Dr. H. N. MacCracken, president of Vassar College; James Findlay Williamson, director of the Westminster Choir; Congressman Allen T. Treadway; Owen Johnson, the novelist, son of Robert Underwood Johnson, former ambassador to Italy; Walter Prichard Eaton, dramatic critic and member of the Yale faculty; Kathleen Parlow, world famous woman violinist; Efrem Zimbalist and his wife, Alma Gluck; Gov. Theodore F. Green of Rhode Island; Miss Mabel Choate, whose father was ambassador to the Court of St. James; A. A. Brewster, vice president and treasurer of the Cleveland Orchestra; Bentley Wirt Warren, president of the Boston Symphony Orchestra; Mrs. Alta Rockefeller Prentice; Mrs. Elizabeth Sprague Coolidge, "patron saint" of chamber music.

TRIBUNE

Colony Having Third Annual Music Festival

TTSFIELD, MASS.

Next week's musical events of im-
rtance in the Berkshires will be
the third annual symphonic festival at Mrs. Margaret Emerson's estate, Holmwood,
nox. The Boston Symphony or-
estra, Serge Koussevitsky, conduc-
r, is to give concerts Thursday,
g. 13, and Sunday, Aug. 16, at 8:30
m., and a Saturday matinée at 4:30
m. A shell for eighty musicians
s been built on the lawn against a
ckground of tall pines. There will
seats for 4,000 persons in a tent
d also open air accommodations.
ghty boxes have been sold.
Mrs. James Roosevelt, mother of
e President, is to be the guest of
r. and Mrs. Norman H. Davis for
e Saturday matinée. In the first
ght audience will be Mrs. Frederick
Coolidge, who is arriving early in the week from San Francisco; Mrs. Calvin Coolidge, widow of the President; Mrs. Arthur F. Schermerhorn, Mr. and Mrs. E. Parmalee Prentice, Efrem Zimbalist, the violinist, and his wife, Alma Gluck; Gov. Theodore Green of Rhode Island, Mr. and Mrs. Robert G. Stewart, and Rudolph Ganz, president of the Chicago Musical college.

Mrs. Philip Le Fevre Elting of 1120 Lake Shore drive, Chicago, is visiting Mrs. Frederick T. West at Court Hill, Pittsfield. Mrs. Hermon B. Butler of Hillrise, Winnetka, who has been with Mrs. West, has joined her daughter, Mrs. Claude Jewell Peck, of Euclid Heights, Cleveland, O.

Dr. and Mrs. Robert Metz have issued invitations for a dinner to be given at Fernbrook, Lenox, in honor of Miss Edith Meyer of Cleveland.

Mr. and Mrs. Kimball Salisbury of 1415 Astor street and their guests, Mr. and Mrs. Darrow Bruce Fulton, of 1318 Ritchie court, Chicago, are spending the week-end at Manchester, Vt., and the men are golf tournament entrants there.

Mr. and Mrs. Edward T. Herndon of New York have joined Mrs. Herndon's parents, Mr. and Mrs. Harry C. Holloway, of Glencoe, Ill., at Tamarack, Tyringham.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

Founder of Boston Symphony Uncle of George Higginson

LENOX, Aug. 10.— Major Henry Lee Higginson, who in 1881 founded the Boston Symphony Orchestra, which will be here for the Berkshire Symphonic Festival, Thursday, Saturday and Sunday, was an uncle of the late George Higginson, Jr., of this town, who died in New York, April 28, in his 72nd year.

NORTHAMPTON, MASS.
GAZETTE

AUG 11 1936

HUGE CANOPY FOR FESTIVAL

Berkshire Event Will be Protected in Case of Rain This Week

Stockbridge, Aug. 11.—"Fair and warm" is the weather prediction for the days of the Berkshire Symphonic festival, starting Thursday, at Mrs. Margaret Emerson's estate, Holmwood, between Lenox and Stockbridge, with the Boston Symphony orchestra and Dr. Serge Koussevitzky as the attraction.

But whether the weather is fair or cloudy, the festival officials aren't worried. They have a huge canopy erected as protection against the elements. If it's fair, the sides will be up. If it rains, they'll be down. As an aid to motorists, Holmwood will be ablaze with electric lights, highway flares and acetylene torches. Parking is free.

A box office will be opened at Holmwood, telephone Lee 262, on Thursday. Branch offices now open are located in Stockbridge and Lenox, and at the Berkshire Hills conference information booth in Pittsfield and the Southern Chamber of Commerce booth in Great Barrington.

Tickets for the three lectures by Olin Downes of the New York Times, Aug. 12 and 14, at 11 o'clock, and Aug. 16 at 12.15 p. m., may be secured at the Stockbridge office of the festival or at the box office of the Berkshire Playhouse in Stockbridge, where the lectures will be given.

SPRINGFIELD, MASS.
UNION

AUG 9 - 1936

Third Symphonic Festival Will Be Major Attraction In Berkshires This Week

Chief Musical Event of Year Will Attract Thousands to Mrs Margaret Emerson's Attractive Estate at Lenox — Boston Symphony, With Serge Koussevitzky as Conductor, Will Be Heard in Three Concerts—Tent Seats Provided for Audience of 4000—Mrs Calvin Coolidge to Attend and Mother of President Roosevelt Has Been Invited — Other Musical Events On Calendar for Coming Week and Playhouse Will Present Keith Winter Comedy—Wyantenuck Country Club Holds Anniversary Dinner—Other Items of Berkshire Society Interest

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, Aug. 8—Entertainments for Berkshire visitors the coming week will center around the third Symphonic festival, the great musical event of the year, which will be held at Mrs Margaret Emerson's attractive and spacious estate, Holmwood, at Lenox. The Boston Symphony orchestra, Serge Koussevitzky, conductor, is to give evening concerts Thursday, the 13th, and Sunday, the 16th, at 8.30, with a matinee Saturday at 4.30. The festival represents an expenditure of about $17,000 and its financial success already has been prac-ally assured.

Tent Seats for 4000

All the 80 boxes have been sold at $75 each and on account of the prominence of many of those who already have bought tickets and whose names have been published it is expected there will be a very large last-minute demand for seats. The concerts will be given rain or shine as the audience will occupy seats in a tent with a capacity for 4000 persons. The overflow will be cared for out in the open.

Mrs Emerson, who is giving the use of her estate for the festival, is abroad. She acquired the property soon after the death of her second husband, Alfred G. Vanderbilt, from the estate of George Westinghouse, the inventor, who named it Erskine park. Mrs Westinghouse was her own landscape architect and personally laid out the extensive gardens and drives. George Westinghouse, Jr., son of the inventor, is living at Los Angeles, Cal. Mrs Emerson enlarged and improved the gardens and house overlooking beautiful Laurel lake. Although Mrs Emerson has not occupied for several years the white-painted, rambling villa, the grounds and gardens have been maintained as though she were in residence. The gymnasium, where Mrs Westinghouse entertained lavishly at her hunt balls and breakfasts a generation ago, is a short distance from the house. During the years of occupancy by Mrs Emerson the gymnasium was the playhouse for her sons, George W. and Alfred G. Vanderbilt, Jr.

President's Mother Invited

The shell with its background of tall pines will seat 90 musicians, who are to have rooms at the Maplewood hotel, Pittsfield. During the festival Mr and Mrs Koussevitzky are to be the guests of Miss Gertrude Robinson Smith of Stockbridge, president of the Festival corporation. In 1934 and 1935 Mrs James Roosevelt, mother of the President, motored over from Hyde Park, N. Y., and was the guest of Mr and Mrs Norman H. Davis for the Saturday matinee. They have invited her again for next week. Mrs Frederick S. Coolidge is arriving early in the week from San Francisco, Cal., and will be at the Wendell hotel. Mrs Calvin Coolidge of Northampton is to attend the festival. Holmwood is on national automobile route 7, midway between Lenox and Stockbridge.

Olin Downes, music critic of the New York Times, is to lecture on the symphonies at the Berkshire Playhouse Wednesday, Friday and Sunday. He is to be the guest of Miss Mabel Choate at Naumkeag, Stockbridge. On exhibition at the Playhouse during the festival will be a collection of 110 crayon portraits of individual members of the Boston Symphony orchestra by Gerome Brush.

Tomorrow night Prof Charles L. Safford of the department of music at Williams college is to address a group of friends of Mr and Mrs Owen Johnson at Ingleside, their Stockbridge home, on the symphonies with special reference to Beethoven.

At Berkshire Playhouse

For festival week at the Berkshire Playhouse William Miles, manager, is to produce Keith Winter's comedy, "The Shining Hour," with Miss Josephine Hutchinson in the leading role. Associated with her will be Richard Hale, Helen Brooks, Lewis Martin, Ellen Hall and Whitner Bissell.

More than 200 members of the Wyantenuck Country club, Great Barrington, attended tonight the 40th anniversary dinner and entertainment. Mr and Mrs John H. C. Church and John L. E. Pell, charter members, were present and Mrs Church was in charge of a humorous skit entitled

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PITTSFIELD, MASS.
EAGLE

AUG [illegible] 936

Trustees Of Festival Meet

Miss Smith and Miss Oliver To Give Garden Party for Dr. Koussevitsky

Trustees of the Berkshire Symphonic Festival, meeting yesterday afternoon with the president, Miss Gerrtude Robinson Smith at Glendale, gave a lusty cheer when they were told enough tickets have been sold for the concerts this week to fill the huge tent that has been erected on Holmwood, Mrs. Margaret Emerson's estate between Lenox and Stockbridge. As a part of its policy, however, the Festival officers have arranged for many benches to be placed outside the tent for the hundreds who will prefer to enjoy their music under the stars.

If the last minute demand for tickets to hear the Boston Symphony Orchestra and Dr. Serge Koussevitzky approximate the estimate, the financial success of the Festival is assured, according to the report given the trustees by John C. Lynch, the treasurer, and George W. Edman, chairman of the coordinating committee.

Miss Robinson Smith and Miss Miriam Oliver will entertain at a garden party for members of the board and sub-chairmen Friday afternoon in honor of Dr. Koussevitzky. There is no concert Friday but Dr. Koussevitzky and many of the Festival guests will attend the performance of "The Shining Hour" at the Berkshire Playhouse. Miss Josephine Hutchinson will be in the leading role.

Yesterday afternoon Sergeant Edward J. Majesky, Corporal Timothy L. Flynn of the State police who are to be in charge of traffic; Sheriff J. Bruce McIntyre, marshal; Willard Sistare, in charge of ushers; Grenville L. Willis, State engineer, and others met with Festival officials at Holmwood to go over the many problems involved in handling the crowd.

NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 9 - 1936

Berkshires Colony Marks 40th Year of Wyantenuck Club

First Tea Reviewed in Skit; Tennis Tourney and Music Festival This Week

BERKSHIRE HILLS, Mass., Aug. 8.—The fortieth anniversary of the Wyantenuck Country Club, Great Barrington, was celebrated tonight with a dinner and entertainment. On the committee were Mr. John L. E. Pell, chairman; Mr. and Mrs. John H. C Church, Mrs. Benjamin D. Ticknor, Dr. John Dodge Peters and Mr. Charles M. Gibbs. Mr. and Mrs. Church, Mr. Pell and Mr. Gibbs are charter members. Mrs. Church was in charge of a skit which reviewed the first tea held at the club in August, 1896.

Mrs. Frederick A. Pearson was in charge of a tea at the club this afternoon, assisted by Mrs. Ray Palmer, Mrs. John B. Hull jr., Mrs. I. C. Bates Dana, Mrs George L. Taylor and Mrs. George E. Stewart.

Next week's chief sporting event will be the Western New England men's tennis championships at the Wyantenuck Club. The tournament will start Tuesday in singles and doubles and run six days. There will be a tea dance at the club on Thursday from 4 to 8 p. m. and a dinner dance on Saturday. On the tournament committee are Mr. Ray Palmer, chairman; Miss Mary de Windt, Miss Jean Van Vranken, Mr. Sheldon C. Collins, Mr. Everett Pell, Mr. Frederick A. Pearson, Mr. Albert Spalding and Mr. Dudley Turner.

The Berkshire Symphonic Festival is scheduled for next week at Mrs. Margaret Emerson's estate, Holmwood. Concerts are to be given by the Boston Symphony Orchestra, with Mr. Serge Koussevitzky conducting, on Thursday ~~night,~~ Saturday afternoon and Sunday night.

The Williamstown Garden Club, of which Mrs. William Warren Tracy is president, will have its third annual flower show in Mitchell Hall on Tuesday.

On Wednesday the Richmond Garden Club, of which Mrs. W. Rockwood Gibbs is president, is to meet at the Berkshire Garden Center in Stockbridge and Mrs. Carl A. de Gersdorff is to show pictures of gardens she visited recently while in Paris. Mrs. Gibbs is a director of the International Horticultural Exposition to be held at Chicago September 12 to 20.

Miss Elizabeth Lanier Fenno, daughter of Mrs. George K. Livermore, is to be married on Saturday in the garden at Three Acres, Lenox, to Mr. Samuel Adams Clark, son of Mrs. Samuel Clark, of 655 Park Avenue, New York.

At the Hotel Oakwood, Great Barrington, are Mr. and Mrs. C. W. Lee, of Hempstead, L. I.; Mr. and Mrs. John Acerne, of Woodlawn, L. I.; the Misses Jennie and Lydia Stewart, of Daytona Beach, Fla.; Miss Adeline Davidson, of East Orange, N. J.; and Mr. and Mrs. Albin Holmes, of Bronxville, N. Y.

Olde Egremont Tavern arrivals at South Egremont include Mr. and Mrs. C. E. Ford, of Castleton, N. Y.; Mrs. Walter A. Gordon, of Garden City, L. I., and Mrs. John Hopkins and Mrs. E. H. Johnston, of Waterbury, Conn.

The Misses May and Eva Thayer Webb, of New York, are at Berkshire Inn, Great Barrington, for August. Also there are Mr. and Mrs. W. E. Laird and Mr. and Mrs. J. H. Behrman, of Mount Vernon, N. Y., and Mr. and Mrs. John Lorimer Graham, and Mr. and Mrs. F. R. Brinckerhoff, of New York.

At the Curtis Hotel, Lenox, are Mr. and Mrs. A. L. Preston, of Brooklyn; Mr. and Mrs. F. S. Tuttle, and Mr. and Mrs. Charles D. Thoms, of New York, and Mr. and Mrs. E. C. Miller, of South Orange, N. J.

At Heaton Hall, Stockbridge, are Miss Elizabeth O. Simms, who is visiting her grandmother, Mrs. May Brown Simms; Mr. George O. Simms, of Garden City, L. I., and Mr. and Mrs. W. J. Harding, of New York.

THIS CLIPPING FROM
ALBANY, N. Y.
TIMES-UNION

UG 9 - 1936

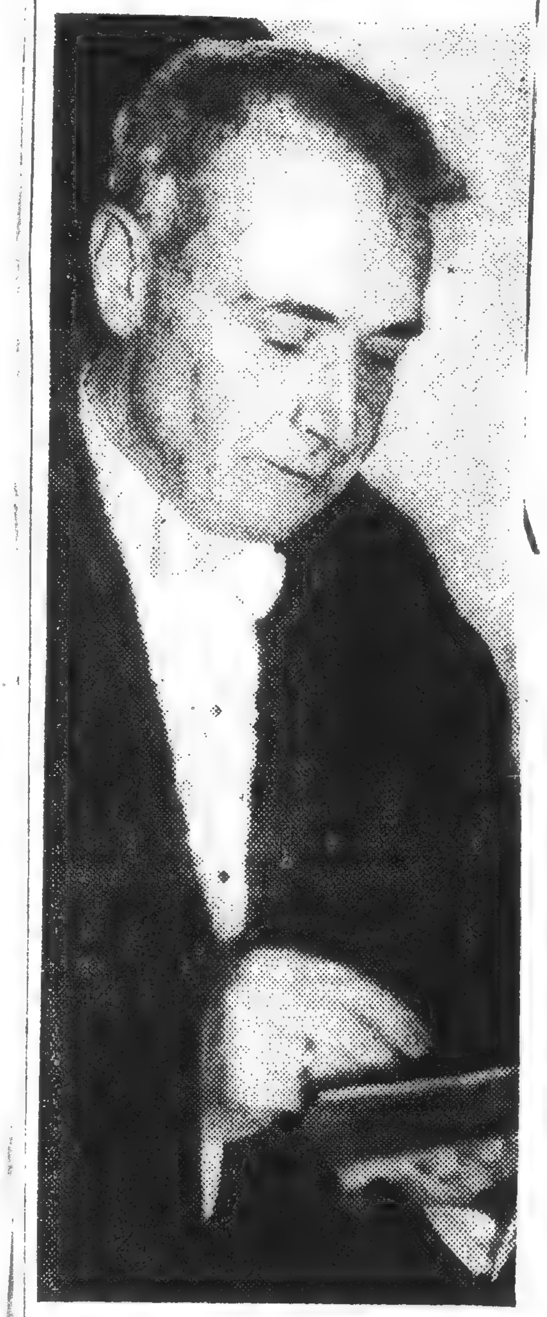
MUSIC

By EDGAR S. VAN OLINDA

Berkshire Festival to Attract Many Men and Women of Prominence

EVERY method of tranportation will be utilized next Thursday evening, converging at the beautiful estate of Mrs. Margaret Emerson. Men and women of affairs, music lovers, prominent citizens, and just ordinary folk will be among the thousands headed for the Berkshire Symphonic Festival August 13, 15 and 16.

Governor Theodore Green of Rhode Island, Norman H. Davis, America's ambassador-at-large, Mrs. James Roosevelt, the President's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle, Jr. chamberlain of the city of New York; Albert Spalding, well known violinist; Miss Mabel Choate, daughter of the late Joseph Choate, who was ambassador to the Court of St. James;



DR. KOUSSEVITZKY

Owen Johnson, the novelist, whose father was ambassador to Italy in Woodrow Wilson's administration; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical college and pianist and conductor of note; A. A. Brewster, vice president and treasurer of the Cleveland orchestra, Walter Pritchard Eaton, critic and author, are among the thousands expected.

The Boston Symphony orchestra, under the direction of Dr. Serge Koussevitzky, will give three concerts beneath a huge canopy at Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox, Mass., on Federal Route 7. Olin Downes, music critic of the New York Times, will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge, August 12, 14, and 16.

Dr. Koussevitzky and Mr. Downes arrived in America from Europe last week and Dr. Koussevitzky went immediately to Stockbridge for rehearsals.

Already Holmwood is taking on a festive appearance. The huge shell has been erected beneath stately pine trees and the huge canopy arrived last Tuesday and is now in place. Under this canvass will be seats for 4,000 persons and there will be additional seats outside for those who prefer their music under the stars.

Many of the racing colony of Saratoga are planning to attend, immediately following the last race of the afternoon.

Among the Albany Area music lovers who have made reservations are Mrs. William Bayard Van Rensselaer, Mr. and Mrs. Murray Smouse, Mr. and Mrs. Otto F. Janda, Mr. and Mrs. Max J. Pollett, Mr. and Mrs. Edgar S. Van Olinda, Mrs. MacNaughton Miller, Miss Mary Masson of Altamont, Miss Olive Schreiner, Mr. and Mrs. Lawrence McKinney, Mrs. C. Sutherland Ransom, John A. Carabella, Mrs. William Festus Morgan of Cooperstown; Mrs. Newton B. Vanderzee, Miss Elizabeth Stoneman, Major and Mrs. Barr of the Watervliet arsenal; Charles S. Stedman, Mrs. Charles S. Harpham.

A refreshment booth under the auspices of the Thursday Morning club of Great Barrington, will dispense light lunches before the concert and during the intermission at very reasonable prices.

Reserved seats may be procured at the Albany headquarters of the Festival, the Van Curler Music Company, 120 State street.

The program for the opening night, Thursday August 13, is as follows:

Bach, Chorale Prelude, "Komm Gott, Schopfer, Heiliger Geist."

Beethoven, Overture to Goethe's "Egmont," Op. 84.

Bethoven, Symphony No. 7 in A major, Op. 92.

Intermission of 25 minutes

Sibelius, Symphony No. 2 in D major, Op. 43.

THIS CLIPPING FROM
ALBANY, N. Y.
NEWS

3 SYMPHONIC CONCERTS SET

Scores from Vicinity to Hear Boston Orchestra at Festival

Scores of music lovers in Albany and its vicinity have obtained reservations for the three Boston Symphony Orchestra concerts at the Berkshire Symphonic Festival near Stockbridge, Mass., which opens tomorrow night.

The orchestra of 80 skilled men and its internationally famed conductor, Dr. Serge Koussevitzky, is expected to arrive in Pittsfield at noon and, after lunch at the Maplewood Hotel, will go to the Festival tent on the farm home of Mrs. Margaret Emerson on Route 7 between Lenox and Stockbridge.

Rehearsal of the initial program will occupy the afternoon. The concert will begin at 8:30 p. m. There will be no postponement in the event of rain. Free parking space for 2,000 automobiles has been provided.

Festival visitors arriving during the day will be afforded an opportunity to attend a special matinee at the Berkshire Playhouse where Josephine Hutchinson is appearing in "The Shining Hour."

A squad of Massachusetts State Police under Sergt. Edward J. Majesky and Corp. Timonthy L. Flynn will handle the expected crush at the Festival grounds. Sheriff J. Bruce McIntyre is marshal.

The first Olin Downes lecture series will be Friday at the Berkshire Playhouse in Stockbridge. It will begin at 11 a. m.

The Boston Symphony's opening program in the Festival series will open with the Bach Chorale Prelude on "Komm Gott, Schopfer Heiliger Geist" arranged by Arnold Schonberg. It will be followed by Beethoven's overture to Goethe's "Egmont" and the same composer's Seventh Symphony, one of the "immortal nine."

After a 25-minute intermission, the concert will end with Sibelius' Symphony No. 2 in D Major.

The second orchestral concert will be at 4:30 p. m. Saturday and the third at 8:30 p. m. Sunday.

ALBANY, N. Y.
NEWS

AUG 12 1936

Many Waiting First Day of Berkshire Fete

THE opening of the Berkshire Symphonic Festival will take place tomorrow at Holmwood and will continue through Sunday.

Governor Theodore Green of Rhode Island, Norman H. Davis, America's ambassador at large; Mrs. James Roosevelt, the President's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle Jr., chamberlain of the city of New York; Albert Spalding, well known violinist; Miss Mabel Choate, daughter of the late Josepn Choate who was ambassador to the Court of St. James; Owen Johnson, the violinist, whose father was ambassador to Italy in Woodrow Wilson's administration; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical College and pianist and conductor of note; A. A. Brewster, vicepresident and treasurer of the Cleveland Orchestra; Walter Pritchard Eaton, critic and author, are among the thousands expected.

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give three concerts beneath a huge canopy at Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox, Mass., on Federal Route 7. Olin Downes, music critic of the New York Times will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge Aug. 12, 14 and 16.

Dr. Koussevitzky and Mr. Downes arrive in America from Europe this week and Dr. Koussevitzky will come immediately to Stockbridge.

Already Holmwood is taking on a festive appearance. The huge shell has been erected beneath stately pine trees and the huge canopy has arrived today and will soon be in place. Under this canvass will be seats for 4,000 persons and there will be additional seats outside for those who prefer their music under the stars.

Others who will be in attendance when Dr. Koussevitzky lifts his baton for the opening strains of Bach's majestic choral prelude, "Komm Gott, Schopfer, Heiliger Geist," will be:

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, recently returned from Europe; Bentley Wirt Warren, prominent Boston lawyer and president of the Boston Symphony Orchestra, Inc.; Edward A. Taft and Ernest B. Dane, trustees of the orchestra; Mrs. Carlos M. de Heredia of New York and Lenox; first vicepresident of the festival; Mrs. Henry White of Lenox and New York; John C. Lynch, former vicepresident of the Bell Telephone System; Sidney Howard, the playwright; Carl A. de Gersdorff, New York lawyer; Robert G. Stewart, official of the Standard Oil Company; John Shepard of Boston and Lenox, former mayor of Palm Beach; Philip Marshall Brown, former professor of International Law at Princeton and Harvard; A. A. Knopf, New York publisher; John S. Newberry Jr. of Detroit.

CATSKILL, N. Y.
MAIL

AUG 1 1936

TO ATTEND FESTIVAL

Unusual Musical Event To Be Given By Boston Symphony Orchestra

Mrs. Harold G. Henderson of Hunter is among those who will attend the Berkshire Symphonic Festival on August 13, 15 and 16. The Boston Symphony Orchestra will give three concerts beneath a huge canopy at Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox, Mass., under the direction of Dr. Serge Koussevitzky. Olin Downes, music critic of the New York Times will give three lectures on the symphonies at the Berkshire Playhouse in Stockbridge Aug. 12, 14 and 16.

Dr. Koussevitzky and Mr. Downes arrive in America from Europe this week and Dr. Koussevitzky will go immediately to Stockbridge.

The majestic choral prelude, Bach's "Komm Gott, Schopfer, Heiliger Geist" will open the Berkshire Festival.

NEWBURRYPORT, MASS.
NEWS

AUG 12 1936

CABBAGES AND KINGS

> "The time has come," the Walrus said,
> "To talk of many things;
> Of shoes—and ships—and sealing wax—
> Of cabbages and Kings—"
> —Alice in Wonderland.

By NED BROWN

A musically inclined friend of ours has been having a wonderful time with a parlor organ, figuring out what combinations of tones would provide desirable patterns for automobile horns. He believes that every car should be equipped with several types of horns, possessing varied capacities for engendering a soul-shuddering reaction. For example, one gorgeous dissonance would be reserved for the mother, with the baby carriage, who crosses the street, irrelevantly, in his path. Another would be reserved for a green-eyed nocturnal prowling cat, and still another for a beery, bleary-eyed lout, who lumbers in the offing. This writer would save the haughtiest of all for the wabbling cyclist.

A famous symphony leader—we believe it's Serge Koussevitsky of the Boston orchestra, has a specially-made automobile horn, which sounds the first six notes of the Beethoven Fifth Symphony, the one which is supposed to represent Fate, knocking at the door. A jazz-band participant however, has announced his intentions of having a horn made, which would sound a theme from the Rhapsody in Blue.

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at 11. The final lecture will be Sunday at 12:15 p.m.

Friday afternoon at 4, Ted Shawn and his men dancers will perform at their studio in West Becket. They will give an extra program Saturday afternoon immediately following a buffet luncheon at 1 o'clock. Friday evening there will be chamber music at Alexander Bloch's in Hillsdale, N. Y.

Josephine Hutchinson, cinema and stage star, appearing in "The Shining Hour" at the Berkshire Playhouse is drawing capacity audiences this week. To meet the demand, Director William Miles has arranged for an extra matinee Thursday afternoon.

HARTFORD, CONN.
TIMES

AUG 12 1936

BOSTON SYMPHONY FESTIVAL FEATURE

Plays Thursday at Emerson Estate at Stockbridge, Mass.

Dr. Serge Koussevitzky and the Boston Symphony Orchestra arrive in Pittsfield Thursday by special train and after luncheon at the Maplewood Hotel, will be taken to Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox to rehearse for the opening of the Berkshire Symphonic Festival at 8:30.

Everything is in readiness at Holmwood. Final touches have been made to the grounds, the shell and the huge canopy. The concerts will be held rain or shine under the canvas with more seating space out of doors.

Free Parking Space

The free parking space sufficient for 2,000 cars has been marked off by Sheriff J. Bruce McIntyre, the marshal and his assistants, Sergt. Edward J. Majesky and Corp. Timothy L. Flynn and state police are prepared to handle tremendous crowds at the gate.

The opening program will be as follows:

Bach — Chorale Prelude, "Komm Gott, Schopfer Heiliger Geist."

Beethoven — Overture to Goethe's "Egmont," Op. 84.

Beethoven—Symphony No. 7 in A Major, Op. 92.

Sibelius — Symphony No. 2 in D Major, Op. 43.

The second lecture by Olin Downes, music critic of the New York Times will take place at the Berkshire Playhouse in Stockbridge Friday morning

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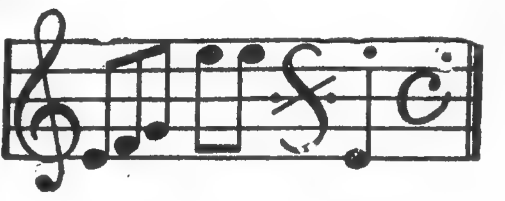
HOLYOKE, MASS.
Transcript Telegram

AUG 1 1936



Tomorrow morning, promptly at 11, the Berkshire Symphonic Festival will open its annual music program. The concerts will not begin until Thursday evening but Olin Downes, noted New York music critic, will give a lecture tomorrow morning in the Berkshire Playhouse, the first of a series on the symphony which will continue Friday and Sunday mornings.

The Festival will mark the first time in his 13 years in America that Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, which is to play at the Festival, has conducted during the summer and the first time in the orchestra's 55 years of existence that it has appeared away from home out of doors.

When Dr. Koussevitzky lifts his baton for Thursday's concert there will be in attendance persons of prominence from more than 20 states and Canada. Other notables will be present at the second concert Saturday afternoon and at the final one Sunday evening.

State police will be at the gate to Holmwood, Mrs. Margaret Emerson's estate, where the concerts will be given, to handle traffic. Holmwood is on Federal Route 7, between Lenox and Stockbridge. All the concerts will be under canvas with the orchestra occupying a huge shell at the east end.

The complete programs are as follows: Thursday, Bach, Chorale Prelude, "Komm Gott, Schopfer, Heiliger Geist"; Beethoven, Overture to Goethe's "Egmont," Op. 84; Beethoven, Symphony No. 7 in A major, Op. 92; Sibelius, Symphony No. 2 in D major, Op. 48.

Saturday, Handel, Larghetto e affetuoso from Concerto Grosso for String Orchestra, Op. 6, No. 6 in G. minor; Moussorgsky, prelude to "Khovanstchina"; Debussy, prelude to "The Afternoon of a Faun"; Rimsky-Korsakov, "Capriccio Espagnol"; Brahma, Symphony No. 2 in D major, Op. 73.

Sunday, Mendelsshon, Symphony in A major, "Italian," Op. 90; Wagner, prelude to "Lohengrin"; Wagner, prelude to "Die Meistersinger von Nurnberg"; Tchaikovsky, Symphony No. 5, in E minor, Op. 64.

Special programs have been arranged for Festival week by neighboring music centers. The South Mountain quartet will play at the Music Temple in Pittsfield, built and maintained by Mrs. Elizabeth Sprague Coolidge. They will give the following program Sunday afternoon: Schumann, Quartet in E flat major, Op. 47; Zoltan Kodaly, Quartet in D major, Op. 10; Joseph Jongen, Quartet in A major, Op. 50.

At Falls Village, Conn., the Gordon Quartet under the direction of Jacques Gordon, will present the Brahms piano quintet in F minor, opus 34, with Frank Sheridan, painist, and the Brahms quartet in C minor, opus 51, No. 1.

Students of the Playhouse-in-the-Hills, where Hugo Kortschak of Yale is director, will appear in recital. Ted Shawn and his men dancers have arranged two programs at Jacob's Pillow, their West Becket studio. Lecture-demonstrations will be given Friday afternoon after tea and Saturday afternoon following lunch.

Gerome Brush has hung his 110 portraits of members of the Boston Symphony at the Berkshire Playhouse in Stockbridge. This public display, Mr. Brush's first, is free. Josephine Hutchinson, cinema actress, is appearing in "The Shining Hour" at the Berkshire Playhouse all week, with matinees Wednesday and Thursday.

WORCESTER, MASS.
GAZETTE

AUG 12 1936

2 FROM CITY GOING TO SYMPHONIC FESTIVAL

Clifford H. Green and Rev. Dr. Shepherd Knapp will leave tomorrow to attend the third annual Berkshire Symphonic Festival. They will hear the remainder of the program, which opened last night, and will continue through the week at Holmwood, Mrs. Margaret Emerson's estate between Lenox and Stockbridge, where the Boston Symphony Orchestra, under its conductor, Serge Koussevitsky, will play.

PITTSFIELD, MASS.
EAGLE

AUG 12 1936

Festival Activities Begin Today With Lecture by Music Critic

Olin Downes Delivers First of Three Lectures at Berkshire Playhouse—Mr. and Mrs. Koussevitsky Staying With Miss Robinson Smith—Orchestra Arrives Tomorrow and Will Rehearse at Holmwood in the Afternoon

Activities connected with the third annual Berkshire Symphonic Festival started this morning with the first lecture of three by Olin Downes, music critic of the New York Times, delivered at the Berkshire Playhouse in Stockbridge. Tomorrow the Boston Symphony Orchestra arrives at the Maplewood Hotel in Pittsfield and after luncheon will be taken by busses to the Emerson place between Lenox and Stockbridge for a rehearsal for the opening concert tomorrow night at 8:30.

Dr. Serge Koussevitzky, conductor of the orchestra and Mrs. Koussevitzky, with Mr. and Mrs. Ernest B. Dane, wil be the guests during the Festival of Miss Gertrude Robinson Smith, the president, at Glendale. Mr. Dane is a trustee of the Boston Symphony Orchestra. Friday afternoon, Miss Robinson Smith and Miss Miriam Oliver will entertain at a garden party in Glendale for Dr. and Mrs. Koussevitzky. About 125 have been invited including sub-chairman and trustees of the Festival.

Notables to Come

Attorney Bentley Wirt Warren, president of the Boston Symphony Orchestra and United States Senator Frederick C. Walcott of Hartford, Conn., are to be the guests next door to Miss Robinson Smith at Chesterwood, the summer home of Mrs. Daniel Chester French, leased this summer to Dr. and Mrs. Herschel C. Walker.

Gov. Theodore F. Green of Rhode Island is arriving tomorrow to be the guest at Wheatleigh in Lenox of Mrs. Carlos M. de Heredia, first vice-president of the Festival.

Mr. and Mrs. Downes are the guests of Miss Mabel Choate at Naumkeag on Prospect Hill, Stockbridge.

Henry Sawyer, vice-president of the Boston Symphony, and Mrs. Sawyer are to be the guests of Mrs. E. P. Buell at the South Street Inn.

These are but a few of the notables who will come to the Berkshires for the great musical event of the season. Festival officials announced today that every one of the 3600 seats under the canopy will be occupied and they hope that the 1200 seats outside the tent will be occupied too.

Add Finishing Touches

Today at Holmwood, the ground crew was busy adding the finishing touches to a place that Dr. Koussevitzky has already referred to as "ideal" for the concerts. Pine trees, signs, hurdle fence, electric lights, acetylene torches, flares were being put in place today.

Sheriff J. Bruce McIntyre, marshal, gave final instructions to his crew on parking last night while tonight Willard Sistare, in charge of ushers and seating arrangements, will meet his assistants at Holmwood.

Under the direction of Joseph Franz and Frank Ruesch of Stockbridge, the huge tent and the shell, the shelter for the orchestra, and for Dr. Koussevitzky, have been constructed.

The food concession tent has been erected under the direction of Mrs. Charles E. Patterson of the Thursday Morning Club in Great Barrington. Refreshments will be on sale before and after the concerts and at intermissions.

PITTSFIELD, MASS.
EAGLE

TICKETS FOR SINGLE CONCERTS AVAILABLE

"To correct an impression that is prevalent in some communities, tickets for single concerts by the Boston Symphony Orchestra at the Berkshire Symphonic Festival are available and are priced at $1.50, $1.75, $2.50 and $3.00," said officials of the Festival today. "We have tried to stress the subscription feature of the Festival because with subscriptions, the price is more reasonable. Subscriptions are transferable.'

HARTFORD, CONN.
COURANT

1936

Good Weather Is Expected For Music Festival

Berkshire Symphonic Programs to Be Given This Week

"Fair and warm" is the weather prediction for the days of the Berkshire Symphonic Festival at the estate of Mrs. Margaret Emerson, "Holmwood," between Lenox and Stockbridge, Mass., with three concerts by the Boston Symphony Orchestra under Dr. Serge Koussevitzky as the attraction.

The concerts will be given on Thursday and Sunday evenings, and on Saturday afternoon.

But whether the weather is fair or cloudy, the Festival committee is not worried. They have a huge canopy erected as protection against the elements. If it is fair, the sides will be up. If it storms, they will be down. As an aid to motorists, Holmwood will be ablaze with electric lights, highway flares and torches. Parking is free.

While the canopy will shelter 4000 people, those who prefer to listen to their music out under the stars will find seats in place for them. The concert shell is already in place.

Dr. Koussevitzky and Olin Downes, music critic of the New York Times will lecture on the concert programs.

Mr. Downes will lecture at the Berkshire Playhouse, Stockbridge, on August 12, 14 and 16, the first two days at 11 o'clock and on the third date at 12:15.

Governor Theodore Green of Rhode Island, Norman K. Davis, America's Ambassador at large; Mrs. James Roosevelt, the President's mother; Mrs. Grace G. Coolidge, widow of President Coolidge; Adolf A. Berle, Jr., Chamberlain of the City of New York; Albert Spalding, well known violinist; Miss Mabel Choate, daughter of the late Joseph Choate who was Ambassador to the Court of St. James; Owen Johnson the novelist, whose father was ambassador to Italy in Woodrow Wilson's administration; Mrs. Elizabeth Sprague Coolidge, the "patron saint" of chamber music; Mrs. Alta Rockefeller Prentice, Rudolph Ganz, president of the Chicago Musical College and pianist and conductor of note; A. A. Brewster, vice-president and treasurer of the Cleveland Orchestra and Walter Pritchard Eaton, critic and author, are among the thousands expected.

LOWELL, MASS.
COURIER-CITIZEN

AUG 1 2 1936

Berkshire Festival Week's Outstanding Musical Event

Important Because of Engagement of Koussevitsky and Orchestra --- WPA Opera Program Launched in Boston

The third annual Berkshire music festival this week takes on a new importance because of the engagement of the Boston Symphony Orchestra under Dr. Serge Koussevitky's direction in three symphonic programs beginning on Thursday afternoon.

The concerts will be given on the beautiful Emerson estate between Stockbridge and Lenox, an ideal natural setting for the festival. Dr. Koussevitzky cut short his summer stay in Europe in order to direct the programs. It is the hope of the promoters that ultimately it will be possible to establish in the Berkshires a summer festival similar to that which is now in progress at Salzburg in Austria. With that idea in mind it will be interesting to notice the reaction to the more ambitious festival which has been arranged for the next few days.

The programs by the Boston Symphony Orchestra will be as follows:

Thursday evening: Bach's Chorale Prelude, "Komm Gott, Schopfer, Heiliger Geist;" Beethoven's Overture to "Egmont" and Seventh Symphony; Sibelius's Second Symphony.

Saturday afternoon: Handel's Larghetto from the Concerto Grosso, Op. 6, No. 6, Moussorgsky's Prelude to "Khovanstehina," Debussy's Prelude to "The Afternoon of a Faun;" Rimsky-Korsakoff's Spanish Caprice; and Brahm's Second Symphony.

Sunday evening: Mendelssohn's "Italian" Symphony; Wagner's Preludes to "Lohengrin" and "Die Meistersinger;" Tschaikowsky's 5th Symphony.

Boston WPA Opera.

The much discussed WPA opera project in Boston comes out of the preparatory stage into actual performance this week. As a matter of fact, it opened in the Boston Opera House last evening with a performance of "Hansel and Gretel" which will be repeated tonight and on Saturday afternoon. "Madame Butterfly" will be presented Thursday, Friday and Saturday evenings. Both operas have been prepared and will be directed by young Mr. Ernst Hoffmann, whose father, Jacques Hoffman, was for many years one of the leading violinists in the Boston Symphony Orchestra. The son has had training and operatic experience abroad. And since his return to Boston his talents have been used in several of the federal music projects to good advantage. The charge for admission to the operatic performance will be nominal.

The Late Arthur Whiting.

The death in New York last month of Arthur Whiting, pianist and composer, moved both Richard Aldrich of the New York Times and Daniel Gregory Mason to appreciate tributes to a sincere and accomplished musician, about whose talents, largely because of his own modesty there has been no ballyhoo. He was a good pianist, although not a great one, and a composer of originality but no great pretentions. But in the opinion of both the commentators mentioned, he exerted a singular influence for good music and good taste during the 41 years he lived in New York.

He was born in Cambridge, Mass., in 1861 and was a piano pupil of W. H. Sherwood. He studied under Rheinberger in Munich at the conservatory at the same time that Lowell's most famous musician, George W. Chadwick was a student there along with Horatio Parker and other well known Americans. He was a lover of the compositions of Bach and Brahms and in later years of those of Debussy.

His own compositions he wrote slowly, and published sparingly. They include a Fantasy for piano and orchestra, church music and organ pieces, choral arrangements of folk music and a setting of verses by Omar Khayyam. He wrote, among other works, two concertos for piano and orchestra which he played with the Boston, Chicago and Pittsburgh orchestras, besides several string quartets and incidental music to "The Golden Cage," sung at South Moutain, Pittsfield and elsewhere. Mr. Mason thinks that his most widely known and most helpful achievement was the contribution he made to the lifelong enjoyment of music of thousands of young men by his explanatory recitals in Yale, Harvard, Princeton and other universities. "To the cheap and tawdry he was pitiless," writes Mr. Mason. "His influence, tonic, prophylactic, preservative of the true spirit of art in a sentimental age, will long survive him. Music has been more romantic in other hands. In none has it been purer, cleaner and finer than in his."

Another Kirsten.

Following Kirsten Flagstad the Metropolitan is to have another of the same Christian name. Kirsten Thorberg, Swedish contralto, has been engaged for next season. She is at present singing in the operatic productions at the Salzburg festival. She is said to be familiar with all the leading contralto roles in the Wagnerian operas. In Covent Garden in London last May she scored a marked success. Her reputation has been gained in Vienna, in Prague at the German theatre and elsewhere on the continent. By report she will make her American debut early in the season. S. R. F.

SPRINGFIELD, MASS.
UNION

AUG 1 1936

Dr. Koussevitzky Inspects Shell

PITTSFIELD, Aug. 9 — Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, accompanied by the manager, George E. Judd, and officials of the Berkshire Symphonic Festival, inspected the site of the Festival at "Holmwood," Mrs. Margaret Emerson's estate, over the week end.

"Wonderful; no place could be more beautiful," declared the conductor as he stood in the shell and gazed out over the wide expanse of the canvas auditorium to the stately pine trees beyond. "We must make good music—music that will be as beautiful as this spot," he said.

After visiting briefly with Miss Gertrude Robinson Smith, president of the Festival, Dr. Koussevitsky and Mr. Judd motored to Springfield where they caught a train for Boston.

The orchestra will rehearse Tuesday and Wednesday at Symphony Hall in Boston and arrive in Pittsfield at 11.40 Thursday. After luncheon at the Maplewood Hotel, the orchestra will go directly to "Holmwood" for another rehearsal in preparation for the opening of the first concert Thursday evening at 8.30.

Hotel reservations in Lenox and Stockbridge are at a premium now with the Curtis Hotel in Lenox reporting that with its regular guests and festival patrons it is filled for the duration of the Festival.

HUDSON, N. Y.
REGISTER

AUG 1 1936

ATTENDED CONCERT

Among those from Hudson and vicinity who attended tne first of th Berkshire Festival concerts which ar being given this year by the Boston Symphony orchestra under the direction of Dr. Serge Koussevitsky were the following:

Mrs. O. H. Bradley, sub-chairman for this section of Columbia county: her house guest, Mrs. Joseph Conover, of Philadelphia, Pa.; Mrs. Charles B. Benson, Mrs. Lucy Bowles and her house guest, Mrs. John Shearn, of Middleton, Ohio, Miss Eva Sciutto, Miss Vera Clapper, Miss Anna Clapper, Miss Augusta Eigo, Miss Ruth Jessup, of this city, Miss Mabel Esselstyn, Miss Mary Bristol, Mrs. Charles Relyea, Carl Relyea, Mrs. Robert Perkins, Miss Katherine Sagendorph, Mrs. Arthur Buchholz, Mrs. Eugene Sciutto, Miss Maytie D. Crane, Miss Alice Shaw, of Claverack, and Miss Katherine Coon, of Poughkeepsie, granddaughter of Mr. and Mrs. Jacob Esselstyn, of Claverack.

NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 1 2 1936

Koussevitzky Ready to Open Berkshire Fete

Boston Symphony First on Festival Program Tomorrow at Holmwood

Quartet Concert Sunday

Ted Shawn Dancers Among OtherGroups onProgram

The third annual Berkshire Symphonic Festival will begin tomorrow night at 8:30 o'clock at Holmwood, Mrs. Margaret Emerson's estate adjoining U. S. Route 7 between Lenox and Stockbridge, Mass., where the Boston Symphony Orchestra under its regular conductor, Serge Koussevitzky, will play a program including Schonberg's orchestral version of Bach's organ chorale prelude, "Komm' Gott, Schopfer, Heiliger Geist," Beethoven's "Egmont" overture and the seventh symphony and the second symphony of Sibelius.

The second concert, with Brahms's second symphony as its principal number, will be held Saturday afternoon, and the third and last concert next Sunday night, August 16, with a program including Mendelssohn's "Italian" and Tchaikovsky's fifth symphonies. Olin Downes, music critic of "The New York Times," will lecture on the three programs this morning and next Friday morning at 11 o'clock and Sunday at 12:15 p.m. in the Berkshire Playhouse. The concerts themselves will be held under a huge canopy, and will not have to depend on the weather.

Box offices are open in Stockbridge, Lenox, Pittsfield, at the Berkshire Hills Conference information booth, and Great Barrington, at the Southern Chamber of Commerce booth. A box office wil be opened tomorrow at Holmwood, where electric lights and highway flares will be lit on the two concert evenings as an aid to motorists. Parking will be free.

Among thos expected to attend tomorrow nght's concert are Norman H. Davis, United States Ambassador-at-Large; Edna St. Vincent Millay, William Allan Neilson, president of Smith College; H. N. MacCracken, president of Vassar College; John Finley Williamson, director of the Westminster Choir School; Representative Allen T. Treadway, Owen Johnson, Walter Pritchard Eaton, Kathleen Parlow, violinist; Efrem Zimbalist, violinist, and his wife, Alma Gluck; Governor Theodore F. Green of Rhode Island, Miss Mabel Choare, A. A. Brewster, vice-president and treasurer of the Cleveland Orchestra; Bentley Wirt Warren, president of the Boston Symphony Orchestra; Mrs. Alta Rockefeller Prentice and Mrs. Elizabeth Sprague Coolidge. Mrs. James Roosevelt, mother of the President, is planning to attend Saturday afternoon's concert.

"The Shining Hour," with Josephine Hutchinson in the principal role, is being presented this week at the Berkshire Playhouse, in Stockbridge, with matinees today and tomorrow. An exhibition of Gerome Brush's portraits of the 110 members of the Boston Symphony will be held daily at the Playhouse this week from 10 to 12 and 2 to 5 o'clock, with no admission charge. It will also be open for the theater's patrons in the evening.

Several other musical events will be held during the festival period in the Berkshire region. The South Mountain Quartet, composed of Kathleen Parlow, Edwin Ideler, Conard Held and Willem Willeke, will give a concert next Sunday afternoon at 4 at South Mountain, near Pittsfield, playing works of Schumann, Kodaly and Jongen. Jacques Gordon's quartet and Frank Sheridan, pianist, will play a Brahms program at Music Mountain, Falls Village, Conn., next Sunday at the same hour. There will also be a concert Sunday afternoon at the Playhouse-in-the-Hills, Cummington, Mass.

Ted Shawn and his men dancers will give two lecture-demonstrations on Friday afternoon at 4 and Saturday afternoon at 2 o'clock at their studio in West Becket, Mass.

This will be the Boston Symphony's first appearance in these festivals.

PROVIDENCE, R. I.
NEWS-TRIBUNE

6

AUG 1 0 1936

Berkshire Music Fete Scheduled

Many R. I. Residents Will Attend Concerts to Be Held Aug. 13, 15 and 16

Music lovers hereabouts will join others from all sections of the country who will be among those attending one or more of the concerts in connection with the Berkshire Symphonic Festival, scheduled for Aug. 13, 15 and 16.

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give the three concerts beneath a canopy at Holmwood, the estate of Mrs. Margaret Emerson, which is between Stockbridge and Lenox, Mass. In connection with the affair Olin Downs, New York music critic, will give three lectures on the program at the Berkshire Playhouse in Stockbridge, on next Wednesday, Friday and Sunday.

Immediately upon his arrival from Europe this week, Dr. Koussevitzky, with Mr. Downs, who is also arriving from Europe, will leave for Stockbridge. The open-air auditorium at Holmwood will seat 4000 persons, with other vantage points available outside the canvas.

Gov. Green will be among those attending from Rhode Island. Other distinguished guests at the festival will include Norman H. Davis, United States Ambassador-at-large, Mrs. James Roosevelt, mother of the President; Mrs. Calvin Coolidge, widow of the late President; Albert Spaulding, well known violinist; Miss Mabel Choate, daughter of the late Joseph Choate, who was ambassador to the Court of St. James; Owen Johnson, the novelist, whose father was Ambassador to Italy in Woodrow Wilson's administration; Mrs. Frederick S. Coolidge (Elizabeth Sprague) of Washington; Mrs. E. Parmalee Prentice, Rudolph Ganz, president of the Chicago Musical College and pianist and conductor of note; A. A. Brewster, vice president and treasurer of the Cleveland Orchestra; Walter Pritchard Eaton, critic and author.

OTHERS TO ATTEND

Others who will be in attendance will be Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival; Bentley Wirt Warren, president of the Boston Symphony Orchestra, Inc.; Edward A. Taft and Ernest B. Dane, trustees of the orchestra; Mrs. Carlos M. de Heredia, of New York and Lenox, first vice-president of the Festival; Mrs. Henry White of Lenox and New York; John Shepard, of Providence and Boston, former Mayor of Palm Beach; Philip Marshall Brown, former professor of international law at Princeton and Harvard; A. A. Knoph, New York publisher; Mrs. Bruce Crane, of Dalton; Lowell Thomas, lecturer and world traveler; Lyman Beecher Stowe, writer, grandson of Harriet Beecher Stowe, of Stockbridge and New York; Mrs. Samuel Frothingham of New York and Lenox; Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis; Mrs. Daniel Chester French, widow of the Dean of American sculpture and her daughter, Mrs. William Penn Cresson, sculptress, and Mrs. William Bayard Van Rensselaer of Albany, N. Y.; R. J. Flick of Lenox and New York.

Willem Willeke, 'cellist and director of Mrs. Coolidge's Temple of Chamber Music in Pittsfield, Mass.; Jacques Gordon, director of Music Mountain, Falls Village, Conn.; Hugo Kortschak of the Yale Music School and director of the Playhouse-in-the-Hills, at Cummington; Mrs. Harold G. Henderson, of Hunter, N. Y.; Mr. and Mrs. Samuel G. Colt, Pittsfield, Mass., and Charleston, S. C.; Mrs. George William Douglas of Tuxedo Park, N. Y.; Mrs. John Bross Lloyd, of Philadelphia; Prof. Charles L. Safford, head of the music department at Williams College, and Mrs. Safford; Mrs. James C. Colgate of Bennington, Vt.

Mrs. William Felton Barrett, of Rye, N. Y., and Great Barrington; Mr. and Mrs. Thomas H. Blodgett of Great Barrington; Mrs. George Long, Jr., of Hartford; Mrs. Thomas Hooker and Mrs. Arnold Whitridge, both of New Haven.

LOWELL, MASS.
LEADER

61

AUG 1 3 1936

KOUSSEVITZKY TO CONDUCT THE CONCERT

Series of Boston Symphony Orchestra Programs to Be Held.

Tent to Accommodate 5500, Double Capacity of Symphony Hall.

STOCKBRIDGE, Aug. 13 (U.P.)—Stockbridge in the Berkshires becomes the American counterpart of Salzburg in the Bavarian Alps tonight when the Boston Symphony orchestra, for the first time under leadership of Dr. Serge Koussevitzky, begins a series of outdoor concerts.

This will constitute the symphonic equivalent of the Mozart opera festivals of Salzburg.

Never before in its 56-year history has the Boston Symphony performed in a tent as it will when it inaugurates the Berkshire symphonic festival. Boasting among its subscribers such notables as Mrs. Grace Coolidge and Mrs. James Roosevelt, mother of the president, the festival is expected by its sponsors to capture some of the American interest heretofore centred in Europe's summer music festivals.

Just as Europe has enjoyed symphonic and operatic festivals financed by the Beecham Pill fortune, so the Berkshire symphonic festival that opens tonight is indebted to the Emerson Bromo Seltzer fortune. Site of the local event is Holmwood, magnificent estate of Mrs. Margaret Emerson, daughter of the Baltimore patent medicine manufacturer.

The orchestra will play within a rectangular acoustic shell of plywood resembliny a hugely magnified interior of a cabinet phonograph. The audience will be sheltered under a tent accomodating 5500—

PITTSFIELD, MASS.
EAGLE

AUG 1 3 1936

Ask Your Library

By RUTH N. WITTAN
Reference Librarian

A readers may receive the answer to any question of fact by phoning or writing The Berkshire Athenaeum Reference Department. Selected answers are published daily. All books cited are available at the library unless otherwise noted.

Q. Can you give me some information about Serge Koussevitzky? A. Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra in three concerts at the Berkshire Symphonic Festival, Aug. 13-16, was born in the province of Tver, Russia, on July 26, 1874. He is a graduate of the Moscow Conservatory, holds honorary degrees from Brown and Harvard, was twice decorated by the Czar, and is an officer of the Legion of Honor. Conductor of the Boston Symphony since 1924, Dr. Koussevitzky was previously a professor at the Moscow Conservatory, soloist with the Imperial Theatre Orchestra, director of the Koussevitzky Symphony Orchestra, and conductor of orchestras in England, Germany, Italy, and Spain. He is the composer of the Concerto for Double Bass and Orchestra, many pieces for double bass and piano, and transcriptions from classical works. (Howe, "The Boston Symphony Orchestra.")

Q. Can you tell me when the town of Cheshire was incorporated. A. Cheshire, Mass., was incorporated on March 14, 1793. Its territory was made up of parts of the towns of Lanesborough, Windsor, Adams, and of the District of New Ashford. (*Barker, "Early Settlements in Cheshire," in Berkshire Historical Society collections)

Q. When was the act to revise Pittsfield's charter approved? A. The act revise the charter of the city of Pittsfield was approved on June 3, 1932. (*"Acts and Resolves of Massachusetts, 1932," Chap. 280)

LEWISTON, ME.
SUN

AUG 12 1936

Music and The Drama

"OUTDOOR MELODY-MAKING"

Again al fresco music is sweeping the country in the warm months. The outdoor symphonic series have grown and prospered in the last few years, and it is encouraging to note that new ones have sprung up.

In addition to the Lewisohn Stadium Concerts of the New York Philharmonic Orchestra and the Hollywood Bowl series of the Los Angeles Philharmonic, this season sees the Cleveland Orchestra carrying on nightly [illegible] at the Great Lakes Exposition, the Philadelphia Orchestra as usual active at Robin Hood Dell and the Chicago Symphony Orchestra in a new series at Ravinia. The Portland (Ore.) Symphony Orchestra has inaugurated an open-air concert schedule for the first time. As usual, the players of the Boston Symphony Orchestra have their "Pop" Concerts and outdoor Esplanade events. At Hillsborough, Cal., the Woodland Theatre is again the scene of several concerts by the San Francisco Orchestra under guest leaders. In Newark, N. J., a new series of Stadium Concerts has been launched. The Centennial Exposition at Dallas, Tex., is also a music centre.

Open-air opera is making gains. Fortune Gallo has begun a series in a unique setting over the water at Jones Beach on Long Island. The Cincinnati Opera Company has opened an ambitious schedule of performances in English, including several American works. The Municipal Opera of St. Louis continues its popular series. The several symphonic series also include operatic and ballet performances on their programs. This is notably the case in New York, Los Angeles and Philadelphia.

Altogether it seems as if the popularity of Summer musical offerings were here to stay. With the new diversity that has been introduced into these programs, the public ought to find increased attractions for their patronage.

It is necessary to stress the fact that such series cannot exist on benevolent approval and kind words alone. What they need is loyal support both by patrons who are able to endow them and by the regular run of ticket buyers. There is hardly a field in which inspiration and elevation of public morale can be bought at a smaller price. Such series add to the gaiety and color of Summer life in the various cities, are wholesome social centres and, not least, benefit the business men in attracting visitors from other communities. Guarantors of Summer symphonic concerts and opera may be congratulated for helping to provide worthwhile pursuits at a time of year when the cultural index might otherwise recede to a disheartening degree.—Musical Courier.

RICHMOND, VA.
NEWS-LEADER

AUG 13 1936

Lovers of Music Assemble For Festival in Berkshires

STOCKBRIDGE, Mass., Aug. 13—(AP)—Music lovers gathered today for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight, Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first of three concerts within the next four days.

For the first time in its fifty-six years of existence the Boston Symphony will play outdoors, with the scene of the debut the natural pine-surrounded amphitheater on the beautiful estate of Mrs. Margaret Emerson.

Never before in his thirteen years in the United States has Koussevitzky conducted out-of-doors. Finding the aims of the festival's sponsors to his liking, he agreed to participate in the festival.

The festival was inaugurated in August, 1934, under the patronage of some of this section's wealthy Summer residents who were desirous of establishing a Summer musical event similar to the famous Salzburg festival in Austria.

An amphitheatre on the Hanna farm, where in the early evening the Berkshire Hills cast soft shadows, was chosen and the Philharmonic Symphony Society Orchestra of New York, under the baton of Henry Hadley opened the series.

The concerts attracted socially prominent Summer residents and music lovers from near and far. The second festival last year brought even a larger crowd.

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

AUG 13 1936

MUSIC FESTIVAL TO HEAR SEBELIUS

Koussevitzky Will Conduct Boston Symphony at Stockbridge

Stockbridge, Mass., Aug. 13 (AP)—The music lovers gathered here today for the Berkshire music festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston Symphony orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston Symphony will play outdoors with the scene of its debut the natural pine-surrounded ampitheater on the beautiful estate of Mrs. Margaret Emerson.

Approves Aims

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, agreed to participate in the festival.

The Russian maestro, who received [illegible] personal praise [illegible] interpretations, will lead the Boston Symphony through the Finnish composer's Symphony No. 2 tonight.

On the opening night's program, too, will be Beethoven's Symphony No. 7, the overture to "Egmont" and a Bach chorale prelude.

The festival was inaugurated in August 1934 under the patronage of some of this section's wealthy summer residents who were desirous to establish in a modest way a summer musical event similar to the famous Falzburg festival in Austria.

The concerts attracted the socialite summer residents and music lovers from near and far. The second festival last year brought even a larger crowd.

SCHENECTADY, N. Y.
UNION-STAR

Music Festivals In Berkshires Open Thursday

Boston Symphony to Give Three Concerts Under Huge Canopy

The third annual Berkshire Symphonic Festival will begin Thursday night at 8:30 o'clock at Holmwood, Mrs. Margaret Emerson's estate adjoining U. S. Route 7 between Lenox and Stockbridge, Mass., where the Boston Symphony Orchestra under its regular conductor, Serge Koussevitzky will play a program including Schonberg's orchestral version of Bach's organ chorale prelude, "Komm' Gott, Schopfer, Heiliger Geist," Beethoven's "Egmont" overture and the seventh symphony and the second symphony of Sibelius

The second concert, with Brahm's second symphony as its principal number, will be held Saturday afternoon, and the third and last concert Sunday night, August 16, with a program including Mendelssohn's "Italian" and Tchaikovsky's fifth symphonies. Olin Downes, music critic of "The New York Times," will lecture on the programs Friday morning at 11 o'clock and Suday at 12:15 p. m. in the Berkshire Playhouse. The concerts themselves will be held under a huge canopy, and will not have to depend on the weather.

Box offices are open at Stockbridge, Lenox, Pittsfield, at the Berkshire Hills Conference Information Booth, and Great Barrington, at the Southern Chamber of Commece booth. A box office will be opened tomorrow at Holmwood, where electric lights and highway flares will be used on the two concert evenings as an aid to mortorists. Parking will be free.

Several other musical events will be held during the festival period in the Berkshire region. The South Mountain Quartet, composed of Kathleen Parlow, Edwin Ideler, Conard Held and Willem Willeke, will give a concert Sunday afternoon at 4 at South Mountain, near Pittsfield, playing works of Schumann, Kodaly and Jongen. Jacques Gordon's Quartet and Frank Sheridan, pianist, will play a Brahms program at Music Mountain, Falls Village, Conn., next Sunday at the same hour. There will also be a concert Sunday afternoon at the Playhouse-in-the-Hills, Cummington, Mass.

Ted Shawn and his men dancers will give two lecture-demonstrations on Friday afternoon at 4 and Saturday afternoon at 2 o'clock at their studio in West Becket, Mass.

NORTHAMPTON, MASS.
GAZETTE

BERKSHIRE MUSIC FESTIVAL TONIGHT

Dr. Koussevitzky to Lead Boston Symphony in 1st of 3 Concerts

Stockbridge, Mass., Aug. 13.—(AP) — Music lovers gathered here today for the Berkshire Music festival, which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight, Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston Symphony orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence, the Boston Symphony will play outdoors, with the scene of its debut the natural pine-surrounded amphitheater on the beautiful estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

The Russian maestro, who has received Sebelius' personal praise for his interpretations, will lead the Boston Symphony through the Finnish composer's Symphony No. 2 tonight.

On the opening night's program, too, will be Beethoven's Symphony No. 7, the overture to "Egmont" and a Bach chorale prelude.

Saturday afternoon, the only daylight concert, the Boston Symphony will play Handel's Lhargetto from Concerto Grosso for string orchestra; Moussorgsky's Prelude to "Khovanstchina"; Debussy's Prelude to "The Afternoon of a Faun"; Rimsky-Korsakov's "Capriccion Espagnol," and Brahm's Symphony No. 2.

Sunday evening's concert will include Mendelssohn's "Italian Symphony"; Wagner's Preludes to "Lohengrin" and "Die Meistersingers" and Tchaikowsky's Symphony No. 5.

ALBANY, N. Y.
TIMES-UNION

MUSICAL FEST ON TONIGHT

STOCKBRIDGE, Mass., Aug. 13 (AP)—Music lovers gathered today for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe.

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An amphitheatre on the Hanna farm, where in the early evening the Berkshire hills cast soft shadows, was chosen and the Philharmonic Symphony society orchestra of New York, under the baton of Henry Hadley opened the series.

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— VOTE AMERICAN —

To Buy or Sell Real Estate Depend on Times-Union Want Ads.

PITTSFIELD, MASS.
EAGLE

First Lecture by Olin Downes At Playhouse Wednesday Morning

Dr. Koussevitzky Inspects Holmwood Where He Will Conduct Boston Symphony Orchestra for Festival This Week and Is Delighted—Volunteers To Help With Parking

Olin Downes, music critic of the New York Times, who will give three lectures on the Berkshire Symphonic Festival program at the Berkshire Playhouse in Stockbridge, will be the guest while in Berkshire of Miss Mabel Choate in Stockbridge. Mr. Downes returned from France on the Europa with Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra at the Festival.

The first lecture by Mr. Downes will be Wednesday morning at 11 o'clock. The public is invited. Tickets may be secured at the playhouse office or at the Festival office in Stockbridge. The second lecture will be Friday morning at 11 o'clock and the final one Sunday at 12:15 o'clock.

Dr. Koussevitzky and George E. Judd, manager of the orchestra, inspected Holmwood, Mrs. Margaret Emerson's estate, where the Festival will be held, last Saturday, and were delighted.

Make "Beautiful Music"

"It is marvelous—no place could be more beautiful nor could a place be more ideally located for the concerts," was Dr. Koussevitzky's comment as he stood in the shell and gazed out at the wide expanse of canvas and benches. "With such a location, we will make beautiful music. No one will be disappointed."

From Stockbridge, Dr. Koussevitzky and Mr. Judd motored to Springfield where they caught a train for Boston. Rehearsals are scheduled at Symphony Hall in Boston tomorrow morning and afternoon and Wednesday morning and afternoon. The orchestra, arriving at 11.40 Thursday morning will be whisked to the Maplewood Hotel and after a luncheon will be taken to Holmwood for another rehearsal before the opening concert Thursday.

This afternoon, Major J. Bruce McIntyre, marshal of the grounds; Sergeant Edward J. Majesky and Corporal Timothy L. Flynn of the State police; Willard Sistare, in charge of the ushers, Grenville L. Willis, State highway engineer; John Johnson, superintendent of the estate; Selectman Joseph Franz of Stockbridge, and other Festival officials, met at Holmwood to discuss the problems of traffic and grounds.

Volunteers to Help

Volunteers from Great Barrington, Housatonic, West Stockbridge, Lenox, Lee and Pittsfield will assist Major McIntyre in handling the parking on the estate. These volunteers are:

Malcolm Shove, William DuFresne, Erling Dollar, David Evans, Albert Hammer, all of Great Barrington; Warren Race and Frederick Chamberlin of Housatonic; Fred N. Cummings, Thomas H. Sullivan, Donald MacDonald, Donald MacDonald Jr., Chester Gray, Benjamin Carpino, Frank Crippen, J. B. Rabiner, Carlo Scagliarini and A. H. Kiligas, all of Pittsfield; Bruce Ingram, John Consolati, John Waddock, William O'Brien of Lee; Edward C. Gilligan, William Merrick, Robert Davidson, Thomas Kelly, Earl Sharpe of Lenox; George Jastrum and Dana Baldwin of West Stockbridge.

HOLYOKE, MASS.
Transcript Telegram

AUG 13 1936

Emerson Fortune Brings Concerts To The Berkshires

STOCKBRIDGE, Mass., Aug. 13—Stockbridge in the Berkshires becomes the American counterpart of Salzburg in the Bavarian Alps tonight when the Boston Symphony Orchestra, for the first time under the leadership of Dr. Serge Koussevitzky, begins a series of outdoor concerts.

This will constitute the symphonic equivalent of the Mozart opera festivals of Salzburg.

Never before in its 56-year history has the Boston Symphony performed in a tent, as it will tonight when it inaugurates the Berkshire Symphonic festival. Boasting among its subscribers such notables as Mrs. Grace Coolidge and Mrs. James Roosevelt, mother of the president, the festival is expected by its sponsors to capture some of the American interest heretofore centered in Europe's summer festivals.

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The orchestra will play within a rectangular acoustic shell of Plywood resembling a hugely magnified interior of a cabinet phonograph. The audience will be sheltered under a tent accommodating 5,500—double the capacity of Boston's Symphony Hall.

LEWISTON, ME.
SUN

AUG 12 1936

Music and The Drama

"OUTDOOR MELODY-MAKING"

Again al fresco music is sweeping the country in the warm months. The outdoor symphonic series have grown and prospered in the last few years, and it is encouraging to note that new ones have sprung up.

In addition to the Lewisohn Stadium Concerts of the New York Philharmonic Orchestra and the Hollywood Bowl series by the Los Angeles Philharmonic forces this season sees the Cleveland Orchestra carrying on nightly programs at the Great Lakes Exposition, the Philadelphia Orchestra as usual active at Robin Hood Dell and the Chicago Symphony Orchestra in a new series at Ravinia. The Portland (Ore.) Symphony Orchestra has inaugurated an open-air concert schedule for the first time. As usual, the players of the Boston Symphony Orchestra have their "Pop" Concerts and outdoor Esplanade events. At Hillsborough, Cal., the Woodland Theatre is again the scene of several concerts by the San Francisco Orchestra under guest leaders. In Newark, N. J., a new series of Stadium Concerts has been launched. The Centennial Exposition at Dallas, Tex., is also a music centre.

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It is necessary to stress the fact that such series cannot exist on benevolent approval and kind words alone. What they need is loyal support both by patrons who are able to endow them and by the regular run of ticket buyers. There is hardly a field in which inspiration and elevation of public morale can be bought at a smaller price. Such series add to the gaiety and color of Summer life in the various cities, are wholesome social centres and, not least, benefit the business men in attracting visitors from other communities. Guarantors of Summer symphonic concerts and opera may be congratulated for helping to provide worthwhile pursuits at a time of year when the cultural index might otherwise recede to a disheartening degree.—Musical Courier.

RICHMOND, VA.
NEWS-LEADER

AUG 13 1936

Lovers of Music Assemble For Festival in Berkshires

STOCKBRIDGE, Mass., Aug. 13.—(AP)—Music lovers gathered today for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight, Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first of three concerts within the next four days.

For the first time in its fifty-six years of existence the Boston Symphony will play outdoors, with the scene of the debut the natural pine-surrounded amphitheater on the beautiful estate of Mrs. Margaret Emerson.

Never before in his thirteen years in the United States has Koussevitzky conducted out-of-doors. Finding the aims of the festival's sponsors to his liking, he agreed to participate in the festival.

The festival was inaugurated in August, 1934, under the patronage of some of this section's wealthy Summer residents who were desirous of establishing a Summer musical event similar to the famous Salzburg festival in Austria.

An amphitheatre on the Hanna farm, where in the early evening the Berkshire Hills cast soft shadows, was chosen and the Philharmonic Symphony Society Orchestra of New York, under the baton of Henry Hadley opened the series.

The concerts attracted socially prominent Summer residents and music lovers from near and far. The second festival last year brought even a larger crowd.

THIS CLIPPING FROM
NEW BRITAIN, CONN.
HERALD

AUG 13 1936

MUSIC FESTIVAL TO HEAR SEBELIUS

Koussevitzky Will Conduct Boston Symphony at Stockbridge

Stockbridge, Mass., Aug. 13 (AP) — The music lovers gathered here today for the Berkshire music festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston Symphony orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston Symphony will play outdoors with the scene of its debut the natural pine-surrounded ampitheater on the beautiful estate of Mr Margaret Emerson.

Approves Aims

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

The Russian maestro, who received Sebelius' personal praise for his interpretations, will lead the Boston Symphony through the Finnish composer's Symphony No. 2 tonight.

On the opening night's program, too, will be Beethoven's Symphony No. 7, the overture to "Egmont" and a Bach chorale prelude.

The festival was inaugurated in August 1934 under the patronage of some of this section's wealthy summer residents who were desirous to establish in a modest way a summer musical event similar to the famous Falzburg festival in Austria.

The concerts attracted the socialite summer residents and music lovers from near and far. The second festival last year brought even a larger crowd.

ALBANY, N. Y.
TIMES-UNION

MUSICAL FEST ON TONIGHT

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As night falls over the surrounding Berkshire hills tonight, Serge Koussevitzky will conduct the Boston Symphony orchestra in the first of three concerts within the next four days.

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—— VOTE AMERICAN ——

To Buy or Sell Real Estate Depend on Times-Union Want Ads.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
UNION-STAR

12 1936

Music Festivals In Berkshires Open Thursday

Boston Symphony to Give Three Concerts Under Huge Canopy

The third annual Berkshire Symphonic Festival will begin Thursday night at 8:30 o'clock at Holmwood, Mrs. Margaret Emerson's estate adjoining U. S. Route 7 between Lenox and Stockbridge, Mass., where the Boston Symphony Orchestra under its regular conductor, Serge Koussevitzky will play a program including Schonberg's orchestral version of Bach's organ chorale prelude, "Komm' Gott, Schopfer, Heiliger Geist," Beethoven's "Egmont" overture and the seventh symphony and the second symphony of Sibelius

The second concert, with Brahm's second symphony as its principal number, will be held Saturday afternoon, and the third and last concert Sunday night, August 16, with a program including Mendelssohn's "Italian" and Tchaikovsky's fifth symphonies. Olin Downes, music critic of "The New York Times," will lecture on the programs Friday morning at 11 o'clock and Suday at 12:15 p. m. in the Berkshire Playhouse. The concerts themselves will be held under a huge canopy, and will not have to depend on the weather.

Box offices are open at Stockbridge, Lenox, Pittsfield, at the Berkshire Hills Conference Information Booth, and Great Barrington, at the Southern Chamber of Commece booth. A box office will be opened tomorrow at Holmwood, where electric lights and highway flares will be used on the two concert evenings as an aid to mortorists. Parking will be free.

Several other musical events will be held during the festival period in the Berkshire region. The South Mountain Quartet, composed of Kathleen Parlow, Edwin Ideler, Conard Held and Willem Willeke, will give a concert Sunday afternoon at 4 at South Mountain, near Pittsfield, playing works of Schumann, Kodaly and Jongen. Jacques Gordon's Quartet and Frank Sheridan, pianist, will play a Brahms program at Music Mountain, Falls Village, Conn., next Sunday at the same hour. There will also be a concert Sunday afternoon at the Playhouse-in-the-Hills, Cummington, Mass.

Ted Shawn and his men dancers will give two lecture-demonstrations on Friday afternoon at 4 and Saturday afternoon at 2 o'clock at their studio in West Becket, Mass.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

AUG 1

BERKSHIRE MUSIC FESTIVAL TONIGHT

Dr. Koussevitzky to Lead Boston Symphony in 1st of 3 Concerts

Stockbridge, Mass., Aug. 13.—(AP) — Music lovers gathered here today for the Berkshire Music festival, which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight, Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston Symphony orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence, the Boston Symphony will play outdoors, with the scene of its debut the natural pine-surrounded amphitheater on the beautiful estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

The Russian maestro, who has received Sebelius' personal praise for his interpretations, will lead the Boston Symphony through the Finnish composer's Symphony No. 2 tonight.

On the opening night's program, too, will be Beethoven's Symphony No. 7, the overture to "Egmont" and a Bach chorale prelude.

Saturday afternoon, the only daylight concert, the Boston Symphony will play Handel's Lharghetto from Concerto Grosso for string orchestra; Moussorgsky's Prelude to "Khovanstchina"; Debussy's Prelude to "The Afternoon of a Faun"; Rimsky-Korsakov's "Capriccion Espagnol," and Brahm's Symphony No. 2.

Sunday evening's concert will include Mendelssohn's "Italian Symphony"; Wagner's Preludes to "Lohengrin" and "Die Meistersingers" and Tchaikowsky's Symphony No. 5.

PITTSFIELD, MASS.
EAGLE

First Lecture by Olin Downes At Playhouse Wednesday Morning

Dr. Koussevitzky Inspects Holmwood Where He Will Conduct Boston Symphony Orchestra for Festival This Week and Is Delighted—Volunteers To Help With Parking

Olin Downes, music critic of the New York Times, who will give three lectures on the Berkshire Symphonic Festival program at the Berkshire Playhouse in Stockbridge, will be the guest while in Berkshire of Miss Mabel Choate in Stockbridge. Mr. Downes returned from France on the Europa with Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra at the Festival.

The first lecture by Mr. Downes will be Wednesday morning at 11 o'clock. The public is invited. Tickets may be secured at the playhouse office or at the Festival office in Stockbridge. The second lecture will be Friday morning at 11 o'clock and the final one Sunday at 12:15 o'clock.

Dr. Koussevitzky and George E. Judd, manager of the orchestra, inspected Holmwood, Mrs. Margaret Emerson's estate, where the Festival will be held, last Saturday, and were delighted.

Make "Beautiful Music"

"It is marvelous—no place could be more beautiful nor could a place be more ideally located for the concerts," was Dr. Koussevitzky's comment as he stood in the shell and gazed out at the wide expanse of canvas and benches. "With such a location, we will make beautiful music. No one will be disappointed."

From Stockbridge, Dr. Koussevitzky and Mr. Judd motored to Springfield where they caught a train for Boston. Rehearsals are scheduled at Symphony Hall in Boston tomorrow morning and afternoon and Wednesday morning and afternoon. The orchestra, arriving at 11.40 Thursday morning will be whisked to the Maplewood Hotel and after a luncheon will be taken to Holmwood for another rehearsal before the opening concert Thursday.

This afternoon, Major J. Bruce McIntyre, marshal of the grounds; Sergeant Edward J. Majesky and Corporal Timothy L. Flynn of the State police; Willard Sistare, in charge of the ushers, Grenville L. Willis, State highway engineer; John Johnson, superintendent of the estate; Selectman Joseph Franz of Stockbridge, and other Festival officials, met at Holmwood to discuss the problems of traffic and grounds.

Volunteers to Help

Volunteers from Great Barrington, Housatonic, West Stockbridge, Lenox, Lee and Pittsfield will assist Major McIntyre in handling the parking on the estate. These volunteers are:

Malcolm Shove, William DuFresne, Erling Dollar, David Evans, Albert Hammer, all of Great Barrington; Warren Race and Frederick Chamberlin of Housatonic; Fred N. Cummings, Thomas H. Sullivan, Donald MacDonald, Donald MacDonald Jr., Chester Gray, Benjamin Carpino, Frank Crippen, J. B. Rabiner, Carlo Scagliarini and A. H. Kiligas, all of Pittsfield; Bruce Ingram, John Consolati, John Waddock, William O'Brien of Lee; Edward C. Gilligan, William Merrick, Robert Davidson, Thomas Kelly, Earl Sharpe of Lenox; George Jastrum and Dana Baldwin of West Stockbridge.

HOLYOKE, MASS.
Transcript Telegram

AUG 13 1936

Emerson Fortune Brings Concerts To The Berkshires

STOCKBRIDGE, Mass., Aug. 13—Stockbridge in the Berkshires becomes the American counterpart of Salzburg in the Bavarian Alps tonight when the Boston Symphony Orchestra, for the first time under the leadership of Dr. Serge Koussevitzky, begins a series of outdoor concerts.

This will constitute the symphonic equivalent of the Mozart opera festivals of Salzburg.

Never before in its 56-year history has the Boston Symphony performed in a tent, as it will tonight when it inaugurates the Berkshire Symphonic festival. Boasting among its subscribers such notables as Mrs. Grace Coolidge and Mrs. James Roosevelt, mother of the president, the festival is expected by its sponsors to capture some of the American interest heretofore centered in Europe's summer festivals.

Just as Europe has enjoyed symphonic and operatic festivals financed by the Beecham pill fortune, so the Berkshire symphonic destival that opens tonight is indebted to the Emerson Bromo Seltzer fortune. Site of the local event is Holmwood, magnificent estate of Mrs. Margaret Emerson, daughter of the Baltimore patent medicine manufacturer.

The orchestra will play within a rectangular acoustic shell of Plywood resembling a hugely magnified interior of a cabinet phonograph. The audience will be sheltered under a tent accommodating 5,500—double the capacity of Boston's Symphony Hall.

MONTPELIER, VT.
ARGUS

AUG 13 1936

NOTED CONDUCTOR TO LEAD CONCERT

Serge Koussevitzky To Wield Baton At Stockbridge Festival

STOCKBRIDGE, Mass., Aug. 13, (AP)—Music lovers gathered here today for the Berkshire music festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston symphony orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston symphony will play outdoors with the scene of its debut the natural pine-surrounded amphitheatre on the beautiful estate of Mrs. Margaret Emerson.

Establishes Precedent

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

The Russian maestro, who has received Sebelius' personal praise for his interpretations, will lead the Boston symphony through the Finish composer's symphony No. 2 tonight.

On the opening night's program, too, will be Beethoven's symphony No. 7, the overture to "Egmont" and a Bach chorale prelude.

Saturday afternoon, the only daylight concert, the Boston symphony will play Handel's Lhargetto from concerto Grosso for string orchestra; Moussorgsky's prelude to "Khovanstchina"; Debussy's prelude to "The Afternoon of a Faum"; Rimsky—Korsakov's "Capriccion Espagno!" and Brahms' symphony No. 2.

Sunday evening's concert will include Mendelssohn's "Italian Symphony"; Wagner's preludes to "Lohengrin" and "Die Meistersingers" and Tchaikowsky's symphony No. 5.

The festival was inaugurated in August 1934 under the patronage of some of this section's wealthy summer residents who were desirous of establishing in a modest way a summer musical event similar to the famous Salzburg festival in Austria.

FITCHBURG, MASS.
SENTINEL 13/36

Music Festival pens Tonight At Stockbridge

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THIS CLIPPING FROM
PAWTUCKET, R. I.
Reg. **TIMES** 13/36

Boston Symphony to Give Concert in Berkshires Tent

STOCKBRIDGE, Mass., Aug. 13 (UP) — Stockbridge in the Berkshires becomes the American counterpart of Salzburg in the Bavarian Alps tonight when the Boston Symphony orchestra, for the first time under leadership of Dr. Serge Koussevitzky, begins a series of outdoor concerts.

This will constitute the symphonic equivalent of the Mozart opera festivals of Salzburg.

Never before in its 56-year history has the Boston Symphony performed in a tent, as it will tonight when it inaugurates the Berkshire symphonic festival. Boasting among its subscribers such notables as Mrs. Grace Coolidge and Mrs. James Roosevelt, mother of the President, the festival is expected by its sponsors to capture some of the American interest heretofore centred in Europe's summer music festivals.

Just as Europe has enjoyed symphonic and operatic festivals financed by the Beecham pill fortune, so the Berkshire symphonic festival that opens tonight is indebted to the Emerson bromo seltzer fortune. Site of the local event is Holmwood, magnificent estate of Mrs. Margaret Emerson, daughter of the Baltimore patent medicine manufacturer.

The orchestra will play within a rectangular acoustic shell of plywood resembling a hugely magnified interior of a cabinet phonograph. The audience will be sheltered under a tent accommodating 5500—double the capacity of Boston's Symphony Hall.

Arriving here today by special train with his orchestra, Dr. Koussevitzky expressed delight with the setting.

"I think the place the most extraordinary for a music festival," said the small, svelte conductor, with typical animation of facial expresson and gesture. "It is as beautiful as a dream. The European festivals have no more beautiful setting. The American public is ready for such summer festivals."

Performances will be given tonight, tomorrow night and Saturday night. Adroitly Dr. Koussevitzky has adapted the programs to the summer spirit of relaxation. They avoid the over-heavy, the ultra-modern and the controversial. The opening program, for example, runs chronologically from a Bach chorale prelude, through the Egmont overture and the seventh symphony of Beethoven, to the second symphony of the contemporary Sibelius.

Besides Mrs. Coolidge and the elder Mrs. Roosevelt, patrons include Governor Theodore Francis Green of Rhode Island; Norman H. Davis, American ambassador-at-large; Walter Prichard Eaton, critic and author, and Owen Johnson, novelist.

WASHINGTON, D. C.
POST

ses to Attend rkshire Festival

ffair Will Be Held on Emerson Estate.

The United States Ambassador at Large, Mr. Norman Davis, and Mrs. Davis will attend the opening concert of the Berkshire Symphonic Festival tonight at the estate of Mrs. Margaret Emerson, between Lenox and Stockbridge, Mass.

The program will be presented by the Boston Symphony Orchestra, directed by Serge Koussevitzky.

Others who are expected to attend are Mrs. Elizabeth Sprague Coolidge, who is well known in Washington as the sponsor of the Chamber Music Concert at the Library of Congress; Edna St. Vincent Millay, Dr. H. N. MackCracken, president of Vassar College; Representative Allen T. Treadway, Dr. Efrem Zimbalist and his wife, Mme. Alma Gluck.

Mrs. James Roosevelt, mother of the President, intends to attend each the series of concerts.

LEWISTON, ME.
JOURNAL

AUG 1 1936

Music Lovers Gather For Berkshire Festival

Dr. Serge Koussevitzky Will Lead the Boston Symphony Orchestra

STOCKBRIDGE, Mass., Aug. 13—(AP)—Music lovers gathered here today for the Berkshire Music Festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire Hills tonight Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston Symphony Orchestra in the first of three concerts within next four days.

For the first time in its 56 years of existence the Boston Symphony will play outdoors with the scene of its debut the natural pine-surrounded amphitheatre on the beautiful estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

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On the opening night's program, too, will be Beethoven's Symphony No. 7, the overture to "Egmont" and a Bach Chorale Prelude.

Saturday afternoon, the only daylight concert, the Boston Symphony will play Handel's Lhargetto from Concerto Grosso for string orchestra: Moussorgsky's prelude to "Khovanstchina;" Debussy's prelude to "The Afternoon of a Faun;" Rimskykorsokov's "Capriccio Espagnol" and Brahms' Symphony No. 2.

Sunday evening's concert will include Mendelssohn's "Italian Symphony;" Wagner's preludes to "Lhengrin" and "Die Meistersingers" and Tchaikowsky's Symphony No. 5.

The festival was inaugurated in August 1934 under the patronage of some of this section's wealthy summer residents who were desirous of establishing in a modest way a summer musical event similar to the famous Falzburg festival in Austria.

CHICAGO, ILL.
HERALD-EXAMINER

AUG 13 1936

BERKSHIRE SYMPHONY.

EVERY CHICAGOAN within motoring distance of Stockbridge, Mass., or Lenox, will be gathering at Holmwood, Mrs. Margaret Emmerson's estate midway between the two towns, for the first of the Berkshire Symphony Festivals today.

The John Alden Carpenters, who regretted so much missing all but one of the Ravinia concerts here, will be completely in their element, for most of their friends of the world of music will be on hand when Dr. Serg Koussevitzky of the Boston Symphony Orchestra conducts, in a shell which has been put up under the stately pine trees at one end of the estate.

* * *

NOTABLES TO ATTEND.

MRS. DONALD WEGG, who is visiting her daughter and son-in-law, the Samuel Frothinghams, at their Summer place near by, will be in the large audience; Mrs. Elizabeth Sprague Coolidge, the patron saint of chamber music, and Mrs. A. Parmelee Prentice (Alta Rockefeller), who gives many Summer musicales at her own Berkshire estate; Miss Kate Buckingham over from her country place; the C. H. Halloways of Glencoe, who are summering at their place near Tyringham, are all there for the concerts.

And such other celebrities as Mrs. Grace G. Coolidge, widow of President Calvin Coolidge: Mrs. James Roosevelt, mother of President Roosevelt; Albert Spalding, the violinist . . . to mention only a few of the hundreds who flock to these outdoor music events.

WATERTOWN, N. Y.
TIMES

AUG 13 1936

BOSTON SYMPHONY OPENS 3-DAY MUSIC FESTIVAL

Stockbridge, Mass., Aug. 13. (AP)—Music lovers gathered today for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight, Serge Koussevitzky will conduct the Boston Symphony orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston Symphony will play outdoors.

ALBANY, N. Y.
NEWS

AUG 13 1936

3 MAJOR EVENTS SLATED TONIGHT

Berkshire Festival, Mohawk Drama, Spa Pageant Scheduled

Three major attractions beckon motorists from Albany tonight.

One is the first concert of the Boston Symphony Orchestra in a series of three at the Holmwood Farm near Stockbridge, Mass., the new home of the Berkshire Symphonic Festival.

Another is the revival of "The Yellow Jacket," now holding the stage of the outdoor theater on Union College campus, where the Mohawk Drama Festival is under way.

The third is the water pageant to be staged in the Saratoga Spa swimming pool with the director, Edwin J. LaDue of Albany, as master of ceremonies and both Governor Lehman of New York and Governor Earle of Pennsylvania as honor guests.

Driving Distances

To reach the Berkshire Symphonic Festival, a drive of 54 miles is required. Holmwood, the estate of Mrs. Margaret Emerson, is on U. S. Route 7 five miles south of Stockbridge on the way to Lenox, Mass. The Mohawk Drama Festival is but 16 miles from Albany and the Saratoga Spa 32 miles.

Acres of parking space are provided at all three points and those unfamiliar with the Stockbridge-Lenox locale will find the stopping point marked with lighted flares and guarded by Massachusetts State Police.

Under Serge Koussevitzky, the Boston Orchestra is to feature Beethoven's Seventh and Sibelius' Second symphonies along with the "Egmont" overture by Beethoven and an orchestral scoring of a Bach Chorale. A canvas cover has been provided both orchestra and audience in the event of rain. The orchestra is to play before a scientifically constructed acoustic shell.

Special Lighting

At the spa water paegant, many state officials are expected in addition to the two governors. Special lighting effects in pastel shades will be played upon the pool, the 50 participating swimmers or divers, and on King Neptune's court beside the pool. Dances will be featured in the program before the king. The artists appearing in them will be Miss Constance Wanhope of Albany and Miss Ethel May Weeks of Saratoga Springs.

Comedy will be injected into the program by the clowning of "Hatho," "Geyzo" and "Ceeso," all professional divers. Two mystic numbers are programmed, including the mysterious and laughable performance entitled "Uncle Oscar and the Life Guard." Celia LaDue will present the evolution of swimming from the days of Johnnie Stonehatchet to the present time.

Three men and three women will take part in simultaneous synchronized diving from each of the spring boards. All participants will be in white swim suits best suited to absorb the varied shades of light to be played upon the scene. Music is to be supplied through the pool's new amplifying system.

BRIDGEPORT, CONN.
POST

AUG 13 1936

Koussevitzky and Boston Symphony Open Berkshire Festival Tonight

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SPRINGFIELD, MASS.
REPUBLICAN

63

VISITORS ARRIVING IN BERKSHIRE FOR CONCERT TONIGHT

13/36

More Than 4000 Expected for Opening of Festival at Lenox—Much Entertaining Features Affair

Special Dispatch to The Republican

Berkshire Hills, Aug. 12—Visitors were arriving in Berkshire today for the first festival concert tomorrow night at 8.30 at Mrs Margaret Emerson's estate, Holmwood, Lenox, by the Boston Symphony orchestra, Serge Koussevitzky, conductor. The musicians are to be at the Maplewood hotel, Pittsfield. An attendance exceeding 4000 is expected for the first concert. It was announced today that all of the 3600 seats in the marque tent have been sold and about 1200 are available just outside. This morning Olin Downes, music critic of the New York Times, gave at the Berkshire Playhouse, Stockbridge, the first of a series of three lectures on the symphonies. He and Mrs Downes are with Miss Mabel Choate at Naumkeag. Dr and Mrs Koussevitzky and Mr and Mrs Ernest B. Dane of Boston are the guests over the festival of Miss Gertrude Robinson, president of the festival association at her log cabin in Stockbridge.

Marked by Much Entertaining

There was considerable entertaining today. Mr and Mrs Edwin Martinet who are at the Lenox club, were the honored guests at a dinner given tonight by Giraud Foster at Bellefontaine, Lenox.

Mrs William Felton Barrett gave a luncheon at Sky farm, North Egremont, in compliment to Countess Giovanni Cardelli and Mrs John Hamline of Lake Forest, Ill. There were 20 guests.

Mrs Robert Metz was a luncheon hostess with music today at Fernbrook, Lenox. Prof William Lindsay of the University of Minnesota, pianist, played.

In a luncheon party yesterday given by Mrs Van Vleck Brothers at the Years Ago shop, Great Barrington, in compliment to Mrs Robert Eckert of Chicago were Mrs William Felton Barrett, Mrs Theodore P. Lyman, Mrs Albert H. Spahr, Mrs Gustave Dannreuther, Mrs Maurice Saunders and Mrs Ward A. Batchelor.

Noticed at Miss Mable Choate's Mission house, Stockbridge, were Mr and Mrs G. Allen Robinson of New York, Mr and Mrs R. T. Cornell of Scarsdale, Mr and Mrs Thomas Wistar and Miss Eleanor A. Wistar of Philadelphia.

In the Tyringham colony Miss Martha L. Draper is at Port Apple; Mrs Trowbridge Hall has opened South house; Miss Winifred Rogers is visiting Dr and Mrs Walter W. Palmer at Four Brooks farm and Miss Bertha Terry of New York is with Mr and Mrs Edward N. Perkins at [illegible].

Garden Trophy Awarded

The silver trophy given by Miss Laura E. Dwight for the most points won at the Williamstown Garden club flower show last night was awarded to Mrs George Alfred Cluett for permanent possession, she having won it two years previously. Mrs Cluett had 5[illegible] points and Mrs Alvah K. Lawrie was second with 12 points. Mrs Cornelia Stratton Parker, the author, of Swiss Meadows, South Williamstown, won the popular vote prize with her early American table set with pewter. Mrs Cluett was second with a wild flower display. In the calendula class Mrs E. Parmalee Prentice was first.

With Miss Anna Remsen Alexandre for the wedding Saturday of Miss Elizabeth Lanier Fenno and Samuel Adams Clark will be his mother,, Mrs Samuel Adams Clark, his brother, Francis Adams Clark and N. Edward C. Rutter, Jr.

Mr and Mrs Peter Stuyvesant Fish departed for Garrison, N. Y., following a visit with Mrs Fish's mother, Mrs Clark Greenwood Vorhees at Merrywood, Lenox.

Ulysse Buhler, former conductor of the Pittsfield Symphony orchestra of which he was the founder, was the honored guest today at a 75th birthday tea given at the Pittsfield Country club by a group of friends, who presented him with a purse of $150. Mrs Edwin T. Rice of New York, made the presentation. On the committee in charge were Mrs Samuel G. Colt, Mrs Henry A. Francis and Mrs Allan B. Hendricks. Prof Charles L. Safford of Williams college was pianist.

101

NEW YORK, N. Y.
HERALD-TRIBUNE
Aug. 4/36

Appearing This Week With Two Prominent Orchestras

M. I. Boris

Markham, Portland, Ore.

Left: Serge Koussevitzky, who will conduct the Boston Symphony in the Berkshire Festival at Stockbridge. Center, Hulda Lashanska, soprano soloist, and right, Willem van Hoogstraten, conductor, with the Philharmonic-Symphony tomorrow night at the Lewisohn Stadium

Dr. Koussevitzky Directs Festival In the Berkshires

Boston Symphony to Give Concerts on Thursday, Saturday and Sunday

The third annual Berkshire Symphonic Festival will be held this week at Holmwood, the estate of Mrs. Margaret Emerson, between Lenox and Stockbridge, Mass., adjoining Route 7, where the Boston Symphony Orchestra under the direction of Serge Koussevitzky will give three concerts next Thursday and Sunday nights, August 13 and 16, at 8:30, and Saturday afternoon, August 15, at 4:30

The three programs will be:

Thursday Night

Chorale Prelude, Komm Gott, Schoepfer, Heiliger Geist (tr. Schoenberg) .... Bach
Overture to "Egmont" .... Beethoven
Symphony No. 7 in A .... Beethoven
Symphony No. 2, in D .... Sibelius

Saturday Afternoon

Larghetto from Concerto Grosso in G minor, Op. 6, No. 6 .... Handel
Prelude to "Khovanchina" .... Moussorgsky
Afternoon of a Faun .... Debussy
Spanish Caprice ...... Rimsky-Korsakoff
Symphony No. 2, in D .... Brahms

Sunday Night

Symphony No. 4, in A (Italian) .... Mendelssohn
Preludes to "Lohengrin" and "Die Meistersinger" .... Wagner
Symphony No. 5 .... Tchaikovsky

The concerts will be held under a vast tent, marking the first time that the Boston Symphony has played under canvas. Olin Downes, music critic of "The New York Times," will give three lectures on the festival programs on the mornings of Wednesday and Friday, August 12 and 14, at 11 o'clock, and next Sunday noon, August 16, at 12:15 in the Berkshire Playhouse in Stockbridge. An exhibition of Gerome Brush's portraits of members of the Boston Symphony will also be held at the Berkshire Playhouse during the festival period, and several notable estates in Stockbridge and Lenox will be open for visitors. Admission to the exhibition and the estates will be free. The dramatic attraction at the Berkshire Playhouse this week will be "The Shining Hour," with Josephine Hutchinson in the leading role.

Ted Shawn and his dancers will give a lecture demonstration at their studio in West Beckett, Mass., next Friday afternoon at 3. Chamber-music concerts will be held next Sunday afternoon at Mrs. Coolidge's Temple of Music at South Mountain, Pittsfield, at Jacques Gordon's Music Mountain auditorium at Falls Village, Conn., and at the Playhouse-in-the-Hills at Cummington.

Among prominent persons who are expected to attend the festival concerts are Governor Theodore Green of Rhode Island, Norman H. Davis, Mrs. James Roosevelt, New York City Chamberlain Adolf A. Berle jr., Miss Mabel Choate, Albert Spalding, Owen Johnson, Mrs. Elizabeth Sprague Coolidge, Mrs. Calvin Coolidge, Mrs. Alta Rockefeller Prentice, Rudolph Ganz, A. A. Brewster and Walter Pritchard Eaton.

The Berkshire Symphonic Festival, which is directed by a committee headed by Miss Gertrude Robinson Smith as president and Mrs. Carlos M. de Heredia and N. H. Busey jr. as vice-presidents, was inaugurated in August, 1934, when the Philharmonic-Symphony Orchestra, under Henry Hadley, played on the Hanna Farm between Lenox and Stockbridge. Dr. Hadley also conducted an orchestra of New York musicians on the Hanna Farm last August. This festival, the third of the series, probably marks the first appearance of the Boston Symphony under its regular leader in a summer event of this kind.

Inquiries about seats and for further information should be directed to the Berkshire Symphonic Festival, Inc., at Stockbridge.

THIS CLIPPING FROM
PEORIA, ILL.
JOURNAL
[illegible]

Berkshire Music Festival To Hear Boston Symphony

STOCKBRIDGE, Mass., Aug. 13. (AP) — Music lovers gathered today for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight, Serge Koussevitzky will conduct the Boston symphony orchestra in the first of three concerts within the next four days.

First Time Outdoors

For the first time in its 56 years of existence the Boston symphony will play outdoors, with the scene of the debut the natural pine-surrounded amphitheater on the beautiful estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Koussevitzky conducted outdoors. Finding the aims of the festival's sponsors to his liking, he agreed to participate in the festival.

The festival was inaugrated in August, 1934, under the patronage of some of this section's wealthy summer residents who were desirous of establishing a summer musical event similar to the famous Salzburg festival in Austria.

Hills Cast Shadow

An ampitheater on the Hanna farm, where in the early evening the Berkshire hills cast soft shadows, was chosen and the Philharmonic Symphony society orchestra of New York, under the baton of Henry Hadley, opened the series.

The concerts attracted socially prominent summer residents and music lovers from near and far. The second festival last year brought even a larger crowd.

CHICAGO, ILL.
AMERICAN

AUG 13 1936

Music Under the Trees

Chicago Fashionables in Berkshires for Opening of Symphony Festivals

Daniel Peterkins Open Summer Home for Sale Today

By The Chaperon

WITH RAVINIA GIVEN OVER AGAIN TO THE music of the birds, we must, for the moment, hear our symphony in spirit and content ourselves with letters from fortunate friends in the Berkshires, whose Summer symphony season begins today.

Miss Kate Buckingham is one music lover who has an honored seat in the grove of Holmwood, Mrs. Margaret Emmerson's estate near Stockbridge, Mass., where the Boston Symphony opens the season today under the baton of Dr. Serge Koussevitzky.

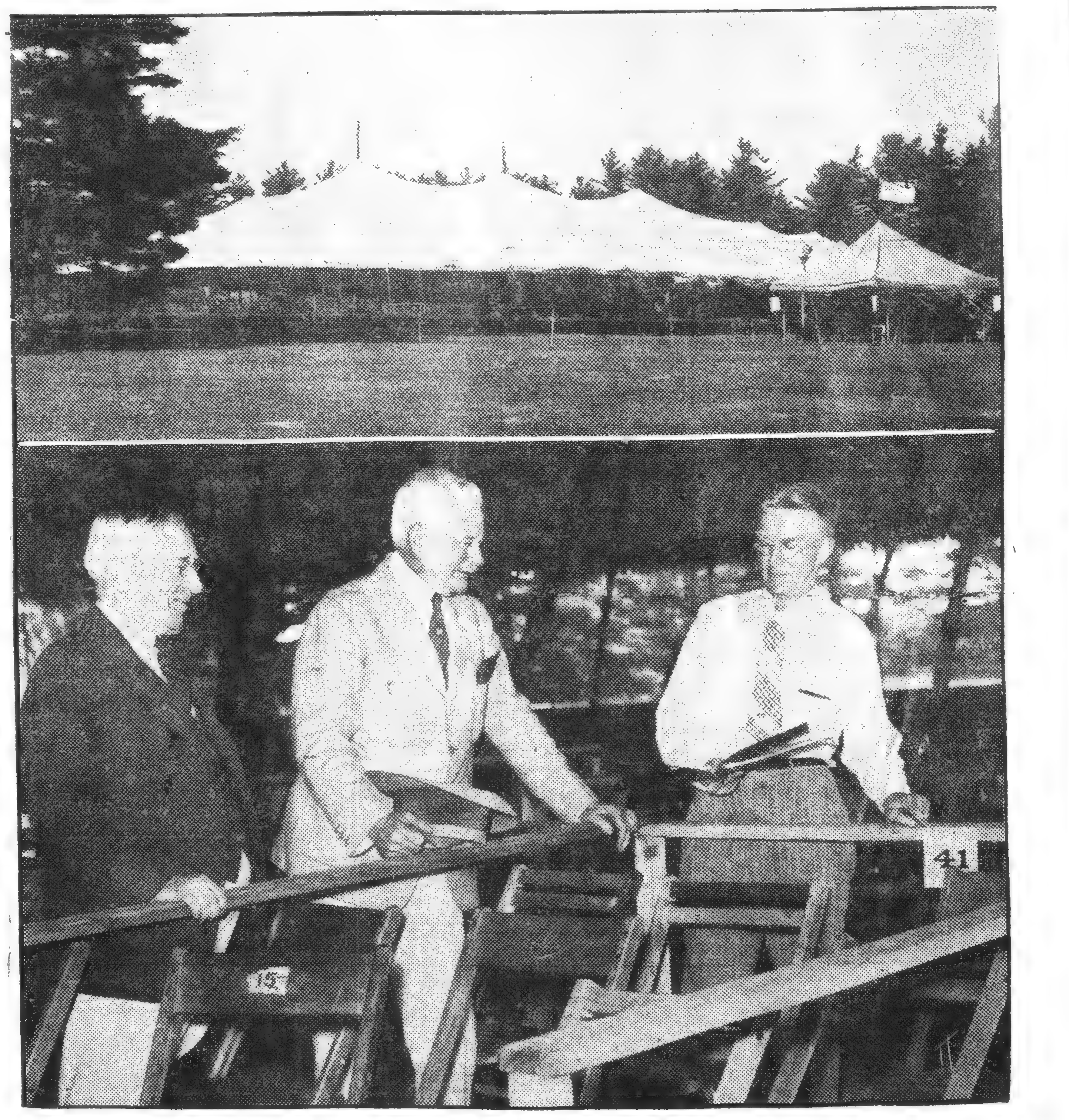
Mrs. Elizabeth Sprague Coolidge, patron saint of all things musical, is another whose seat has long been reserved under the pine trees.

The John Alden Carpenters, summering in the East as usual, are within sound of the music, and going to concerts whenever Mr. Carpenter feels like resting from his own work of composing music which the Boston Symphony will eventually play. That may not sound like a rest, but music is everything to the Carpenters.

When they come back to Chicago it will be to give a helping hand to a series of Winter concerts at Orchestra Hall.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

And Koussevitzky Will Conduct



Lenox, Aug. 12—"Holmwood," scene of the third annual Berkshire Symphonic festival is ready for the opening tomorrow night. Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, has inspected the huge shell in which his 90 musicians will play and declared it perfect. Accompanying photographs show, upper, the massive tent beneath which music lovers will be seated for the concerts. The tent, which will seat more than 4000, is located on the estate of Mrs Margaret Emerson, on Route 7, between Lenox and Stockbridge. Lower, final seating arrangements are made. Reading from left to right are John C. Lynch, treasurer of the festival association and chairman of the board of directors of the Housatonic National bank, R. J. Flick and Willard M. Sistare, who has charge of the seating arrangements.

KEENE, N. H.
SENTINEL
AUG 1[illegible] 1936

BOSTON'S SYMPHONY ORCHESTRA TO PLAY IN BERKSHIRE FESTIVAL

To Give Three Outdoor Concerts in the Next Four Days

Stockbridge, Mass., Aug. 13, (AP)—Music lovers gathered here today for the Berkshire music festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston symphony orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston symphony will play outdoors with the scene of its debut the natural pine-surrounded amphitheatre on the beautiful estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

The Russian maestro, who has received Sebelius' personal praise for his interpretations, will lead the Boston symphony through the Finnish composer's Symphony No. 2 tonight.

On the opening night's program, too, will be Beethoven's Symphony No. 7, the overture to "Egmont" and a Bach chorale prelude.

Saturday afternoon, the only daylight concert, the Boston symphony will play Handel's Larghetto from Concerto Grosso for string orchestra; Moussorgsky's prelude to "Khovanstchina"; Debussy's prelude to "The Afternoon of a Faun"; Rimsky-Korsakov's "Capriccio Espagnol" and Brahms' Symphony No. 2.

Sunday evening's concert will include Mendelssohn's "Italian Symphony"; Wagner's preludes to "Lohengrin" and "Die Meistersingers" and Tchaikowsky's Symphony No. 5.

The festival was inaugurated in August 1934 under the patronage of some of this section's wealthy summer residents who were desirous of establishing in a modest way a summer musical event similar to the famous Falzburg festival in Austria.

An amphitheatre on the Hanna farm, where in the early evening the Berkshire hills cast soft shadows, was chosen and the Philharmonic Symphony orchestra under the baton of Henry Hadley opened the series.

The concerts attracted the socialite summer rsidents and music lovers from near and far. The second festival last year brought an even larger crowd.

CONCORD, N. H.
Monitor & N. H. Patriot
13/2[illegible]

Music Festival Opens Tonight At Stockbridge

Koussevitzky Will Lead Boston Symphony in First Concert

STOCKBRIDGE, Mass., Aug. 13 (AP)—Music lovers gathered here today for the Berkshire Music festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston Symphony orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston Symphony will play outdoors with the scene of its debut the natural pine-surrounded amphitheatre on the beautiful estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

The Russian maestro, who has received Sebelius' personal praise for his interpretations, will lead the Boston Symphony through the Finnish composer's Symphony No. 2 tonight.

N. ADAMS, MASS.
TRANSCRIPT
'36

Music Lovers Converge For Festival's Opening

Famed Boston Symphony Orchestra, With Dr. Serge Koussevitzky Conducting, Will Play Out-of-Doors for First Time at First of Three Concerts at Holmwood, Between Lenox and Stockbridge, Tonight Before Expected Audience of 4,000—Summer Homes Are Thrown Open to Patrons of Festival—Olin Downes Gives First of Three Lectures—Full Round of Social Activity Until Festival Ends Sunday Night.

The famed Boston Symphony orchestra, with Dr. Serge Koussevitzky conducting, will play out-of-doors for the first time in its long history tonight when it offers the first of the three concerts that are to be presented at Holmwood, between Lenox and Stockbridge, as the third annual Berkshire Symphonic festival.

Festival week in the Berkshires which is rapidly receivng a distinction comparable to that of its older rivals in Europe will formally open at 8.30 o'clock this evening. Then Dr. Koussevitzky will raise his baton before a throng of music lovers in the natural pine-surrounded amphitheater at Holmwood for the introductory strains of Bach's Choral Prelude.

Like his orchestra which has been in existence for nearly 60 years, Dr. Koussevitzky had never before appeared in a formal out-of-doors concert. A prominent interpreter of the Finnish composer, Sibelius, the Russian maestro, who has been in this country 13 years, will devote the second half of his first program to Sibelius's Symphony No. 2 in D Major. In addition to the Bach prelude the first half will include Beethoven's Overture to Goethe's "Egmont" and Symphony No. 7 in A Major.

The other concerts will be given on Saturday afternoon at 4.30 o'clock and on Sunday evening at 8.30. At the daylight concert the orchestra will play Handel's Larghetto from the Cocerto Grosso for string orchestra; Moussorgsky's Prelude to "Khovanstchina," Debussy's Prelude to "The Afternoon of a Faun," Rimsky-Korsakov's "Capriccio Espagnol," and Brahms' Symphony No. 2 in D Major.

Summer homes throughout the county have been thrown open to patrons of the festival who have gathered from all parts of the East. It is expected that at least 4,000 will be on hand tonight as all of the 3,600 seats in the marquee tent have been sold. Some 1,200 seats outside of the tent are still available.

Olin Downes, distinguished music critic of the New York Times who lectured in Williamstown last winter this morning opened a series of three lectures on the symphonies which are to be heard during festival week. He is presenting the lectures in the Berkshire playhouse in Stockbridge.

During the festival Dr. Koussevitzky and Mrs. Koussevitzky will be the guests of Miss Gertrude Robinson Smith, president of the festival association, at her log cabin in Stockbridge. Mr. Downes, with Mrs. Downes, are being entertained by Miss Mabel Choate.

Luncheons, teas and dinner yesterday opened a full round of social festivity that will continue through the last concert.

BANGOR, ME.
COMMERCIAL

RKSHIRES TO RESOUND WITH BRILLIANT MUSIC OF BOSTON SYMPHONY

Stockbridge, Mass., Aug. 13—(AP)—Music lovers gathered here today for the Berkshire music festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshires hills tonight Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston Symphony orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston symphony will play outdoors with the scene of its debut the natural pine-surrounded amphitheatre on the beautiful estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

The Russian maestro, who has received Sebelius' personal praise for his interpretations, will lead the Boston symphony through the Finnish composer's symphony No. 2 tonight.

On the opening night's program, too, will be Beethoven's symphony No. 7, the overture to "Egmont" and a bach chorale prelude.

Saturday afternoon, the only daylight concert, the Boston Symphony will play Handel's Lhargetto from Concerto too Grosso for string orchestra; Mousscrogsky's prelude to "Khovanstchina"; Debussy's prelude to "The Afternoon of a Faum;" "Rimsky-Korsakov's "Capriccio Espagnol" and Brahms' Symphony No. 2.

Sunday evening's concert will include Mendelssohn's "Italian Symphony" Wagner's preludes to "Lohengrin" and 'Die Meistersingers" and Tchaikowsky's Symphony No. 5.

The festival was inaugurated in August 1934 under the patronage of some of this section's wealthy summer residents who were desirous of establishing in a modest way a summer musical event similar to the famous Falzburg Festival in Austria.

An amphitheatre on the Hanna Farm where in the early evening the Berkshire Hills cast soft shadows, was chosen and the Philharmonic Symphony Orchestra under the baton of Henry Hadley opened the series.

The concerts attracted the Socialite summer residents and music lovers from near and far. The second festival last year brought an even larger crowd.

BUFFALO, N. Y.
TIMES
AUG 13 1936

BOSTON SYMPHONY IN OUTDOOR CONCERT

By Associated Press

STOCKBRIDGE, Mass., Aug. 13. Music lovers gathered today for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe.

As night falls over the surrounding Bershire hills tonight, Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston symphony will play outdoors.

FREEPORT, N. Y.
NASSAU REVIEW
AUG 13 1936

STOCKBRIDGE, Mass.—Music lovers gathered for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe. As night falls over the surrounding Berkshire hills tonight, Serge Koussevitzky will conduct the Boston Symphony orchestra in the first of three concerts within the next four days. For the first time in its 56 years of existence the Boston Symphony will play outdoors.

SPRINGFIELD, MASS.
EVENING UNION

Music Festival Opens In Berkshires Tonight

Aug 13/36

Serge Koussevitzky, World Famous Conductor, Will Lead Boston Symphony Orchestra in First of Three Outdoor Concerts

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(Continued from First Page)

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JACKSONVILLE, FLA.
JOURNAL
AUG 13 1936

U.S. Concert To Rival Old World Musical

Boston Orchestra Starts Series in Outdoor Setting

(By The Associated Press)

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LYNN, MASS.
TELEGRAM-NEWS
AUG 13 1936

OUTDOOR MUSIC FESTIVAL.

Dr. Koussevitzky and Boston Symphony Orchestra Featured.

Stockbridge, Mass., Aug. 13 (A.P.)—Music lovers gathered here today for the Berkshire music festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

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HUDSON, N. Y.
DAILY STAR
AUG 1[illegible] 1936

SYMPHONY ORCHESTRA, DR. KOUSSEVITZKY IN BERKSHIRE

Dr. Serge Koussevitzky and the Boston Symphony Orchestra arrive in Pittsfield this noon by special train and after luncheon at the Maplewood Hotel, will be whisked to Holmwood, Mrs. Margaret Emerson's estate between Stockbridge and Lenox, to rehearse for the opening of the Berkshire Symphonic Festival tonight at 8:30 o'clock.

Everything is in readiness at Holmwood. Final touches have been made to the grounds, the shell and the huge canopy. The concerts will be held, rain or shine, under the canvass with more seating space out of doors. The free parking space, sufficient for 2,000 cars, has been marked off by Sheriff J. Bruce McIntyre, the marshal and his assistants. Sergt. Edward J. Majesky and Corp. Timothy L. Flynn and State Police are prepared to handle tremendous crowds at the gate.

The opening program will be as follows:

Bach—Chorale Prelude, "Komm Gott, Schopfer Heiliger Geist."

Beethoven — Overture to Goethe's "Egmont," Op. 84.

Beethoven—Symphony No. 7 in A Major, Op. 92.

Sibelius—Symphony No. 2 in D Major, Op. 43.

The second lecture by Olin Downes, music critic of the New York Times, will take place at the Berkshire Playhouse in Stockbridge tomorrow morning at 11 o'clock. The final lecture will be Sunday at 12:15 p. m.

Friday afternoon at 4 o'clock, Ted Shawn and his men dancers will perform at their studio in West Becket. They will give an extra program Saturday morning immediately following a buffet luncheon at 1 o'clock. Friday evening there will be chamber music at Alexander Bloch's in Hillsdale.

Josephine Hutchinson, cinema and stage star, appearing in "The Shining Hour" at the Berkshire Playhouse, is drawing capacity audiences this week. To meet the demand, Director William Miles has arranged for an extra matinee this afternoon.

NEWPORT, R. I.
NEWS

66

AUG 13 1936

BERKSHIRE MUSIC FESTIVAL TONIGHT

Dr. Koussevitzky to Lead Boston Symphony Concert Out of Doors

STOCKBRIDGE, Mass., Aug. 13 (AP)—Music lovers gathered here today for the Berkshire Music Festival, which its sponsors hope in years to come will rival similar musical series now held in Europe. As night falls over the surrounding Berskhire Hills tonight, Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston Symphony Orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston Symphony will play outdoors, with the scene of its debut the natural pine-surrounded amphitheatre on the beautiful estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of- doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

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Saturday afternoon, the only daylight concert, the Boston Symphony will play Handel's Lhargetto from Concerto Grosso for string orchestra; Moussorgsky's prelude to Khovanstchina;" Debussy's prelude to "The Afternoon of a Faun; "Rimsky-Korsakov's "Capriccio Espagnol" and Brahms' Symphony No. 2.

Sunday evening's concert will include Mendelssohn's "Italian Symhony;" Wagner's preludes to Lohengrin," "Die Meisterringers" and Tchaikowsky's symphony No. 5.

PORTLAND, ME.
EXPRESS

AUG 13 1936

Musical Series Opens At Stockbridge, Mass.

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AUBURN, N. Y.
CITIZEN ADVERTISEI

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Music Festival Opens

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WORCESTER, MASS.
POST

AUG 13 1936

Boston Symphony Orchestra to Play

Berkshire Music Festival Opens Tonight

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Sunday evening's concert will include Mendelssohn's "Italian Symphony." Wagner's preludes to "Lohengrin" and "Die Meistersingers" and Tchaikowsky's Symphony No. 5.

NEW BEDFORD, MASS.
STANDARD-TIMES

OUTDOOR MUSIC IN BERKSHIRES BEGINS TONIGHT

Boston Symphony Concerts Will Resemble Salzburg in Bavarian Alps

STOCKBRIDGE, Aug. 13 (UP)—Stockbridge in the Berkshires becomes the American counterpart of Salzburg in the Bavarian Alps tonight when the Boston Symphony Orchestra, for the first time under leadership of Dr. Serge Koussevitzky, begins a series of outdoor concerts.

This will constitute the symphonic equivalent of the Mozart opera festivals of Salzburg.

Never before in its 56-year history has the Boston Symphony performed in a tent, as it will tonight when it inaugurates the Berkshire Symphonic Festival. Boasting among its subscribers such notables as Mrs. Grace Coolidge and Mrs. James Roosevelt, mother of the President, the festival is expected by its sponsors to capture some of the American interest heretofore centered in Europe's Summer music festivals.

The orchestra will play within a rectangular acoustic shell of plywood resembling a hugely magnified interior of a cabinet phonograph. The audience will be sheltered under a tent accommodating 5,500—double the capacity of Boston's Symphony Hall.

Performances will be given tonight, tomorrow night and Saturday night. Dr. Koussevitzky has adapted the programs to the Summer spirit of relaxation. They avoid the over-heavy, the ultramodern and the controversial.

WORCESTER, MASS.
GAZETTE

AUG 13 1936

KOUSSEVITZKY AT FESTIVAL

Will Lead Boston Symphony Orchestra Tonight in Opening Concert of Berkshire Event

UNDER PATRONAGE OF SOCIETY FOLK

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Saturday afternoon, the only daylight concert, the orchestra will play Handel's largetto from "Concerto Grosso for String Orchestra"; Moussorgsky's prelude to "Khovanstchina"; Debussy's prelude to "The Afternoon of a Faun"; Rimsky-Korsakov's prelude to "Capriccio Espagnol" and Brahm's Symphony No. 2."

Sunday evening's concert will include Mendelssohn's "Italian Symphony"; Wagner's preludes to "Lhengrin" and "Die Meistersingers" and Tchaikowsky's "Symphony No. 5."

The festival was inaugurated in August 1934 under the patronage of some of this section's wealthy Summer residents who were desirous of establishing in a modest way a musical event similar to the famous Falzburg festival in Austria.

An amphitheater on the Hanna Farm, where in the early evening the Berkshire Hills cast soft shadows, was chosen and the Philharmonic Orchestra under the paton of Henry Hadley opened the series.

The concerts attracted the Summer residents and music lovers from near and far. The second festival last year brought even a larger crowd.

DETROIT, MICH.
NEWS

AUG 13 1936

Boston Symphony Opens Salzburg Festival of U. S.

STOCKBRIDGE, Mass., Aug. 13—(AP)—Music lovers gathered today for the third Berkshire Music Festival, which its sponsors hope eventually will rival similar events in Europe.

As night falls over the surrounding Berkshire Hills, Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence, the Boston symphony will play outdoors, with the scene of the debut the natural pine-surrounded amphitheater on the estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Koussevitzky conducted out-of-doors. Finding the aims of the festival's sponsors to his liking, he agreed to participate in the festival.

The festival was inaugurated in August, 1934, under the patronage of some of this section's wealthy summer residents who were desirous of establishing a summer musical event similar to the famous Salzburg Festival in Austria.

An amphitheater on the Hanna farm was chosen and the Philharmonic Symphony Society Orchestra of New York, under the baton of Henry Hadley, opened the series.

SPRINGFIELD, MASS.
NEWS

AUG 13 1936

Stockbridge Counterpart of Salzsberg in Bavarian Alps

Equivalent of Mozart Opera Festivals Starts Tonight With Audience Sheltered Under Tent

Stockbridge, Aug. 13—Stockbridge in the Berkshires becomes the American counterpart of Salzburg in the Bavarian Alps tonight when the Boston symphony orchestra, for the first time under leadership of Dr Serge Koussevitzky, begins a series of outdoor concerts.

This will constitute the symphonic equivalent of the Mozart opera festivals of Salzburg.

Never before in its 56-year history has the Boston symphony performed in a tent, as it will tonight when it inaugurates the Berkshire symphonic festival. Boasting among its subscribers such notables as Mrs Grace Coolidge and Mrs James Roosevelt, mother of the President, the festival is expected by its sponsors to capture some of the American interest heretofore centered in Europe's summer music festivals.

Just as Europe has enjoyed symphonic and operatic festivals financed by the Beecham Pill fortune, so the Berkshire symphonic festival that opens tonight is indebted to the Emerston fortune. Site of the local event is Holmwood, magnificent estate of Mrs Margaret Emerson, daughter of a Baltimore patent medicine manufacturer.

The orchestra will play within a rectangular acoustic shell of plywood resembling a hugely magnified interior of a cabinet phonograph. The audience will be sheltered under a tent accommodating 5500—double the capacity of Boston's symphony hall.

NORFOLK, VA.
LEDGER DISPATCH

AUG 13 1936

Boston Symphony Will Play in Open Air

Stockbridge, Mass., Aug. 13.—(AP)—Music lovers gathered today for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight, Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston Symphony will play outdoors, with the scene of the debut the natural pine-surrounded amphithaeter on the beautiful estate of Mrs. Margaret Emerson.

NEW YORK, N. Y.
TIMES

AUG 13 1936

FESTIVAL OF MUSIC WILL OPEN TONIGHT

Boston Symphony Orchestra Will Give First in Its Three Concerts in Berkshires.

KOUSSEVITZKY CONDUCTOR

Many Notables Expected to Hear Program at Estate of Mrs. Margaret Emerson.

The third Berkshire festival opens tonight at Holmwood, the estate of Mrs. Margaret Emerson, between Lenox and Stockbridge, Mass., with a concert by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky. Further programs by the same forces will be offered Saturday afternoon and Sunday night.

Tonight's schedule will comprise the Bach chorale prelude, "Komm' Gott Schoepfer, Heiliger Geist"; Beethoven's "Egmont" overture; the Seventh symphony of Beethoven, and the Second symphony, by Sibelius.

Saturday afternoon's list will consist of Handel's "Largo"; the prelude to "Khovantchina," by Mussorgsky; Debussy's "Afternoon of a Faun," and the Brahms Second symphony.

At the final concert, the offerings will include Mendelssohn's "Italian" symphony; the prelude to "Lohengrin" and the prelude to "Die Meistersinger," by Wagner, and Tchaikovsky's Fifth symphony.

This is the first time that Mr. Koussevitzky and the Boston Symphony Orchestra have appeared at the festival. For the first time, also, the concerts will be held under a canvas canopy. The huge tent employed is 250 feet long and 120 in width.

A box office will be opened today at Holmwood, which is on U. S. Route 7. There also are box offices at the Berkshire Hills Conference information booths in Lenox, Stockbridge and Pittsfield, and at the Southern Chamber of Commerce booth in Great Barrington. As an aid to motorists, for whom parking will be free, there will be highway flares at Holmwood during the festival.

Among the other musical events which will occur in the Berkshire locale during the time of the festival are three concerts which will be given this Sunday afternoon, when the South Mountain Quartet will appear at South Mountain, near Pittsfield; the Jacques Gordon Quartet will offer an all-Brahms program at Music Mountain, Falls River, Conn., and a concert will be given at the Playhouse-in-the-Hills, Cummington, Mass.

The audience at tonight's concert is expected to include Norman B. Davis, United States Ambassador at Large; Representative Allen T. Treadway; Governor Green of Rhode Island; William Allen Neilson, president of Smith College; John Finley Williams, president of Vassar College; Edna St. Vincent Millay; Owen Johnson; Walter Prichard Eaton; Katherine Parlow; Efrem Zimbalist; Alma Gluck; A. A. Brewster, vice president of the Cleveland Orchestra; Bentley Wirt Warren, president of the Boston Symphony Orchestra; Mabel Choare, Mrs. Elizabeth Sprague Coolidge and Mrs. Alta Rockefeller Prentice.

Mrs. James Roosevelt, the President's mother, plans to be present at the concert to be given Saturday afternoon.

HUDSON, N. Y.
DAILY STAR

AUG 13 1936

INVITATIONS TO KOUSSEVITZKY TEA

Invitations were received in this cit recently to a tea which will be give tomorrow afternoon by Miss Robinso Smith and Miss Miriam K. Oliver a their home, "The Residence," Stockbridge, Mass., in honor of Dr. an Mrs. Serge Koussevitsky. Dr. Koussevitsky is the conductor of the Bosto Symphony Orchestra, the concerts o which will compose this year's Berkshire Symphonic Festival.

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PROVIDENCE, R. I.
BULLETIN

AUG 13 1936

Music Festival Will Open Tonight in Berkshire Hills

Koussevitzky To Lead Boston Symphony in Three Out-of-Doors Concerts at Mrs. Emerson's Estate

Stockbridge, Mass., Aug. 13.—(AP) Music lovers gathered here today for the Berkshire music festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire Hills tonight Dr. Serge Koussevitzky, world famous conductor, will lead the equally well known Boston Symphony Orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston Symphony will play outdoors with the scene of its debut the natural pine-surrounded amphitheatre on the beautiful estate of Mrs. Margaret Emerson.

Never before in his 13 years in the United States has Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sibelius, the Finnish composer, readily agreed to participate in the festival.

The Russian maestro, who has received Sibelius' personal praise for his interpretations, will lead the Boston Symphony through the Finnish composer's Symphony No. 2 tonight.

On the opening night's program, too, will be Beethoven's Symphony No. 7. the overture to "Egmont" and a Bach chorale prelude.

Saturday afternoon, the only daylight concert, the Boston Symphony will play Handel's Lhargetto from Concerto Grosso for string orchestra; Moussorgsky's prelude to "Khovanstchina;" DeBussy's prelude to "The Afternoon of a Faun;" Rimsky-korsakov's "Capriccio Espagnol" and Brahms's Symphony No. 2.

Sunday evening's concert will include Mendelssohn's "Italian Symphony;" Wagner's preludes to "Lohengrin" and "Die Meistersinger" and Tschaikowsky's Symphony No. 5.

The festival was inaugurated in August, 1934, under the patronage of some of this section's wealthy summer residents who were desirous of establishing in a modest way a summer musical event similar to the famous Salzburg festival in Austria.

An amphitheatre on the Hanna farm, where in the early evening the Berkshire Hills cast soft shadows, was chosen and the Philharmonic Symphony Orchestra under the baton of Henry Hadley opened the series.

The concerts attracted the socialite summer residents and music lovers from near and far. The second festival last year brought even a larger crowd.

COLUMBUS, O.
DISPATCH

AUG 13 1936

Music Lovers Gather For Annual Berkshire Festival

Boston Symphony Orchestra Under Leadership Of Serge Koussevitzky Will Present Three Concerts In Pine-Surrounded Amphitheater.

STOCKBRIDGE, MASS., AUG. 13.—(AP).—Music lovers gathered today for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire hills tonight, Serge Koussevitzky will conduct the Boston Symphony orchestra in the first of three concerts within the next four days.

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An amphitheater on the Hanna farm, where in the early evening the Berkshire hills cast soft shadows, was chosen and the Philharmonic Symphony orchestra of New York, under the baton of Henry Hadley opened the series.

The concerts attracted socially prominent summer residents and music lovers from near and far. The second festival last year brought even a larger crowd.

SPRINGFIELD, MASS.
UNION

AUG 13 1936

On Eve of Berkshire Festival Opening

Photos by Don Jose Browning

At left, Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival association discussing the opening night events with Olin Downes, music critic of the New York Times while seated in front row of the large tent at Lenox. Right, so that no one shall become lost and that all might be directed to the scene of the festival, an information booth has been set up at the junction of Routes 7 and 20. Mrs. M. Carroll, of New York and Sheffield, is making inquiry. The Misses June Crosby, Elizabeth Moxon and Lucy Brown, in the order named, are attendants at the booth.

LENOX, Aug. 12—Final preparations for the opening of the Third Annual Berkshire Symphonic Festival are just about completed, and as workmen place extra seats for the expected overflow crowd Thursday night when Dr. Serge Koussevitzky opens the series of concerts which heralds the biggest event of the season in the Berkshires, everything will be symphonic.

The festival, which this year is being held at "Holmwood" on the estate of Mrs. Margaret Emerson, was officially opened today, when Olin Owens, music critic of the New York Times, gave a lecture at the playhouse, in Stockbridge. He lectured on the symphonies.

Seats for more than 4000 have been placed in the huge tent beneath which is the massive shell in which, more than 90 musicians are to play under the direction of Dr. Serge Koussevitzky. This will be the first time in the 12 years of Dr. Koussevitzky's directing the Boston Symphony orchestra, that he has played out-of-doors away from Boston and it will be also be the first time in its 55 years that the orchestra has played out-of-doors away from Boston.

LYNN, MASS.
ITEM

AUG 13 1936

BOSTON SYMPHONY IN BERKSHIRE CONCERTS

STOCKBRIDGE, Mass. Aug. 13, 1936.—(AP)—Music lovers gathered here today for the Berkshire music festival which its sponsors hope in years to come will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire Hills tonight Dr. Serge Koussevitsky, world famous conductor, will lead the equally well known Boston Symphony Orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence the Boston Symphony will play outdoors with the scene of its debut the natural pine-surrounded amphitheatre on the beautiful estate of Mrs. Margaret Emerson.

PLAINFIELD, N. J.
COURIER-NEWS

AUG 13 1936

Berkshire Music Festival to Open

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Never before in his 13 years in the United States has Koussevitzky conducted out-of-doors. Finding the aims of the festival's sponsors to his liking, he agreed to participate in the festival.

NEW LONDON, CONN.
DAY

13 1936

Berkshire Festival Draws Music Lovers

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TRENTON, N. J.
TIMES

AUG 13 1936

Berkshires Opens Its Music Festival

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LYNBROOK, N. Y.
NASSAU STAR

AUG 13 1936

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NORWALK, CONN.
HOUR

[illegible]

BERKSHIRE MUSIC FESTIVAL OPENS

Will Continue Four Days; Hope To Rival Programs Current In Europe

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Never before in his 13 years in the United States had Dr. Koussevitzky conducted out-of-doors. However, finding the aims of the festival's sponsors to his liking, Dr. Koussevitzky, outstanding interpreter of Sebelius, the Finnish composer, readily agreed to participate in the festival.

The Russian maestro, who received Sebelius' personal praise for his interpretations, led the Boston Symphony through the Finnish composer's Symphony No. 2 last night.

On the opening night's program, too, was Beethoven's Symphony No. 7, the overture to "Egmont" and a Bach chorale prelude.

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The concerts attracted the socialite summer residents and music lovers from near and far. The second festival last year brought even a larger crowd.

LOWELL, MASS.
LEADER

And among the novelties of the season are the performances of the Boston Symphony orchestra under a big top in the Berkshires

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TAUNTON, MASS.
GAZETTE

[illegible]

MANY ATTEND BERKSHIRE MUSIC FESTIVAL

STOCKBRIDGE, Mass., Aug. 14—Representatives of the music world, wealth, fashion and the arts thronged this section today for the Berkshire music festival.

Approximately 4,000 sat under a marquee tent last night as Dr. Serge Koussevitzky, world famous conductor, led the renowned Boston Symphony Orchestra in the first of three concerts.

Never before had the well-known orchestra played out-of-doors and it was the first time that Dr. Koussevitzky has conducted an open air concert in his 13 years in the United States.

NEW LONDON, CONN.
DAY

AUG 14 1936

4,000 at Music Festival

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PITTSFIELD, MASS.
EAGLE

AUG 13 1936

Boston Orchestra Arrives In Berkshire for Opening Festival Concert Tonight

Serge Koussevitzky

Dr. Serge Koussevitzky Famous Conductor and Group Rehearse This Afternoon at Holmwood

CROWD IS ASSURED FOR FIRST CONCERT

Overflow From Huge Tent To Be Cared for on Benches Out-of-Doors —*26 Critics Are* Coming

From Holmwood, Mrs. Margaret Emerson's estate between Lenox and Stockbridge, came strains of symphonic music this afternoon, an indication of what is in store for the 4000 music lovers who will assemble tonight to hear the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky at the opening of the third annual Berkshire Symphonic Festival.

The orchestra arrived at 12:40 at Union Depot, was transported to the Maplewood Hotel for lunch and then taken by busses to Holmwood for rehearsal. The concert will start at 8:30 oclock tonight rain or shine.

Festival Spirit.

That the Berkshires have caught the Festival spirit is apparent from the activity at the office and information booth in Stockbridge, the information booths in Great Barrington, Lenox and Pittsfield. Subscriptions have been sold in 25 States and Canada. The telephone orders were pouring in last night until midnight in Stockbridge. The Curtis Hotel in Lenox is booked to capacity. The Maplewood Hotel is filled as is the Irving House in Dalton and the Berkshire Inn at Great Barrington. Heaton Hall and Red Lion Inn at Stockbridge have reservations for almost every room.

Arrive in Stockbridge

Dr. Koussevitzky and members of his family arrived last night to be guests of Miss Gertrude Robinson Smith, the Festival president, at Stockbridge. George E. Judd, manager of the Boston Symphony Orchestra and Mrs. Judd are at Heaton Hall. Trustees of the Boston Symphony Orchestra are arriving in various parts of the county today. David Stanley Smith, dean of the Yale School of Music, is motoring up from West Cornwall. Dr. William Allen Neilson, president of Smith College, is motoring over from Northampton; Dr. H. N. MacCracken, president of Vassar, from Poughkeepsie.

Lloyd Harkema and Wellington French worked two days placing arrows within a radius of 50 miles of Holmwood. Signs were erected at the Festival grounds this morning by Willard Sistare and Frank Ruesch. Final touches were applied to the grounds by Selectman Joseph Franz of Stockbridge.

Sheriff J. Bruce McIntyre and his 28 men will be on the job to handle the parking at 7 o'clock tonight. Hundreds of persons are expected early from great distances.

Brookline Woman Sends $5 Check For 1937 Festival

The first 1937 sustaining membership for the Berkshire Symphonic Festival was received today with a check for $5. The woman who apparenatly has no doubts about the future of the Festival, is Miss Margaret A. Fish of Brookline. Trustees of the Festival will meet Monday to discuss the future.

Critics Coming

Critics who have made reservations for the opening tonight are as follows: Moses Smith of the Boston Transcript, Olin Downes of the New York Times, Alexander Williams of the Boston Herald, William Chase of the Boston Traveler, Warren S. Smith of the Boston Post, L. A. Sloper of the Christian Science Monitor, Edward Cushing of the Brooklyn Eagle, Francis Perkins of the New York Herald Tribune, Miss Ruth Marsters of the Boston American, Ray Mowers of the Knickerbocker Press in Albany, Edgar S. Van Olinda of the Albany Times Union, William Seely of the Poughkeepsie Eagle, Richard Coon of the Poughkeepsie Star, Ralph Lewando of the Pittsburg Press, Margaret Wilson of the New Haven Journal-Courier, J. A. Hardman of the North Adams Transcript, Jay Rosenfeld of the Berkshire Eagle, John Thompson of the Torrington Register, Carl Lindstrom of the Hartford Times, C. B. Parker of the Hartford Courant, Paul Wasmansdorf of the Schenectady Gazette, Irving Kolodin of the New York Sun, Benjamin Buxton, Springfield Republican, Willard M. Clark of the Springfield Union, Bernard Freeman of the Associated Press in Boston, M. Carhart of the Hudson Register, Richard Gaffney of the Boston Advertiser, W. A. H. Birnie of the New York World-Telegram, and Mr. Humphrey of the United Press in Boston.

Leave Early For Festival; Busses Ready

Persons planning to attend the opening of the Berkshire Symphonic Festival tonight are requested to start early enough to allow for parking and reaching the canopy-covered amphitheater in time for the opening number. The concert will start promptly. Boxholders who are late will be asked to stop at the fork in the roads instead of proceeding to their parking spaces. No motors will be permitted near the shell after the concert has started.

The Berkshire Street Railway bus will leave City Hall Park at 7:30 and will leave the Curtis Hotel in Lenox about 7:45. Another bus will leave the Red Lion Inn at Stockbridge at 7:45.

Escort Through City

Police Chief John L. Sullivan arranged for a motorcycle escort for the orchestra busses this afternoon through the center of the city to facilitate getting to Lenox.

Tomorrow the Pittsfield Chamber of Commerce will take members of the orchestra on drives through scenic Berkshire.

At the information booth in Stockbridge, the Hampshire Book Shop has arranged a display of books on music and scores of the music to be played at the concerts. There will also be a book stall at Holmwood.

Sergeant Edward J. Majeskie of Northampton and Corporal Timothy F. Flynn of the Lee barracks, State Police, head a detail of 14 State Police officers who will be on duty at the entrance to Holmwood tonight. Sergeant Majeskie issued an appeal today that people entering and leaving the estate be patient, stay in line and obey instructions of the men, both inside and outside the estate.

Program for Opening Concert of Berkshire Symphonic Festival

The program for the first concert by the Boston Symphony Orchestra at the Berkshire Symphonic Festival tonight will be as follows:—

Bach	Chorale Prelude, "Komm Gott Schopfer Heiliger Geist"
Beethoven	Overture to Goethe's "Egmont," Op. 84
Beethovan	Symphony No. 7 in A Major, Op. 92
Sibelius	Symphony No. 2 in D Major, Op. 43

WINSTON-SALEM, N. C.
Twin City Sentinel

AUG

M[illegible] Hazel Horton Reid Plans Study In Massachusetts; Attends Symphony Festival

Miss Hazel Horton Read, head of the violin department of Salem College, is today in the Berkshire Hills in Massachusetts, where she will attend the third annual Symphonic Festival to be held there.

Of this musical event, for which the beautiful estate of Mrs. Margaret Emerson, former wife of the late Alfred G. Vanderbilt, will be the setting, the Boston Herald writes: "The concerts by the Boston Symphony orchestra to be given in the Berkshires this week should be watched with uncommon interest by every music lover in America. We have always had to look to Europe for a festival of music that was really worth a long trip to hear. Now it is the ambition of the enthusiasts in Stockbridge to make the Berkshires an object for musical pilgrimage in the course of a summer. This year the presence of the Boston Symphony under Dr. Koussevitzky, assures us of a high standard of performance."

Many outstanding guests will be present for the Berkshire Festival among them Mrs. Calvin Coolidge, of Northampton, and Mrs. James Roosevelt, mother of the President.

While in Massachusetts this summer Miss Read will study violin with Miss Kathleen Parlow, with whom she studied in Europe. Miss Parlow is the first violinist of the South Mountain String Quartet in Pittsfield, Mass., which is sponsored by Mrs. Elizabeth Sprague Coolidge.

ROCHESTER, N. Y.
TIMES UNION

AUG 13 1936

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TORRINGTON, CONN.
REGISTER

AUG 14 1936

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Never before had the well-known orchestra played out-of-doors and it was the first time that Dr. Koussevitzky has conducted an open air concert in his 13 years in the United States.

Outstanding interpreter of Sebelius, the Finnish composer, the Russian conductor chose Sebelius' symphony no. 2 as one of last night's selections.

Scene of the concert series is Mrs. Margaret Emerson's beautiful estate, "Holmwood," midway between here and Lenox.

Concert - goers passed through an ornamental iron gate and up a pine-lined driveway to a natural on a vast expanse of closely crop- plateau. There in a fork in the road ped grass was the concert tent with a seating capacity of 3600. Outside the tent were overflow seats for hundreds of others.

The orchestra played from the platform of a shell which carried the music to the farthest corner of the assembled crowd.

Dr. Koussevitzky will conduct a second concert Saturday afternoon, the only daylight concert, and the third and last Sunday evening. Mrs. James Roosevelt, mother of the president, is expected here Saturday.

The festival was inaugurated on the Hanna farm here in August 1934. Its wealthy sponsors hoped to establish a music series which some day would rival similar summer musical events in Europe.

PITTSFIELD, MASS.
EAGLE

AUG 13 1936

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The first 1937 sustaining membership for the Berkshire Symphonic Festival was received today with a check for $5. The woman who apparenatly has no doubts about the future of the Festival, is Miss Margaret A. Fish of Brookline. Trustees of the Festival will meet Monday to discuss the future.

Critics Coming

Critics who have made reservations for the opening tonight are as follows: Moses Smith of the Boston Transcript, Olin Downes of the New York Times, Alexander Williams of the Boston Herald, William Chase of the Boston Traveler, Warren S. Smith of the Boston Post, L. A. Sloper of the Christian Science Monitor, Edward Cushing of the Brooklyn Eagle, Francis Perkins of the New York Herald Tribune, Miss Ruth Marsters of the Boston American, Ray Mowers of the Knickerbocker Press in Albany, Edgar S. Van Olinda of the Albany Times Union, William Seely of the Poughkeepsie Eagle, Richard Coon of the Poughkeepsie Star, Ralph Lewando of the Pittsburg Press, Margaret Wilson of the New Haven Journal-Courier, J. A. Hardman of the North Adams Transcript, Jay Rosenfeld of the Berkshire Eagle, John Thompson of the Torrington Register, Carl Lindstrom of the Hartford Times, C. B. Parker of the Hartford Courant, Paul Wasmansdorf of the Schenectady Gazette, Irving Kolodin of the New York Sun, Benjamin Buxton, Springfield Republican, Willard M. Clark of the Springfield Union, Bernard Freeman of the Associated Press in Boston, M. Carhart of the Hudson Register, Richard Gaffney of the Boston Advertiser, W. A. H. Birnie of the New York World-Telegram, and Mr. Humphrey of the United Press in Boston.

Leave Early For Festival; Busses Ready

Persons planning to attend the opening of the Berkshire Symphonic Festival tonight are requested to start early enough to allow for parking and reaching the canopy-covered amphitheater in time for the opening number. The concert will start promptly. Boxholders who are late will be asked to stop at the fork in the roads instead of proceeding to their parking spaces. No motors will be permitted near the shell after the concert has started.

The Berkshire Street Railway bus will leave City Hall Park at 7:30 and will leave the Curtis Hotel in Lenox about 7:45. Another bus will leave the Red Lion Inn at Stockbridge at 7:45.

Escort Through City

Police Chief John L. Sullivan arranged for a motorcycle escort for the orchestra busses this afternoon through the center of the city to facilitate getting to Lenox.

Tomorrow the Pittsfield Chamber of Commerce will take members of the orchestra on drives through scenic Berkshire.

At the information booth in Stockbridge, the Hampshire Book Shop has arranged a display of books on music and scores of the music to be played at the concerts. There will also be a book stall at Holmwood.

Sergeant Edward J. Majeskie of Northampton and Corporal Timothy F. Flynn of the Lee barracks, State Police, head a detail of 14 State Police officers who will be on duty at the entrance to Holmwood tonight. Sergeant Majeskie issued an appeal today that people entering and leaving the estate be patient, stay in line and obey instructions of the men, both inside and outside the estate.

Program for Opening Concert of Berkshire Symphonic Festival

The program for the first concert by the Boston Symphony Orchestra at the Berkshire Symphonic Festival tonight will be as follows:—

Bach	Chorale Prelude. "Komm Gott Schopfer Heiliger Geist"
Beethoven	Overture to Goethe's "Egmont." Op. 84
Beethovan	Symphony No. 7 in A Major, Op. 92
Sibelius	Symphony No. 2 in D Major, Op. 43

WINSTON-SALEM, N. C.
Twin City Sentinel

AUG 1 [illegible] 1936

Mrs. Hazel Horton Reid Plans Study In Massachusetts; Attends Symphony Festival

Miss Hazel Horton Read, head of the violin department of Salem College, is today in the Berkshire Hills in Massachusetts, where she will attend the third annual Symphonic Festival to be held there.

Of this musical event, for which the beautiful estate of Mrs. Margaret Emerson, former wife of the late Alfred G. Vanderbilt, will be the setting, the Boston Herald writes: "The concerts by the Boston Symphony orchestra to be given in the Berkshires this week should be watched with uncommon interest by every music lover in America. We have always had to look to Europe for a festival of music that was really worth a long trip to hear. Now it is the ambition of the enthusiasts in Stockbridge to make the Berkshires an object for musical pilgrimage in the course of a summer. This year the presence of the Boston Symphony under Dr. Koussevitzky, assures us of a high standard of performance."

Many outstanding guests will be present for the Berkshire Festival, among them Mrs. Calvin Coolidge, of Northampton, and Mrs. James Roosevelt, mother of the President.

While in Massachusetts this summer Miss Read will study violin with Miss Kathleen Parlow, with whom she studied in Europe. Miss Parlow is the first violinist of the South Mountain String Quartet in Pittsfield, Mass., which is sponsored by Mrs. Elizabeth Sprague Coolidge.

ROCHESTER, N. Y.
TIMES UNION

AUG 13 1936

Boston Symphony Will Open Berkshire Festival Tonight

Stockbridge, Mass.—(AP)—Music lovers gathered today for the Berkshire music festival which its sponsors hope eventually will rival similar musical series now held in Europe.

As night falls over the surrounding Berkshire Hills tonight, Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first of three concerts within the next four days.

For the first time in its 56 years of existence, the Boston Symphony will play outdors, with the scene of the debut the natural pine-surrounded amphitheater on the beautiful estate of Mrs. Margaret Emerson. Never before in his 13 years in the United States has Koussevitzky conducted out doors.

The festival was inaugurated in August, 1934, under the patronage of some of this section's wealthy summer residents who were desirous of establishing a summer musical event similar to the famous Salzburg festival in Austria.

TORRINGTON, CONN.
REGISTER

AUG 14 1936

Berkshire Festival Draws Great Throng

Stockbridge, Mass., Aug. 14 (AP).—Representatives of the music world, wealth, fashion and the arts thronged this section today for the Berkshire music festival.

Approximately 4,000 sat under a marquee tent last night as Dr. Serge Koussevitzky, world famous conductor, led the renowned Boston symphony orchestra in the first of three concerts.

Never before had the well-known orchestra played out-of-doors and it was the first time that Dr. Koussevitzky has conducted an open air concert in his 13 years in the United States.

Outstanding interpreter of Sebelius, the Finnish composer, the Russian conductor chose Sebelius' symphony no. 2 as one of last night's selections.

Scene of the concert series is Mrs. Margaret Emerson's beautiful estate, "Holmwood," midway between here and Lenox.

Concert - goers passed through an ornamental iron gate and up a pine-lined driveway to a natural on a vast expanse of closely cropped grass was the concert tent with plateau. There in a fork in the road a seating capacity of 3600. Outside the tent were overflow seats for hundreds of others.

The orchestra played from the platform of a shell which carried the music to the farthest corner of the assembled crowd.

Dr. Koussevitzky will conduct a second concert Saturday afternoon, the only daylight concert, and the third and last Sunday evening. Mrs. James Roosevelt, mother of the president, is expected here Saturday.

The festival was inaugurated on the Hanna farm here in August 1934. Its wealthy sponsors hoped to establish a music series which some day would rival similar summer musical events in Europe.

HARTFORD, CONN.
TIMES

AUG 14 1936

Koussevitzky and Bostonians Draw Thousands to Berkshires

Festival at Stockbridge Starts Third Season Brilliantly

By CARL E. LINDSTROM

In the third season of its career the Berkshire Symphonic Festival at Stockbridge, Mass., found its stride Thursday evening with the aid of Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

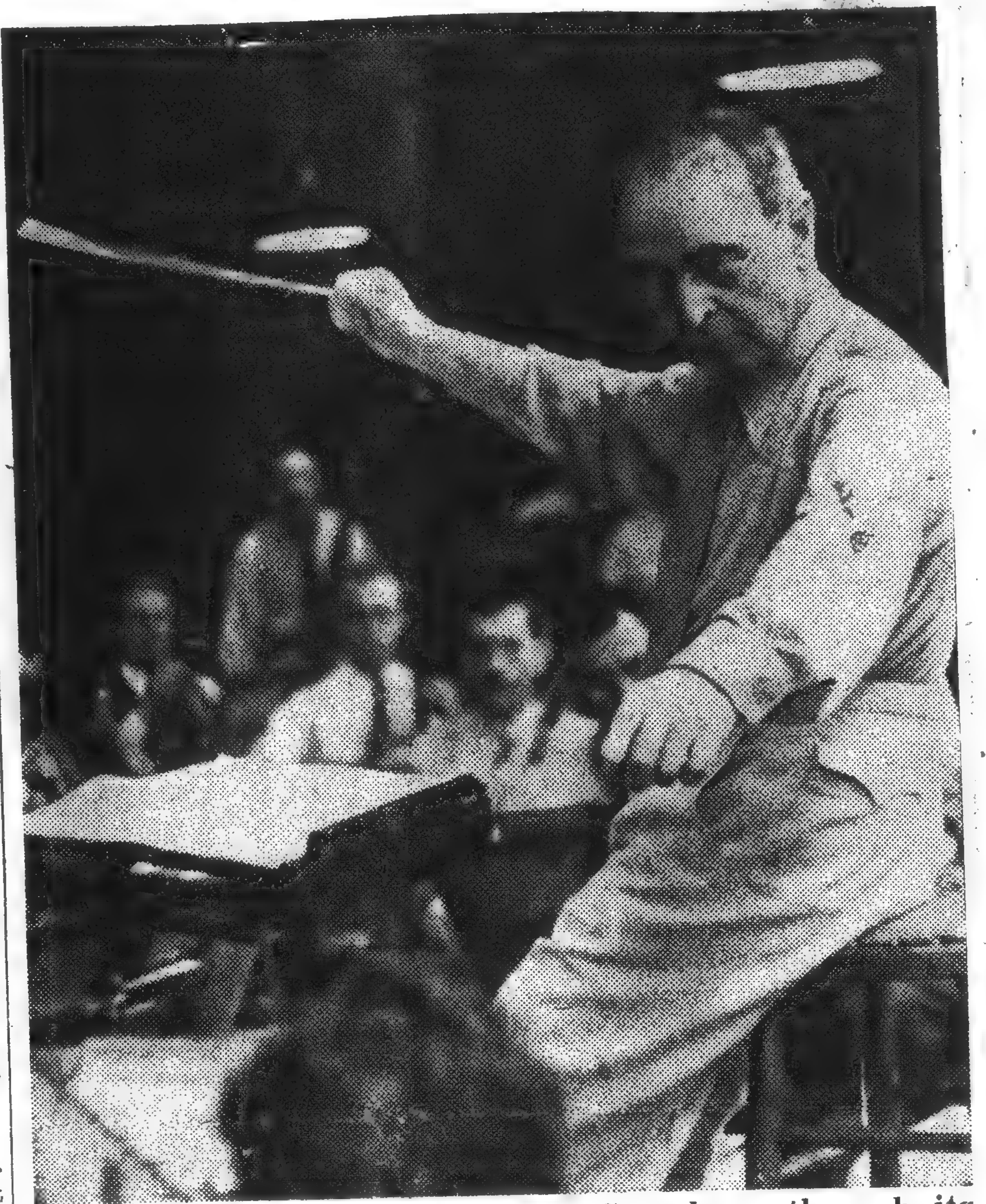
The lustre of the occasion was jointly contributed by an outdoor setting of singular beauty, the congregation of some 5,000 people of whom many represented a wide world of art, fashion and affairs, and lastly, though actually first, great music revealed in a great manner.

Among the ticket holders were names known the world over: Albert Spalding, Efrem Zimbalist and Alma Gluck, Edna St. Vincent Millay, Sidney Howard and Owen Johnson. Henry Morgenthau Jr., was there. The president's mother, Mrs. James Roosevelt, had been expected but was unable to make the trip from Canada. Among the boxholders were: Mrs. Bruce Crane, Mrs. Alta Rockefeller Prentice, Mrs. Arthur F. Schermerhorn, Edward A. Taft, Harris Fahnestock, Mrs. Henry White, Mrs. Newbold Morris. Others attending the Festival are Dr. William Allen Neilson, Dr. H. N. MacCracken, Congressman and Mrs. Allen T. Treadway and Gov. Theodore F. Green of Rhode Island.

The Setting

Outdoor music has become practically a vogue; like many a habit it has run into unwarrantable excesses. The procedure has sometimes indicated that about the only requirement for an open-air concert was any kind of open air, with noises, and any other distractions that happened to be wandering through the night, thrown in gratis. The attitude of the Berkshire Festival sponsors, on the other hand, was exemplary. It was as though scene and circumstance had been chosen with the care and fastidiousness of a musician selecting his instrument.

Concert in the Making



Serge Koussevitzky puts Boston Symphony through its paces at Stockbridge.

Against the rows of cathedral pines at Holmwood, the estate of Mrs. Margaret Emerson, had been erected an acoustic shell of plywood to face upon a wide area which was put under the shelter of a huge tent. Outside the shelter additional seats had been provided and persons even at some distance were able to hear perfectly the faintest whisper of the violins so resonant was the sounding board.

Silence Maintained

Although a couple of thousand cars were parked a stone's throw away, not a single motor nor horn intruded upon the music. Perfect silence was maintained even on the outer fringe of the audience and at the nearby refreshment booth, gaily hung with Japanese lanterns, there were no lingerers for another bottle of ginger ale after the fanfare was sounded. There were no mosquitoes, if a single testimonial is to be trusted.

This was the first time Dr. Koussevitzky had ever conducted a summer concert in America, but he took no account of the season as to either manner or attire. When he appeared among the evergreens which flanked the stage and mounted to the podium he was in full evening dress. So were the players. One might have thought they had never heard of summer concert fashions, except that last night the Boston Symphony definitely set a summer concert fashion. That is: If music is worth playing at all, it is worth playing with the whole artistic conscience, whether the month be August or January.

It was a sultry night, but Koussevitzky, who is not exactly a reposeful conductor, did not spare himself. To speak at all of the physical effort involved is merely to emphasize that the performance musically was in just that spirit—one of vitality, fire and conviction.

Exciting Symphony

It was the finest performance of Beethoven's Seventh Symphony the reviewer can bring to mind. It was not orthodox in all respects, certain passages being heavily underlined and other points over-accented, if accepted interpretations are to be considered. But the whole symphony was exciting from start to finish. The opening magnificently moulded, and the of the first movement, while, delica at times, had all the buoyancy and happy naivete with which it is implicit.

Koussevitzky conjured up the very essence of Beethoven in this symphony, the exquisite logic of ordered sound—a feeling that if musical phrases were reducible to words (as they never will be) they might say "These tones are but the fruit of what has gone before and they are planted here as seeds for beauty yet before us." Is it the orchestra which works the miracle or Koussevitzky? Certainly Beethoven, but with each hearing our Beethoven must be recreated for us, an elementary fact which is not always remembered.

Sibelius and Bach

In spite of the fact that Koussevitzky is a sort of champion of Sibelius, and although the D major Symphony is one of the Finnish composer's most ingratiating works, it was Beethoven's night, for the Egmont Overture, in outline and stature, was easily on a par with the Seventh Symphony. It was then for the first time that one really felt the presence of the Boston Symphony. The opening Chorale Prelude of Bach, "Komm Gott, Schoepfer, Heiliger Geist," had all the brazen angularity that Arnold Schoenberg chose to put into it. The reviewer is not partial to this chorale prelude anyway even if Bach did write it, but sound and fury do not appear to help it much.

If there is such a thing as outdoor music, it is as likely to be Sibelius as anything. Its affinity with nature is pervasive and understandable. It is difficult to reduce it to human, social terms. The sweep and power of Sibelian music, even in its more amiable aspects such as the Second Symphony, are nowhere better to be appreciated than in the fragrance of pine trees under a night sky.

N. ADAMS, MASS.
TRANSCRIPT

AUG 14 1936

FESTIVAL DRAWS MANY FROM HERE

Bentley Warren, President of Orchestra Association, Hears Boston Symphony at Stockbridge.

Williamstown was represented in the audience of 4,000 which gathered on Mrs. Margaret Emerson's beautiful estate in Stockbridge last evening for the first concert in the third annual Berkshire Musical festival by several of its leading patrons of music in addition to others who see in the concerts a symphonic shrine where devotees are assured of distinguished music.

In the box were Bentley Wirt Warren, president of the Boston Symphony Orchestra corporation and his son-in-law and daughter, Mr. and Mrs. Danforth Geer, Jr., of Short Hills, N. J., who are staying at the Warren summer home on Stone hill.

Elsewhere were Charles Louis Safford, director of music at Williams college who recently gave a series of lectures in the interests of the festival, and Mrs. Safford, and Professor Marshall Brown, a trustee of the festival, and Mrs. Brown.

Everyone in the huge audience agreed that the Boston Symphony orchestra, with its permanent leader, Dr. Serge Koussevitzky conducting, gave a masterful performance of Bach, Beethoven and Sibelius. The second concert will be given at 4.30 o'clock tomorrow afternoon.

LYNN, MASS.
ITEM

4000 ENJOY CONCERT AT BERKSHIRE FESTIVAL

STOCKBRIDGE, Mass., Ang. 14, 1936.—(AP)—Representatives of the music world, wealth, fashion and the arts thronged this section today for the Berkshire Music Festival.

Approximately 4000 sat under a marquee tent last night as Dr. Serge Koussevitzky, world famous conductor, led the renowned Boston Symphony orchestra in the first of three concerts. Never before had the well-known orchestra played out of doors and it was the first time that Dr. Koussevitzky has conducter an cpen air concert in his 13 years in the United States.

THIS CLIPPING FROM
BROCKTON, MASS.
ENTERPRISE

Stockbridge Music Festival Success

STOCKBRIDGE, Aug. 14.—(UP)—The symphonic equivalent of the Mozart opera festival of Salzburg in the Bavarian Alps came to the Berkshires Thursday night when the Boston Symphony orchestra, under leadership of Dr. Serge Koussevitzky, opened a series of outdoor concerts new in the annals of American music festivals.

More than 5000 persons jammed a huge, rectangular tent pitched on a lofty hilltop to hear the famed 105-piece orchestra. Never before in its 56-year history has the Boston Symphony performed in a tent.

NORTHAMPTON, MASS.
GAZETTE

AUG 14 1936

BERKSHIRE FESTIVAL OPENS AT STOCKBRIDGE

Thousands Enjoy First Concert of Series by Boston Symphony

A number of music-lovers from Northampton and vicinity were among the 4,000 who attended the opening concert of the Berkshire Symphonic festival, given by the Boston Symphony orchestra on the estate of Mrs. Margaret Emerson in Stockbridge last evening. Dr. Serge Koussevitzky, conductor of the orchestra, was given an enthusiastic reception when he appeared on the platform, and the orchestra received a real ovation at the conclusion of the performance.

The famous conductor was at his best, and the orchestra played with the vitality and understanding which have helped to make this organization almost unique among symphony groups. Opening with Bach's chorale prelude, "Come God, Creator, Holy Spirit," the program included the overture to Goethe's "Egmont," by Beethoven, and the familiar Seventh Symphony, which was given a superb reading. The second part of the program was a remarkable performance of Sibelius' Symphony No. 2, which was marked by a skillful interpretation and gaiety that left the audience wildly enthusiastic.

The remainder of the festival program includes a concert Saturday afternoon at 4.30 and an evening concert Sunday night at 8.

Plays Outdoors for First Time

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Never before had the well-known orchestra played out-of-doors and it was the first time that Dr. Koussevitzky has conducted an open air concert in his 13 years in the United States.

Outstanding interpreter of Sibelius, the Finnish composer, the Russian conductor chose Sibelius' Symphony No. 2 as one of last night's selections.

Scene of the concert series is Mrs. Margaret Emerson's beautiful estate, "Holmwood," midway between here and Lenox.

Concert-goers passed through an ornamental iron gate and up a pine-lined driveway to a natural plateau. There in a form in the road on a vast expanse of closely cropped grass was the concert tent, with a seating capacity of 3600. Outside the tent were overflow seats for hundreds of others.

The orchestra played from the platform of a shell, which carried the music to the farthest corner of the assembled crowd.

Dr. Koussevitzky will conduct a second concert Saturday afternoon, the only daylight concert, and the third and last Sunday evening. Mrs. James Roosevelt, mother of the President, is expected here Saturday.

The festival was inaugurated on the Hanna farm here in August, 1934. Its wealthy sponsors hoped to establish a music series which some day would rival similar summer musical events in Europe.

HAVERHILL, MASS.
GAZETTE

9 AUG 14 1936

4000 HEAR MUSIC OF SYMPHONY IN STOCKBRIDGE

Dr. Serge Koussevitzky Leads Boston Group in First of Three Concerts

STOCKBRIDGE (AP)—Representatives of the music world, wealth, fashion and the arts thronged this section today for the Berkshire music festival.

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WASHINGTON, D. C.
STAR

AUG 14 1936

Berkshire Concert Tomorrow Attracts Many From Capital

MRS. CALVIN COOLIDGE, widow of the former President, who recently returned from Europe, will be in the audience at the concert tomorrow afternoon which the Boston Symphony Orchestra, Dr. Serge Koussevitsky, conductor, will give at Holmwood, the Lenox, Mass., estate of Mrs. Margaret Emerson. The concert tomorrow is one of the symphonic festival, which is a feature of the Midsummer season in the Berkshire Hills. A shell has been built for the members of the orchestra, and a giant tent will protect 4,000 seats from inclement weather or merely from the evening dampness. Eighty boxes have been arranged and each has been sold for all the performances.

Mrs. James Roosevelt, mother of the President, will be a guest of former United States Ambassador and Mrs. Norman H. Davis tomorrow afternoon, and last evening, which was the opening program of the festival, Mrs. Frederick S. Coolidge was in the audience. Mrs. F. S. Coolidge is the Elizabeth Sprague Coolidge who was the inspiration and founder of the foundation which bears her name and which effected the building of the auditorium in the music division of the Library of Congress. Others at the concert last evening were the Governor of Rhode Island, Mr. Theodore Green, who was a guest of Mrs. Carlos M. de Heredia; Mr. and Mrs. Efrem Zimbalist, the latter famous as Alma Gluck, who have a Summer home in the Berkshire Hills; the president of Lafayette College, and Mrs. William Mather Lewis, who formerly lived in Washington when Dr. Lewis was president of George Washington University, and Mr. and Mrs. Lowell Thomas.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 14 1936

At the Berkshire Festival

(Republican Staff Photos)

Snapped at the opening of the Berkshire Symphonic festival at Lenox last night. Left to right: Congressman Allen T. Treadway of Stockbridge, and Mrs Treadway, Miss Shores, Mrs Gertrude Robinson Smith, president of the festival, and Miss Beatrice Proctor, a Stockbridge debutante.

Berkshire Wealth, Fashion Attend Symphonic Festival

Boston Symphony Is at Its Best

Acoustics Weak but Not Unexpected in an Out-of-Doors Concert

By BENJAMIN BUXTON

Stockbridge, Aug. 13 — The Berkshire Symphonic festival, opening its third annual series of concerts here tonight, gave definite proof that this still young enterprise is enjoying a healthy growth and if well nourished will take its place in the future with the already well-established musical background of this vicinity. In a new locale, the magnificent estate of Mrs Mrs Margaret Emerson, with perfect weather, and with the Boston Symphony orchestra directed by Dr Serge Koussevitzky, the festival shows further indication that the sponsors intend to offer consistently to visitors in the Berkshires music that matches in quality and beauty the well-organized efforts of the Sunday chamber music entrepreneurs and pays tribute to the unique quality of scenery and atmosphere that typifies Western Massachusetts.

Skillful Arrangement

Forthcoming programs, those of Saturday afternoon and Sunday night, have been selected by Dr Koussevitzky with rare insight, both as to historical interest and as to artistic arrangement. Yet tonight's program was peculiarly fitting. It is true that the Berkshire Symphonic festival is decidedly American in tone, and that there might be those who would complain that no American composer was represented. It might be argued that in an American musical project, still in the experimental stage, American music should have a prominent part.

On the other hand, creative effort has a tendency to lag behind the times, and those efforts which at-

(Continued on Fifteenth Page)

More Than 4000 Visit Holmwood

Lenox Setting Perfect, Weather Ideal—Orchestra, 3600 Seats Under Cover

Lenox, Aug. 13—The third annual Berkshire Symphonic festival opened tonight at Mrs Margaret Emerson's beautiful estate, Holmwood, with the first of three concerts by the Boston Symphony orchestra, Dr Serge Koussevitzky, conductor. The audience of 4500 persons was representative of the wealth, fashion, musical and educational talent of Western Massachusetts. All of the 80 boxes had been sold for weeks at $75 each.

Three thousand six hundred seats were in a marquee tent, with the overflow out in the open. Dr Koussevitzky and his 90 musicians were seated upon the platform of a shell whose curving background carried the sound perfectly to the farthest corner of the canopy.

Setting and Weather Perfect

The setting for the concert was perfect, likewise the weather was ideal, warm and pleasant. Holmwood is about midway between Lenox and Stockbridge on national automobile route 7. Passing through the gate of a six-foot iron fence, which incloses the estate on two sides, one passes through an avenue of pines and up a slight grade to a plateau.

The tent was placed on a large stretch of closely cropped lawn in the fork of the roads, one of which leads to the large rambling, white painted, unoccupied summer home of Mrs Emerson.

The other road leads past the gardens, which are maintained with a wealth of floral richness as though the owner were in residence, through more acres of lawn and over arched and rustic bridges that span lagoons down to the gymnasium where Mrs Emerson's sons, Alfred G. and George W. Vanderbilt, played as boys. In this gymnasium the late Mr and Mrs George Westinghouse, who created the estate, which they called Erskine park, entertained extensively at Berkshire hunt breakfasts and dances. When Mrs Emerson learned that the Berkshire festival trustees were seeking a new location for the August concerts she offered the use of Holmwood. The site of the tent is in Lenox. Her house, which overlooks Laurel lake and a wide stretch of Berkshire terrain, is in Lee.

On account of sharp turns on the miles of highway on the estate, all traffic was directed through the one-car gateway and up the avenue of pines. More than 3000 cars were parked in a field a short distance from the tent. Fourteen state police aided the local officers in handling traffic.

The second concert will be a mati-

(Continued [illegible] Page)

(Continued from First Page)

tempt to give a bird's-eye view of the present state of the human soul often slip into shallow thumb-nail sketches, contemporary, to be sure, but of the ephemeral quality of a newspaper clipping.

With these things in mind, and not forgetting the necessity for beguiling the ear, Dr Koussevitzky evidently selected, with his customary skill, a program of three great composers—all of them fearless, like those who dare to give good concerts, and all of them modern in the sense that all fresh and vital things are modern.

The Program

Bach, Beethoven and Sibelius were the composers whose works served to introduce the festival to its throng of spectators. First came the Bach chorale, interesting not only for the composer himself, but for the arranger, Arnold Schoenberg, present-day modernist, whose investigations into the world of counterpoint have produced strange fantasy, but whose mastery of this difficult medium gives him distinguished equipment for collaboration with the composer of "The Art of the Fugue."

Then Beethoven, two familiar works—the "Egmont" overture, and the Seventh symphony, both with their great vigor and characteristic economy of means. Of the nine symphonies of Beethoven, perhaps none was more appropriately chosen than the Seventh — "the Apotheosis of the Dance."

The concluding selection was the Sibelius Second symphony. Sibelius, Finnish composer, who without question has taken his place among the immortals. The symphony, a product of the early 1900s, is in the direct line of future development of this composer—the First symphony the violin concerto, the Fourth symphony, and other later works. Though of considerable length, its structure is lean and muscular.

At the opening of the concert there were fears on the part of some hearers that Schoenberg had permitted the brass section to run away with him. In the Beethoven overture the violins sang, but a little too weakly. This is no scathing criticism of the tent in which the spectators sit. The music after all, is heard out of doors, and if the shell in which the orchestra sits has not the acoustical properties of Symphony hall in Boston there is no cause for worry. Further experiment will perfect that which one day should, and surely will be perfection.

Nor is it a critical comment on Dr Koussevitzky and his magnificent band of men. As the concert progressed there was increasing point and coordination. The orchestra is not accustomed to alfresco performance, the conductor's command of his resources is always firm and his mastery of tonight's program never showed greater enthusiasm.

All in all, attendance at the Berkshire festival is unique and one that should not be missed by visitors and residents in this vicinity. The remainder of the festival should be a delight.

Tomorrow morning at 11, at the Berkshire playhouse, Olin Downes, music critic of the New York Times, will continue his informal talks about the festival programs. The second concert will take place Saturday afternoon at 4.30, when Dr Koussevitzky will conduct the following program: Largnetto e affetuoso from the Concerto Grosso for string orchestra, Op 6, No 6 in G-minor; Prelude to "Khovanstchina," Moussorgsky; "Prelude a l'Apres Midi d'un Faune," Debussy, and the Second symphony of Brahms.

Sunday's program, scheduled for 8.30 p. m., will include works by Mendelssohn, Wagner and Tchaikowsky, and attendants at the festival will have a rich opportunity to hear chamber music in the afternoon at the following places: The South mountain quartet just outside of Pittsfield; Falls Village, Ct., where the Gordon string quartet will play, and the Playhouse-in-the-Hills at Cummington. At 12.15 Sunday noon Mr Downes will analyze the final symphonic pro-

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30 NEW MEMBERS

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

AUG 14 1936

Mrs. E. P. Buel of the South street apartments has with her for the Festival Henry B. Sawyer, vice-president of the Boston Symphony Orchestra and Mrs. Sawyer.

In the Festival box of Dr. and Mrs. Herschel C. Walker of Stockbridge at last night's concert were: Bentley Wirt Warren of Boston, president of the Boston Symphony Orchestra corporation; Mr. Warren's son-in-law and daughter, Mr. and Mrs. Danforth Geer, Jr., of Short Hills, N. J., Frederick Walcott, Mrs. Theron Rockwell and Mrs. Leslie Frost Francis. Dr. and Mrs. Walker gave a dinner before the concert.

LOWELL, MASS.
LEADER

AUG 14 1936

5000 Attend Symphony Concert Given in Tent

American Equivalent of Salzburg Mozart Festivals Opens Successfully at Stockbridge as 105-Piece Orchestra Plays.

STOCKBRIDGE, Aug. 13 (U.P.)—The symphonic equivalent of the Mozart opera festivals of Salzburg in the Bavarian Alps came to the Berkshires, last night, when the Boston Symphony orchestra, under leadership of Dr. Serge Koussevitzky, opened a series of outdoor concerts, new in the annals of American music festivals.

More than 5000 persons jammed a huge, rectangular tent pitched on a lofty hilltop to hear the famed 105-piece orchestra. Never before in its 56-year history has the Boston symphony performed in a tent.

Music lovers from such distant points as Hawaii, California, Colorado, Florida, the Carolinas and West Virginia moved in a steady stream up a cockscrew road to a flat, velvety eight-acre plot on the magnificent Holmwood estate of Mrs. Margaret Emerson, daughter of the Baltimore patent medicine manufacturer.

It is to the Emerson Bromo Seltzer fortune that the Berkshire symphonic festival is indebted—just as Europe has enjoyed similar fetes financed by the Beecham Pill fortune. The Berkshire festival boasts among its subscribers such notables as Mrs. James Roosevelt, mother of the president; Mrs. Calvin Coolidge, Governor Theodore Francis Green of Rhode Iseland, Norman H. Davis, American ambassador-at-large; Walter Prichard Eaton, critic and author, and Owen Johnson, novelist.

The orchestra, which was acclaimed with "Bravos;" at the end of the concert, played from an acoustic shell of plywood built at one end of the 250-foot by 125-foot tent. The tent itself is pitched on a gentle slope—effecting the graduated seating plan of theatres—and is situated some 150 feet above the Lenox-Stockbridge highway which itself is more than 1000 feet above sea-level.

In opening the series, Dr. Koussevitzky adroitly avoided the over-heavy, the ultra-modern and the controversial, adapting the programs to the summer spirit of relaxation. The program, for example, opened with a Bach Chorale Prelude and ran chronologically through with the Egmont overture and the Seventh symphony of Beethoven, to the Second Symphony of the contempary Sibelius.

So congested was traffic up the winding road to the concert tent that the opening program was delayed a half hour. Earlier in the evening, it appeared the festival would be marred by a thunder storm, but soon a brilliant sunset broke through the clouds and tent flaps were thrown back as stars dotted the sky.

As the orchestra played the sprawling tent was darkened except for the stage which was illuminated by droplights.

The performance, which attracted noted music critics from throughout New England and New York and Pennsylvania, will be repeated Saturday afternoon and Sunday evening.

SYMPHONY FOR BERKSHIRES

Koussevitzky Conducts for Festival

BY WARREN STOREY SMITH

PITTSFIELD, Aug. 13—The Boston Symphony Orchestra, although something under full strength, with Dr. Koussevitsky conducting, made its first out-of-door appearance this evening, playing in a pine-encircled amphitheatre on a hill between Lenox and Stockbridge.

The occasion was the beginning of the third Berkshire Symphonic festival; the precise location, Holmwood, the 500-acre estate of Mrs. Margaret Emerson.

The story goes hereabouts that when the sponsors of the festival sought the Boston Symphony as successor to the New York orchestra, which played here last summer, they had small hope of capturing Dr. Koussevitzky along with it. As it is, his presence here has given the festival a degree of prestige it could scarcely have had otherwise.

It would be poetic but not strictly accurate to say that the orchestra played this evening under the stars. Actually it was seated in a shell, somewhat similar to that which encloses 50 of its members on the Charles River Esplanade, while the audience, numbering some 5000 people, was for the most part sheltered by a canvas canopy. In this audience were many persons of note and of fashion, and the so-called boxes, as in an opera-house, bore the names of their holders.

The programmes of these concerts are made up of standard orchestral numbers. That of this evening listed Bach's Chorale-Prelude, "Komm Gott, Schoepfer Heilige Geist," as transcribed for orchestra by Schoenberg, Beethoven's "Edmont" Overture and Seventh Symphony, and the Second Symphony of Sibelius.

MORE THAN 4000 VISIT HOLMWOOD

(Continued from First Page)

nee Saturday at 4.30 p. m.

The concert was 25 minutes late in starting because of the traffic jam at the entrance to the estate. There was a line of cars one mile north and south of the gate on route 7 and Sheriff James Bruce McIntyre, in charge of transportation, said that the last car was parked at 9.18. It was officially estimated that 4500 persons attended the concert. Every seat was taken and several hundred stood in the rear and sat outside the tent on the lawn.

It was a most enthusiastic audience and at the conclusion Dr Koussevitzy was recalled to the dais four times. There were no encores. The Sibelius symphony No 2, which comprised the second part of the program, aroused the greatest enthusiasm.

The traffic arrangements were excellent and there was little delay after the concert in getting away.

PROVIDENCE, R. I.
BULLETIN

AUG 14 1936

BERKSHIRE MUSIC FESTIVAL OPENED

4000 Hear Koussevitzky and Boston Symphony at Emerson Estate.

Stockbridge, Mass., Aug. 14.—(AP)—Representatives of the music world, wealth, fashion and the arts thronged this section today for the Berkshire Music Festival.

Approximately 4000 sat under a marquee tent last night as Dr. Serge Koussevitzky, world famous conductor, led the renowned Boston Symphony Orchestra in the first of three concerts.

Never before had the well-known orchestra played out-of-doors and it was the first time that Dr. Koussevitzky has conducted an open air concert in his 13 years in the United States.

Outstanding interpreter of Sibelius, the Finnish composer, the Russian conductor chose Sibelius's Symphony No. 2 as one of last night's selections.

Scene of the concert series is Mrs. Margaret Emerson's beautiful estate, "Holmwood," midway between here and Lenox.

Concert-goers passed through an ornamental iron gate and up a pine-lined driveway to a natural plateau. There in a fork in the road on a vast expanse of closely cropped grass was the concert tent with a seating capacity of 3600. Outside the tent were overflow seats for hundreds of others.

The orchestra played from the platform of a shell which carried the music to the farthest corner of the assembled crowd.

Dr. Koussevitzky will conduct a second concert Saturday afternoon, the only daylight concert, and the third and last Sunday evening. Mrs. James Roosevelt, mother of the President, is expected here Saturday.

The festival was inaugurated on the Hanna farm here in August, 1934. Its wealthy sponsors hoped to establish a music series which some day would rival similar summer musical events in Europe.

PITTSFIELD, MASS.
EAGLE

AUG 14 1936

THE NOTE BOOK

By *J. H.*

Berkshire Symphonic Festival

A GAILY auspicious opening—on the 13th—a lucky day in any language . . . A gorgeous night . . . Congressman Treadway and Owen Johnson within speaking distance of each other. The Congressman in a playful mood at intermission. "Let me have that," to a friend with a green beret which seems to be anybody's for the moment . . . Refreshment booth well patronized during the 25 minute intermission. Everything goes like hot cakes . . . "Sorry the soda is not cold." There has been scant time to put it on ice, the rush, crush and all. . . Win Crane near by . . . George W. Edman, whose genius was in every nook and corner of the great success, receives congratulations . . . It has been a year of magnificent work . . . Ex-Mayor and Mrs. England, Dan, Jr., and party . . . Father Wickham who took to New York the high spirit of Berkshire's Christian manhood, one of a fine family . . . People are arriving as late as 9.40, with 8.30 the scheduled hour of opening . . . Alert Willard M. Sistare and his corps of 40 crack ushers . . . Flashlights from every quarter . . . Winsome Marjorie Edwards in Sir Henry Hudson Kitson's party . . . Mr. and Mrs. Conrad Held and others of the South Mountain music colony . . . Jim Owens amused at the newspaper chatter over the precise location of the festival—three towns—Stockbridge, Lee, Lenox, claiming the honor much as seven cities claimed Homer dead. . . . He knows the vast parking space is in Lee anyhow. Lee is a grand old name . . . Legion men directing traffic . . . Sheriff McIntyre a tower of strength. . .Mrs. John H. C. Church, full of charm herself, sees charm in everything. . . A flock of brilliant critics from everywhere. Music still has potency to thrill the savage chest—or breast or what have you . . .A photographer is told when Mr. and Mrs. Walter Prichard Eaton arrive and they are duly flashed . . . A proud and goodly company, 4500 or more, happy, well dressed, a radiant picture. People are catching the old hopeful, cheerful spirit that is America. The shadows are past . . . A perfect organization . . . How much of himself Serge Koussevitzky puts into it and what material is under his magical baton . . . Second concert at 4.30 Saturday—the grand finale Sunday night at 8.30. Holmwood is the place—between Lenox and Stockbridge (Route 7). How soft to the tread the green carpet of the lawn . . . John C. Lynch at the roadside as the 1500 cars move out to their several destinations, many of them far flung . . . Cars from 40 States . . . Miss Gertrude Robinson Smith a center of attraction. She has done much for Berkshire . . . My sympathy is with the reviewers, trying to do such an incomparable performance justice . . . Bright new brown tent. The plan is approved . . .Playhouse visistors there. The Boston Symphony Orchestra still is a name to conjure with . . . A marvelous printed program, generously distributed . . . Berkshire at its best. What an undertaking, what superb execution in every one of the million or more details!

A variety of incidents provided comedy relief. . . Come the wrecker to take a car out of the parking line. . . In the excitement to get on the spot, a woman left the engine of her auto running . . . Another man ran out of water for his car. . . "Where do I stop?" asked a woman patron. "You don't stop—you keep right on going." said the courteous guard, indicating the parking line. . .A woman, on the way to Connecticut, arrived at 8:30, thought the festival setup was a detour, got into a jam, and it was 9:30 before finally she was on her way. She was advised to stay for the proceedings, nice night for it and everything.

ALBANY, N. Y.
TIMES-UNION

AUG 14 1936

Boston Symphony Opens Festival in Berkshires

By EDGAR VAN OLINDA

New York has its Stadium concerts, Philadelphia its Robin Hood Dell series and Chicago its Ravinia park outdoor concerts, but the Berkshire festival, which brings to New England and Eastern New York a symphonic feast as great as those enjoyed by any of the major cities of the country, must be qualified as a tremendous success.

Last night, under ideal conditions, Dr. Serge Koussevitzky and the Boston Symphony orchestra gave the first of a series of three orchestral concerts on the beautiful estate of Mrs. Margaret Emerson, between Lenox and Stockbridge. An audience of 5,000 crowded the enclosure consecrated to this unique festival and overflowed the adjoining lawns.

From the moment Dr. Koussevitzky mounted the conductor's stand, Koussevitzky of the eloquent hands and articulate mouth, to the final magnificent orgy of color and sound of the Sibelius' Second symphony, the occasion was one of unalloyed pleasure to the devotees of Symphonia, many of the audience breaking the unwritten law of no applause between symphonic movements in their enthusiasm.

An organization that is the gauge by which all orchestras are measured, opened the program with the short Bach Choral Prelude orchestrated by Arnold Schonberg, "Komm, Gott, Schopfer, Heiliger Geist" and the majesty of Luther's "Whitsuntide Hymn" was magnificently played.

Beethoven's "Egmont" overture, which has kept the name of its hero alive long after the opera itself has been discarded, brought out all the beauty of the strings for which the Boston orchestra is famous and was followed by the Beethoven Seventh Symphony, called by Wagner "The Apotheosis of the Dance" despite the fact its rythms do not by any means represent actual dance forms.

CELTIC FLAVOR TO FINALE.

The finale, with its strongly Celtic flavor, shows Beethoven's interest in Irish folk music at this period of his life.

An intermission was shortened by the insistent applause of the musically elite and Dr. Koussevitzky showed unmistakably his great joy at the enthusiasm of his delighted audience.

In contrasting mood to the more familiar numbers of the first half of the program and awaited eagerly by an audience whose appetite had been whetted by his tone poem "Finlandia," the contemporary composer Sibelius' great Second Symphony was the final offering. Sometimes called his "pastoral" symphony, Sibelius injects into this magnificent work all the stark racial qualities of his native fjords and unfriendly seas and the result is a tense, sharply etched dry-point of an austere Fnnish landscape.

For any reviewer to attempt to convey in cold print the dynamic effect of this great epic in music last night would be as futile as dissecting a rose in effort to find the source of its fragrance.

When Dr. Koussevitzky conducts all music becomes "programmed." Every tone color, every effect, is mirrored in his face and is telegraphed to his men and to those in the audience able to see his face, making detailed program annotations superfluous.

His European vacation was reflected in the fine glow of health that carried him through a difficult program with great honor to his men and to himself. "The Boston Symphony played." What more can be said?

The second concert is scheduled for tomorrow afternoon at 4:30 at which time the Brahms Symphony Number Two, in D Major, and a program of miscellaneous orchestral numbers will be played.

It is advisable to allow two hours from Albany, to obviate the possibility of a traffic line that prevented many from hearing the first half of the program last night.

PITTSFIELD, MASS.
EAGLE

AUG 14 1936

TRIUMPH

Clearly the Berkshire Symphonic Festival has reached its majority. Dr. Serge Koussevitsky and the Boston Symphony Orchestra presented an opening program of Bach. Beethoven and Sibelius which recalled to many the glorious nights when Toscanini was conducting in New York. None of the 4500 persons, who drove home with the triumphal chords of the Sibeilus Second ringing in their ears, will easily forget either the majesty of the music or the beauty of the setting. Music under the stars is a peculiarly fitting combination, highly appropriate to the cultural atmosphere that is being nourished in the Berkshires.

To Miss Gertrude Robinson Smith and her corps of trustees and co-workers, goes the gratitude of Pittsfield, Lenox, Stockbridge and the other towns and villages of the county. They not only conceived the enterprise, but this year had the courage to bring us one of the greatest symphony orchestras in the world. Courage, yes—because few realize the endless hours of campaigning that were needed to make the occasion a success.

Yet the most auspicious sign of the evening was the unmistakable proof that Berkshire residents want the Festival year after year. Regardless of its inherent value, the Festival would be worthless if it were sustained only by the labors of a handful of committeemen and public minded citizens. The response was spontaneous and general, the applause enthusiastic the ticket sale gratifying. And that probably means that the Festival

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NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 14 1936

Dinner and Concert Parties Formed As Berkshire Music Festival Opens

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 13.—Today's entertainments in this region centered largely around the Berkshire Music Festival that opend tonight at Mrs. Margaret Emerson's estate, Holmwood, with the first of three concerts by the Boston Symphony Orchestra.

Mr. Bentley Wirt Warren, of Boston, president of the orchestra corporation, and Mrs. Frederick Walcott, of Hartford, Conn., are with Dr. and Mrs. Herschel C. Walker at Ingleside, Stockbridge, for the festival. Among others at a dinner Dr. and Mrs. Walker gave tonight were Mr. and Mrs. Danforth Geer jr., of Short Hills, N. J.; Mrs. Leslie Frost Francis and Mrs. Theron Rockwell.

Dinners were given in the Pittsfield colony by Mr. and Mrs. Cummings C. Chesney and Mr. Robert Talcott Francis.

Mr. Henry Morgenthau, former Ambassador to Turkey, and Mrs. Morgenthau, who are at the Berkshire Inn, Great Barrington, attended tonight's concert. There were four college presidents in the audience, Dr. William Allan Neilson, of Smith; Dr. Henry Noble MacCracken, of Vassar; Dr. William Mather Lewis, of LaFayette, and Dr. Hugh Potter Baker, of Massachusetts State. Among others there were Mrs. William Bayard Van Rensselaer, Mrs. George William Douglas and Mrs. Arthur F. Schermerhorn.

In a box with Mr. and Mrs. W. Rockwood Gibbs were Mrs. Lucy Wadhams Dodge and the Rev. Dr. James E. Gregg and Mrs. Gregg. With Mrs. James Graham Parsons were Mrs. William Festus Morgan and Miss Marie M. LeMoyne. Mrs. Nina L. Durvea had Mrs. Coudert Nast and Mrs. Donald L. Brown as guests.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

AUG 14 1936

THRONG HEARS KOUSSEVITZKY IN BERKSHIRES

Noted Conductor Directs First Open Air Concert in His 13 Years in U. S.

Stockbridge, Mass., Aug. 14.—(AP)—Representatives of the music world, wealth, fashion and the arts thronged this section today for the Berkshire music festival.

Approximately 4,000 sat under a marquee tent last night as Dr. Serge Koussevitzky, world famous conductor, led the renowned Boston Symphony Orchestra in the first of three concerts.

First Open Air Concert

Never before had the well-known orchestra played out-of-doors and it was the first time that Doctor Koussevitzky has conducted an open air concert in his 13 years in the United States.

Outstanding interpreter of Sebelius, the Finnish composer, the Russian conductor chose Sebelius' Symphony No. 2 as one of last night's selections.

Scene of the concert series is Mrs. Margaret Emerson's beautiful estate, Holmwood, midway between here and Lenox

Concert-goers passed through an ornamental iron gate and up a pine-lined driveway to a natural plateau. There a fork in the road on a vast expanse of closely cropped grass was the concert tent with a seating capacity of 3,600. Outside the tent were overflow seats for hundreds of others.

The orchestra played from the platform of a shell which carried the music to the farthest corner of the assembled crowd.

Second Concert Tomorrow

Doctor Koussevitzky will conduct a second concert Saturday afternoon, the only daylight concert, and the third and last Sunday evening. Mrs. James Roosevelt, mother of the President, is expected here Saturday.

The festival was inaugurated on the Hanna farm here in August, 1934. Its wealthy sponsors hoped to establish a music series which some day would rival similar summer musical events in Europe.

WORCESTER, MASS.
GAZETTE

4000 HEAR CONCERT BY KOUSSEVITZKY

Boston Symphony Orchestra Opens Berkshire Music Festival

STOCKBRIDGE, Aug. 14. (AP) Representatives of the music world, wealth, fashion and the arts thronged this section today for the Berkshire Music Festival.

Approximately four thousand sat under a marquee tent last night as Dr. Serge Koussevitzky, world famous conductor, led the renowned Boston Symphony Orchestra in the first of three concerts.

Never before had the well-known orchestra played out-of-doors and it was the first time that Doctor Koussevitzky has conducted an open air concert in his 13 years in the United States.

Outstanding interpreter of Sebelius' "Symphony No. 2' 'as one of last night's selections.

Scene of the concert series is Mrs. Margaret Emerson's beautiful estate. "Holmwood," midway between here and Lenox.

Concert-goers passed through an ornamental iron gate and up a pine-lined driveway to a natural plateau. There in a fork in the road on a vast expanse of closely cropped grass was the concert tent with a seating capacity of thirty-six hundred. Outside the tent were overflow seats for hundreds of others.

The orchestra played from the platform of a shell which carried the music to the farthest corner of the assembled crowd.

Doctor Koussevitzky will conduct a second concert Saturday afternoon, the only daylight concert, and the third and last Sunday evening. Mrs. James Roosevelt, mother of the President, is expected here Saturday.

The festival was inaugurated on the Hanna farm here in August 1934. Its wealthy sponsors hoped to establish a music series which some day would rival similar Summer music events in Europe.

HOLYOKE, MASS.
Transcript Telegram

AUG 14 1936

5000 Persons Hear Boston Symphony In The Berkshires

STOCKBRIDGE, Aug. 14—The symphonic equivalent of the Mozart opera festivals of Salzsburg in the Bavarian Alps came to the Berkshires last night when the Boston Symphony Orchestra, under leadership of Dr. Serge Koussevitzky, opened a series of outdoor concerts new in the annals of American music festivals.

More than 5000 persons jammed a huge, rectangular tent pitched on a lofty hilltop to hear the famed 105-piece orchestra. Never before in its 56-year history has the Boston Symphony performed in a tent.

Music lovers from such distant points as Hawaii, California, Colorado, Florida, the Carolinas and West Virginia moved in a steady stream up a cockscrew road to a flat, velvety eight-acre plot on the magnificent Holmwood estate of Mrs. Margaret Emerson, daughter of the Baltimore patent medicine manufacturer.

It is to the Emerson Bromo Seltzer fortune that the Berkshire symphonic festival is indebted—just as Europe has enjoyed similar fetes financed by the Beecham pill fortune. The Berkshire festival boasts among its subscribers such notables as Mrs. Jame Roosevelt, mother of the President; Mrs. Calvin Coolidge, Governor Theodore Francis Green of Rhode Island; Norman H. Davis, American Ambassador-at-large; Walter Prichard Eaton, critic and author, and Owen Johnson, novelist.

The orchestra, which was acclaimed with "bravos!" at the end of the concert, played from an acoustic shell of plywood built at one end of the 250-foot by 125-foot tent. The tent itself is pitched on a gentle slope—effecting the graduated seating plan of theatres—and is situated some 150 feet above the Lenox-Stockbridge highway which itself is more than 1000 feet above sea-level.

In opening the series, Dr. Koussevitsky adroitly avoided the overheavy, the ultra-modern and the controversial, adapting the program to the summer spirit of relaxation. The program, for example, opened with a Bach chorale prelude and ran chronologically thru with the Egmont overture and the seventh symphony of Beethoven, to the second symphony of the contemporary Sibelius.

So congested was traffic up the winding road to the concert tent that the opening program was delayed a half hour. Earlier in the evening, it appeared the festival would be marred by a thunder storm, but soon a brilliant sunset broke thru the clouds and tent flaps were thrown back as stars dotted the sky.

As the orchestra played the sprawling tent was darkened except for the stage which was illuminated by drop-lights.

The performance, which attracted noted music critics from thruout New England and New York and Pennsylvania, will be repeated Saturday afternoon and Sunday evening.

BENNINGTON, VT.
BANNER

Berkshire Symphony Concerts Start

Lenox, Aug. 14—The third annual Berkshire Symphonic festival opened last night at Mrs. Margaret Emerson's beautiful estate, Holmwood, with the first of three concerts by the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor. The audience of 4500 persons was representative of the wealth, fashion, musical and educational talent of Western Massachusetts. All of the 80 boxes had been sold for weeks at $75 each.

Three thousand six hundred seats were in a marquee tent, with the overflow out in the open. Dr. Koussevitzky and his 90 musicians were seated upon the platform of a shell whose curving background carried the sound perfectly to the farthest corner of the canopy.

The setting for the concert was perfect, likewise the weather was ideal, warm and pleasant. Holmwood is about midway between Lenov and Stockbridge on national automobile route 7. Passing througn the gate of a six-foot iron fence, which incloses the estate on two sides, one passes through an avenue of pines and up a slight grade to a plateau.

The tent was placed on a large stretch of closely cropped lawn in the fork of the roads, one of which leads to the large rambling, white ainted, unoccupied summer home Mrs. Emerson.

PITTSFIELD, MASS.
EAGLE

AUG 14 1936

THE MEN WHO MAKE THE MUSIC

The oboe player sounds his A and the rest of the orchestra tunes up for its first rehearsal.

Bottom Center: This is how the bassoon player looked when the cricket sang.

The Woodwinds find the going hot in rehearsal, and Mr. Koussevitzky always kind, tells them to peel down.

Top center: This gentleman plays his harp before his time.

CRITIC ENTHRALLS AUDIENCE IN ANALYZING FESTIVAL MUSIC

Olin Downes, Music Writer of New York Times, Draws Larger Audience for Second of Series of Talks at Berkshire Playhouse—His Exposition of "Afternoon of a Faun" Is Highlight of Morning

By JAY ROSENFELD

Olin Downes, the music critic of the New York Times, gave the second of three lectures this morning at the Berkshie Playhouse in Stockbridge on the programs of the Berkshire Symphonic Festival. He was greeted by a much larger audience than attended the first lecture and he held them enthralled.

He first showed the distinction between the parallel lines of Bach and Handel, the former of whose Chorale was chosen to open the festival, and the latter of whose Concerto Grosso will open Saturday afternoon's program.

His analysis of Moussorgsky and Rimsky-Korsakoff was replete with pithy material, and his illustrations at the piano were chosen with exceptional understanding.

He seemed bursting with subject matter and his natural fluency was scarcely able to keep ahead of his abundance of thoughts.

Debussy and Brahms were analyzed with the skill of a master who loves the music of which he speaks. His comprehension of the French School is unsurpassed and his exposition of the "Afternoon of a Faun" was quite the highlight of the morning.

The final lecture will be given Sunday noon at 12:15.

THIS CLIPPING FROM
WORCESTER, MASS.
POST

Aug 15

Stockbridge Is Thronged For Berkshire Festival

About 4000, Representatives of Wealth, Fashion and The Arts, Gather at Holmwood, Estate of Mrs. Margaret Emerson, for Concerts Within Mammoth Tent

STOCKBRIDGE, Aug. 14 (AP)—Representatives of the music world, wealth, fashion and the arts thronged this section today for the Berkshire Music Festival.

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Never before had the well-known orchestra played out-of-doors and it was the first time that Dr. Koussevitzky has conducted an open air concert in his 13 years in the United States.

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The festival was inaugurated on the Hanna farm here in August, 1934. Its wealthy sponsors hoped to establish a music series which some day would rival similar summer musical events in Europe.

PROVIDENCE, R. I.
JOURNAL

AUG 14 1936

Boston Symphony Plays In Tent to Launch Berkshire Festival

5500 Music Lovers Converge on Stockbridge Estate as Dr. Koussevitzky Leads Orchestra, Under Canvas for First Time in 56-Year History

Stockbridge, Mass., Aug. 13.—(UP)—The symphonic equivalent of the Mozart opera festival of Salzburg in the Bavarian Alps came to the starlit Berkshires tonight when the Boston symphony orchestra, under leadership of Dr. Serge Koussevitzky, opened a series of outdoor concerts new in the annals of American music festivals.

The "S. R. O." sign was dusted off as 5500 persons jammed a huge, rectangular tent pitched on a lofty hilltop to hear the famed 105-piece orchestra. Never before in its 56-year history has the Boston symphony performed in a tent.

Music lovers from such distant points as Hawaii, California, Colorado, Florida, the Carolinas and West Virginia moved in a steady stream up a corkscrew road to a flat, velvety eight-acre plot on the magnificent Holmwood estate of Mrs. Margaret Emerson, daughter of the Baltimore patent medicine manufacturer.

The Berkshire festival boasts among its subscribers such notables as Mrs. James Roosevelt, mother of the President; Mrs. Calvin Coolidge, Governor Theodore Francis Green of Rhode Island, Norman H. Davis, American Ambassador-at-Large; Walter Prichard Eaton, critic and author, and Owen Johnson, novelist.

The orchestra, which was acclaimed with "Bravos!" at the end of the concert, played from an acoustic shell of plywood built at one end of the 250-foot by 125-foot tent. The tent itself is pitched on a gentle slope—effecting the graduated seating plan of theatres—and is situated some 150 feet above the Lenox-Stockbridge highway, which itself is more than 1000 feet above sea-level.

In opening the series, Dr. Kousevitzy adroitly avoided the ultra-modern and the controversial, adapting the programs to the summer spirit of relaxation. Tonight's program, for example, opened with a Bach chorale prelude and ran chronologically through with the Emmont Overture and the Seventh Symphony of Beethoven, to the Second Symphony of the contemporary Sibelius.

So congested was traffic up the winding road to the concert tent that the opening program was delayed a half-hour. Earlier in the evening, it appeared the festival would be marred by a thunder storm, but soon a brilliant sunset broke through the clouds, and tent flaps were thrown back as stars dotted the sky.

As the orchestra played, the sprawling tent was darkened except for the stage, which was illuminated by drop-lights.

Tonight's performance, which attracted noted music critics from throughout New England and New York and Pennsylvania, will be repeated Saturday afternoon and Sunday evening.

HARTFORD, CONN.
TIMES

AUG 15 1936

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Burton S. Cornwall of Girard Avenue is spending the week-end in Stockbridge, Mass. He will attend the Boston Symphony Music festival on the estate of Mrs. Margaret Emerson.

NEW YORK, N. Y.
SUN

AUG 15 1936

The second of three concerts by the Boston Symphony Orchestra under Dr. Serge Koussevitzky at the Berkshire Symphonic Festival, takes place at 4:30 o'clock this afternoon. The third and final concert is scheduled for tomorrow evening at 8:30 o'clock. The festival is being held at Holmwood, Mrs. Margaret Emerson's estate on Route 7, between Lenox and Stockbridge, Mass.

NEW YORK, N. Y.
SUN

AUG 15 1936

Music Features Week-End Events In Berkshires

Mrs. E. Parmalee Prentice Gives Festival at Her Estate.

Special Dispatch to THE SUN.

BERKSHIRE HILLS, Mass., Aug. 15.—Oustanding in a week end crowded with music are the Boston Symphony orchestra concerts, the second of which is an event of this afternoon and the final one tomorrow evening at Holmwood, the estate of Mrs. Margaret Emerson.

Mrs. E. Parmalee Prentice had arranged several months ago for one of her series of Saturday musicals for this afternoon, and she decided to go ahead with her plans, although it would be in conflict with the festival at Lenox. One of the performers is Archer Gibson, the organist.

Prof. and Mrs. Albert Sprague Coolidge of Cambridge, Mass., are arriving today from Greensboro, Vt., and will be the guests for a week of Mr. and Mrs. Willem Willeke at Mountain House, Pittsfield. They are to attend the music festival and on the 23d Prof. Coolidge is to play the viola with the South Mountain String Quartet in a program of chamber music.

Miss Mabel Choate, Mr. and Mrs. Norman H. Davis, Mr. and Mrs. Carl A. de Gersdorff and Mr. and Mrs. William Marshall Bullitt, of the Stockbridge colony are among those having dinner parties. Mr. and Mrs. Walter Atherton are giving a dinner tonight at Highwood in Windsor in honor of Mr. and Mrs. Franklin W. Hobbs of Boston.

To Give Dinner Tonight.

Another dinner tonight is being given by Mrs. Carlos M. de Heredia at Wheatleigh, Lenox, in compliment to her week-end guests, Mrs. Nicholas Brown of Newport, Miss Ellen Bullard of Boston and Gov. Theodore Green of Rhode Island.

Another dinner hostess at the Mill, Stockbridge, is Mrs. Nina L. Duryea, who has Mrs. Elihu Root Jr., Mrs. Drexel Dahlgren and Mrs. Donald W. Brown as guests.

The Wyantenuck Country Club at Great Barrington is having a ball tonight as the climax of its western New England tennis tournament.

At Heaton Hall, Stockbridge, are Mr. and Mrs. Stephen Baker, Miss Helen Smith, Mrs. James A. Smith of New York; Dr. and Mrs. Christopher D. Kevin, Miss Alison Kevin and Mr. and Mrs. John D. Nash of Brooklyn, N. Y.

New York Guests Arrive.

Newcomers at Williams Inn, Williamstown, are Mr. and Mrs. F. Ballard Williams of Glen Ridge, N. J.; Mrs. Henry Sabin Leake, Henry S. Leake, Dr. and Mrs. Cary Eggleston, Mr. and Mrs. W. D. Freer and Mr. and Mrs. L. W. Baillie of New York.

Arrivals at Hotel Oakwood, Great Barrington, include Mrs. H. C. Lexow, Mrs. E. H. Hoppenstedt, Misses Elizabeth O'Neil, Cecilia K. Byrne and Mary W. Joyce of New York.

Among Berkshire Inn arrivals at Great Barrington are Mrs. David P. Vail of Salem, N. Y.; Mr. and Mrs. F. E. Parsons, Mr. and Mrs. D. S. Woods, Mr. and Mrs. J. P. Hanson, Mr. and Mrs. J. J. Devine and Mrs. C. C. Ferguson of Pelham.

Curtis Hotel arrivals at Lenox include Mr. and Mrs. Frank D. Waterman, Mr. and Mrs. Herbert H. Fish Jr. of New York; Mr. and Mrs. Edward P. Cunningham of New Rochelle, and Mr. and Mrs. E. B. Rood of Jackson Heights, N.Y.

At the Berkshire Hunt and Country Club, Lenox, are Mr. and Mrs. Harold Jackson of New York, Mr. and Mrs. H. J. MacNeill, Dr. and Mrs. F. J. Cullen, Mr. and Mrs. William F. Healy of New York.

Newcomers at Red Lion Inn, Stockbridge, include Mr. and Mrs. H. L. Williams of Scarsdale; Mr. and Mrs. R. H. Thompson of Glen Ridge, N. J.; Mr. and Mrs. Robert J. Johnston of Phillipse Manor, New York.

At Olde Egremont Inn, South Egremont, are Mr. and Mrs. W. H. Pomeroy of Old Greenwich, Conn., and Mr. and Mrs. J. R. Swan of Stamford, Conn.

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NEW YORK, N. Y.
TIMES 14/36

THOUSANDS PRAISE BERKSHIRES' FETE

Boston Orchestra, Under the Baton of Koussevitzky, Opens Symphonic Festival.

VARIED PROGRAM OFFERED

Concert Includes Works of Bach, Schoenberg, Beethoven and Sibelius.

By OLIN DOWNES

Special to THE NEW YORK TIMES.

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Setting Is Great Sweep of Land

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The setting was a great sweep of land on the estate of Mrs. Margaret Emerson which has generously been made available for these events. Holmwood stands between Stockbridge and Lenox. The concerts were given under a great tent which covered 3,600 seats with a platform and a shell for the orchestra at the lower end. The shell served excellently to project the orchestral tone and strengthen its sonorous power. The ground on which the tent stands slopes in a perfectly gradual incline just enough to give those who sat in each successive tier of seats a complete view of the stage which stands twelve feet below the seats furthest back. The only flaw where lines of sight are concerned is the inevitable one of a few tent poles small enough to present no actual obstruction.

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The center photo shows Olin Downes, music editor of the New York Times, Dr. Koussevitzky, Jay Rosenfeld, music editor of The Berkshire Eagle, and Miss Robinson Smith. At the right is Mrs. A. A. Berle Jr., wife of the Chamberlain of the City of New York, and below Harris Fahnestock of Lenox is snapped in conversation.

CATSKILL, N. Y.
MAIL

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Cleveland, Ohio.

CHICAGO, ILL.
AMERICAN

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THIS CLIPPING FROM
N. ADAMS, MASS.
TRANSCRIPT

Aug. 14/36

Boston Symphony Is Heard By 4,500 As Festival Opens

Unique Berkshire Project May be Said to Have Passed Definitely Experimental Stage and be Comparable to Great European Music Festivals—Great Orchestra, Under Brilliant Leadership of Koussevitzky, Gives Almost Flawless Presentations of Beethoven's Seventh Symphony and Second Symphony of Sibelius — Better Access Desirable While Insects Prove Bothersome—Audience That Includes Many Notables, Gives Ovation That Calls Koussevitzky Back to Platform Four Times After Thrilling Climax of Program.

The Berkshire Symphonic Festival idea achieved its own apotheosis last evening as the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky opened this season's series of three concerts before an audience of more than 4,500 people in an outdoor setting in Lenox.

This unique project may be said to have passed definitely from the experimental stage and to have been lifted to a plane on which comparison with the great European music festivals is genuinely possible as a symphonic organization that has few peers anywhere in the world gave almost flawless presentation of Beethoven's Seventh Symphony and the Second Symphony of Jean Sibelius.

Musically Near Perfection

Musically, the festival can advance little beyond the point of near perfection that it attained with last evening's concert. It is only in the incidental arrangements that improvement may be hoped for in future seasons.

In particular, it is desirable that better means be afforded for the guests to reach and leave the out-of-door auditorium. A single narrow road, winding up a gentle slope through an avenue of evergreens from the main highway to the plateau on which the immense tent had been pitched to shelter the audience, afforded a charming but a wholly inadequate approach. A half hour before the concert was scheduled to begin cars were backed up for a mile in each direction on the main road between Lenox and Stockbridge awaiting their opportunity to pass through the gates onto the grounds. Although the opening of the program was delayed for 25 minutes out of consideration for those who were still trying to get in, it had been under way for a good 20 minutes before the last of the 3,000 cars that had brought patrons to the scene, had been parked, at 9.18 o'clock. And the concert had been over for a full hour and a quarter before the last car had been able to move out of the parking place—where some of the patrons had had the experience of fighting off the attacks of enraged swarms of wasps disturbed in their summer comfort—and had rolled down the narrow, winding road to the main highway.

Insects, Skunk Bother

It may not be possible to guard entirely against the presence of the wild life—not only the wasps but the smaller insects that filled the air above the heads of the orchestramen, a strident cricket that at one point added a sustained bizarre note to a pianissimo passage in the Sibelius work and a skunk that politely nodded to a few who wandered to the fringes of the lawn during the intermission. But better parking and "unparking" facilities are not beyond arrangement and are obviously desirable.

In all other respects the transfer of the Festival to Holmwood, the former George Westinghouse estate now owned by Mrs. Margaret Emerson, from the Dan R. Hanna farm where it had its inception in 1934 and where the 1935 concerts were also given, was clearly advantageous.

Charming Setting

The disturbing echo that had appeared as an unforeseen, and of course unpredictable, product of an otherwise attractive arrangement of the orchestra shell and the audience chairs and benches at the Hanna place had been left behind. The new setting in a fragrant pine grove on an elevated plateau overlooking the valley in three directions was altogether charming. While it screened the twinkling stars and the soft moonlight that put patrons at the first concert in 1934 under a magical spell, the great tent under which the audience was seated last evening had very definite practical advantages, not alone in protecting the patrons from the evening dews and chills that follow the descent of night, but in confining the pianissimo passages of the music within the range of the hearing of the entire gathering.

Achieve Finest Hopes

But by far the most important and significant fact is that in abandoning the attempt to "popularize" the project, represented by the introduction last year of solo selections and chorus singing as incidentals to the symphonic program and in bringing one of the world's finest orchestral organizations intact from its concert hall where a mid-summer performance of its great works would be impractical to a sylvan auditorium in the heart of one of this country's foremost summer colonies where it could be heard in comparative comfort and with real delight, the Festival sponsors have this year given full realization to their own finest hopes and plans and have achieved a notable contribution to the musical life of the country.

This the audience, a gathering as distinguished as it was large, seemed to sense fully through and beyond its own immediate enjoyment of the incomparable music that Dr. Koussevitzky and his associates created. As the applause that followed the magnificent climax of the concluding symphonic movement crescendoed into spontaneous and enthusiastic cheers it was evident that the audience was expressing not alone its appreciation of an extraordinary concert but that it was celebrating an event of very real importance—the event that the final emergence of the Berkshire Symphonic Festival from its experimental stage into the full realization of a splendid ideal had constituted.

Dr. Koussevitzky and his musicians have not often looked down from the platform upon such exuberant enthuisasm. It swept the entire gathering from the fringe of unreserved benches extending out into the close-cropped lawn beyond the fringes of the tent to the boxes in the center of the canvas-topped auditorium where the socially distinguished members of the audience were gathered.

Notables in Audience

Norman H. Davis, American Ambassador-at-large, and Mrs. Davis, Henry Morgenthau, Sr., ambassador to Turkey during the Wilson administration and father of the secretary of the treasury; the presidents of four colleges, Dr. William Allen Neilson of Smith, Dr. Henry N. McCracken of Vassar, Dr. William Mather Lewis of Lafayette and Dr. Hugh Potter Baker of Massachusetts State, David Stanley Smith, dean of the Yale school of music, Mrs. Efrem Zimbalist, wife of the violinist; Congressman Allen T. Treadway, Bentley Wirt Warren of Boston and Williamstown, president of the Boston Symphony Orchestra corporation; Owen Johnson, the novelist, these were a few among the distinguished figures in the gathering that arose to turn an ovation into a real demonstration as the affair ended.

Dramatic Climax

Musically the concert attained its own dramatic climax in the concluding offering, the D major symphony of Sibelius in which the composer has distilled the stark beauty of his native Finland into music of magnificent grandeur. But to this climax it progressed through a program strikingly diverse in character but felicitously uniform in its enjoyability.

A solid performance of the Bach Chorale Prelude, "Komm Gott, Schopfer, Heiliger Geist" (Come God, Creator, Holy Spirit) in an orchestral transcription by Arnold Schonberg, gave a stately and dignified introduction to the program. But not in a Bach Chorale does a symphony orchestra find the opportunity to exhibit the voluptuous beauty of tone and the prodigal range of expression that Dr. Koussevitzky is capable of securing from his players.

But then he offered Beethoven's richly colored overture to Goethe's "Egmont," and here, in a delicate and sensitive interpretation of a musical masterpiece, gave the audience its first tatalizig experience of the loveliness that was in store for it.

Beethoven Symphony in A Major

The program had not attained its full stature, however, until the performance of the Beethoven symphony in A Major had begun. This is a work of classical beauty, contrasting sharply with the dramatic and more spectacular Sibelius symphony that completed the evening's offerings. It rises to no such dazzling climaxes as those that periodically mark the more modern composition. It has no such fiercely intrepid rhythms, no such audacious harmonic effects. It is a thing of sheer loveliness, romantic in its conception, perhaps, but definitely restrained in its expression. The theme's initial assertion is delicate and lyric, its development even in the agitated passages, is still temperate and, except where a Slavic rhythm breaks for a moment into the second movement, conventional.

But there is no artificiality about it, and it was a living, although mature, a fresh although a sedate thing of beauty in Dr. Koussevitzky's hands.

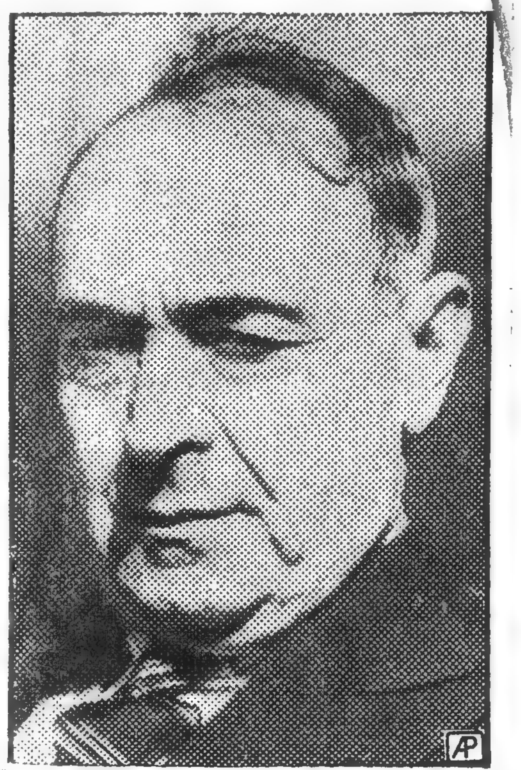
Nevertheless, the impression was definite that the conductor found for himself greater enjoyment in the passion of the Sibelius work. To the Beethoven symphony it is as chromium and polished black glass are to rich, deeply colored mahogany. It is brilliant and dazzling, breath taking in climax, and it is haunting, nostalgic, brooding and melancholy in its contrasting moods. Its reading last evening was superb from the murmuring passages where the strings and the reeds utter the muted motif, through the rugged phrases where it is reasserted in the basses, to the magnificent, and immense climaxes where the brasses and the percussion instruments in a fury of music announce it again and again.

Koussevitzky Conducts Brilliantly

Dr. Koussevitzky lifted his orchestra up to ecstatic heights in this work by the sheer force of his own brilliant enthusiasm for its immensity, its breadth, its passionate grandeur. Nothing could have been more thrilling, more exciting, more moving, than its progression to its mighty climax.

A moment of silence followed that crashing conclusion and then the ovation began that called Dr. Koussevitzky back four times to the podium to acknowledge the tribute of a transported group to a splendid piece of musicianship which had not only created an incomparable musical evening but had fulfilled an ideal.

Conducts


Dr. Serge Koussevitzky, who led the Boston Symphony orchestra last night in the first of its three concerts in the Berkshire Music Festival at "Holmwood," Mrs. Margaret Emerson's beautiful estate between Lenox and Stockbridge.

SPRINGFIELD, MASS.
REPUBLICAN

TRAFFIC JAMS AVOIDED FOR SYMPHONY TONIGHT

Additional Entrance Opened for Second Concert of Festival Series

Pittsfield, Aug. 14 — The second Berkshire festival concert by the Boston Symphony orchestra will be held tomorrow at 4.30 p. m. at Mrs Margaret Emerson's estate, Holmwood, Lenox. New traffic arrangements were announced by the management to avoid the jam which delayed the opening last night half an hour. For tomorrow's matinee northbound traffic will enter the grounds through the first gate on the south side while southbound cars will enter through the main gate as last night. Miss Gertrude Robinson Smith urges concert goers to arrive early and thereby not only avoid the last-minute rush but enjoy an inspection of some of the attractive features of the park.

SPRINGFIELD, MASS.
EVENING UNION

Aug. 14/36

Great Concert Under Baton Of Dr. Koussevitzky Opens Berkshire Symphonic Fete

Thousands Hear Boston Orchestra in Masterful Performance at Estate of Mrs. Margaret Emerson in Stockbridge; Two More Concerts on Program

By Willard M. Clark

STOCKBRIDGE, Aug. 14—The third annual Berkshire symphonic festival opened last night on the beautiful estate of Mrs. Margaret Emerson. Long before the concert began, automobiles bearing license plates from many States poured into the immense parking place. The huge tent accommodating nearly 4000 was well filled when the concert began, and before intermission it was filled to capacity as were the seats outside.

A fanfare of trumpets announced the start of the concert. As the last note died away, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, appeared on the stage, the recipient of thunderous applause. For the past two seasons the programs have been provided by the New York Philharmonic Orchestra conducted by Henry Hadley. However, the interest and support had reached such a height last year that the managers of the festival felt justified in engaging this country's premiere orchestra and its permanent conductor who cut short his annual trip to Europe to appear here.

There are those who choose for some reason or other to call this festival the Salzburg of America. It would be far better to make this festival a symphonic shrine where devotees might come assured that they will hear this country's greatest orchestra interpret the great orchestral works Europe today has no orchestra the equal of the Boston Symphony and few conductors of the caliber of Dr. Koussevitzky. Also the Boston Symphony is 'as integral a part of New England as Bunker Hill Monument, and while national in scope, this festival is truly a part of New England

Dr. Koussevitzky was in his most brilliant form. In spite of intense heat and numerous bugs flying about the brilliantly lighted shell, he led his men with dynamic force, urging them ever onward in one of the most brilliant programs we have ever heard this orchestra play.

The concert opened, with the sonorous phrases of Bach's chorale prelude, "Come God, Creator, Holy Spirit," an eminently fitting opening, for there was a certain grandeur borne upon one as one listened to this music amid such surroundings.

Following the chorale prelude the orchestra played the overture to Goethe's "Egmont." Beethoven's admiration for Goethe was well known and it is not difficult to visualize in this incidental music to Goethe's play, the heroic Count of the Netherlands, champion of liberty and independence.

The first part of the program closed with a superb reading of Beethoven's Symphony No. 7. Never have we heard its gay turbulence so forcefully expressed. It was an inspired interpretation that left the players almost exhausted at the finish. They were playing under tremendously difficult conditions. The huge audience was enthralled and recalled Dr. Koussevitzky to the stage many times. This applause he shared with his men.

Then followed an intermission of 25 minutes, an intermission which made the hearing of the Symphony No. 2 by Sibelius impossible. One needs only to remember Dr. Koussevitzky's magnificent interpretation of this work in Springfield last season to realize that it provided a fitting finale for this, the opening concert.

The audience might well be said to be a cross-section of the cultural life of this country. Men and women prominent in music and cultural activities were present as well as those whose names may be found in the society columns. Aside from these there were hundreds of just ordinary music lovers who come long before the concert began and stayed until the last note had been played.

The second concert will be given Saturday at 4.30 p. m. with the final concert at 8.30 p. m. Sunday.

ALBANY, N. Y.
NEWS

5,000 Cram Opening Concert Of Berkshire Music Festival

Boston Symphony Orchestra, Superbly Conducted by Dr. Serge Koussivitzky, Offers Brilliant and Inspired Performance

By RAY A. MOWERS

Five thousand persons assembled on a beautifully-turfed and tree-shaded spot about 50 miles east of Albany last night to help make musical history.

Never before had the Boston Symphony Orchestra—an organization with few rivals in the world—played a concert in the open air. Never before had Dr. Serge Koussevitzky, its conductor, remained in the United States in summer to direct such a performance.

Canvas covered 3,500 filled seats aligned before the huge stage and its acoustic shell. Fifteen hundred persons also occupied the benches flanking the huge al fiesco theater under the stars and found places on the performance of the program.

Music Critics on Hand

In the huge audience, which far exceeded the fondest dreams of the promoters of the Berkshire Symphonic Festival were the music papers in almost every city of importance in New England and New York.

In and around the orchestra and its audience flitted a score of cameramen whose flashlights laced the semi-darkness intermitteuntly like distant lightning. Literally hundreds of automobiles crowded the assigned parking space and overflowed along the edges of U. S. Route 1 in front of the fine estate of Mrs. Margaret Emerson, Holmwood.

Because of the crush of traffic many failed to reach the Festival until the program was well under way. The writer missed both the opening Bach Chorale and the "Egmont" overture of Beethoven to his deep disappointment. The masterful presentation of the two great symphonies which followed, however, caused the tardy to forget to regret their loss.

As most folk are aware, the Seventh Symphony of Beethoven and the the Second of Sibelius are each naturally in four movements. There their similarity ends. The warmth and dramatic color of Beethoven contrast sharply with the chill dramatic brilliance of Sibelius. Into both o fthem, the orchestra and its conductor read with supreme intelligence and feeling their collective translation into sound of two widely different works of surpassing genius.

Koussevitzky returned to the podium again and again at the end of the Beethoven work to call on his men to rise and acknowledge with him the prolonged demonstration. This was repeated when the concert closed.

The orchestra will play its second concert Saturday afternoon at 4:30. The eFstival will end with the concert Sunday night at 8:30 o'clock.

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SCHENECTADY, N. Y.
UNION-STAR

AUG 14 1936

4,000 Enjoy Musical Fete In Berkshires

Boston Symphony in Excellent Concert Under Huge Tent

NOISE ELIMINATED

Walking About Barred and Late Autos Shunted Off Road

Under canvas, on an estate near Lenox, Mass., the Boston Symphony Orchestra last night gave the first concert in its history other than those on its regular subscription season. Olin Downes, music critic of the New York Times, writes of the unusual event as follows:

LENOX, Mass., Aug. 14—An audience of 4,000, including in its ranks not only persons musically and socially influential but individuals from every walk of life, attended the opening concert of the Berkshire Symphony Festival given this evening at Holmwood by Serge Koussevitzky and the Boston Symphony Orchestra.

Razor-Edge Excellence

This was the first time that the celebrated Boston Orchestra had appeared as a ~~unit~~ outside its regular subscription season and the first time that Dr. Koussevitzky had appeared as conductor under the circumstances before an American audience.

This audience heard, therefore, interpretations by an orchestra which has no equal today in Europe and very few rivals in the world, interpretations of the quality usually reserved for the impressive concerts of the Winter season. The orchestra had been arduously rehearsed for these performances and was at a razor-edge of excellence.

Circumstances Almost Ideal

One of the greatest conductors in the world was present, dominating the event and in a frame of mind to give all that he had to the occasion. And the whole quality of the festival as now constituted was borne out by the excellent precautions which had been taken to eliminate all noise and disturbance and to give a public which had come from all parts of the country an opportunity to listen to music under circumstances almost ideal.

The setting was a great sweep of land on the estate of Mrs. Margaret Emerson which has generously been made available for these events. Holmwood stands between Stockbridge and Lenox. The concerts were given under a great tent which covered 3,600 seats with a platform and a shell for the orchestra at the lower end. The shell served excellently to project the orchestral tone and strengthen its sonorous power. The ground on which the tent stands slopes in a perfectly gradual incline just enough to give those who sat in each successive tier of seats a complete view of the stage which stands twelve feet below the seats farthest back. The only flaw where lines of sight are concerned is the inevitable one of a few tent poles small enough to present no actual obstruction.

An Overflow Audience

The audience filled all the seats under the tent and spread out to the surrounding spaces so that many sat on the benches that flanked the great tent and others sat on the grass under a providentially starry and cool night sky. They perhaps felt rather than saw the presence of the clusters of pines, willows and elms which stand at some distance on all sides of the tent and make in the daytime an extremely beautiful frame of the picture.

It is worth while to emphasize these things because they were so in consonance with the nature of the occasion and they conducted so much to its atmosphere. It was furthermore to be noted a feature which our Metropolitan Opera House might well emulate that every possible measure was taken to banish noise in the vicinity and that no one through social prestige or for any other cause was permitted to step among the seats while the music was being played. So far as the outdoor arrangements made it possible the performances were enclosed as carefully if not hermetically as those at the festivals of Munich or Bayreuth. Automobiles that came late were routed off at an angle of road far from the plate of the concept. It is determined that no commotion or movement during the performances will be permitted and it is anticipated that through experience and experiment means will be found to eliminate every noise or distraction. In fact the impression of tonight's opening performance is one of a musical festival developing in America where only the highest standards of artistic productions will prevail.

Two More Concerts.

The orchestra gives another concert tomorrow and a third and final one Sunday.

The Festival Idea; An Experiment in The Berkshires

By ALEXANDER WILLIAMS

Let us at once admit that there can be no question about the energy and sincerity of the interested parties (as Dickens might have put it) in the current Berkshire festival of symphonic music. Their aim, let us also admit, is to make in the beautiful setting of the countryside around Stockbridge and Lenox a definite place of pilgrimage for lovers of music. The summer is the time, and the project has no strings attached to it as would be connected with a festival in a conservatory or to answer the needs of a particular group.

Now let us proceed to admit the sucess of the concerts this past week by the Boston Symphony orchestra, under Dr. Koussevitzky, on Mrs. Emerson's estate. The first night indicated an extraordinary success, and evidently the idea of such a serious symphonic festival appealed to large masses of the people. If this had not been so, no one would have had to linger for half an hour in a stream of caterpillar-like traffic, and the festival would not have had the impetus even to consider the plans for another year. But obviously the popular interest was there, and hence we are entitled to discuss improvements and prospects for another year.

First it must be said that festivals must have an idea behind them. Bayreuth need hardly be cited as an example, though of course it established the precedent. Salzburg began because it was the birthplace of Mozart and it flourishes today on that initial idea. The last time that the present writer was in Salzburg (in 1934) another idea was broached in doing honor to Richard Strauss. But "The Egyptian Helen" was not much of a success and another of Strauss' operas was withdrawn. What took its place? Why, none other than the popular hit of that season and any other—Mozart's "Don Giovanni!"

The lesson is easy to comprehend. If, as in Salzburg, you work hard and intelligently to establish such a composer as Mozart in the popular consciousness, it is foolish to disestablish him when the festival in his name has become famous. In that same year we met as celebrated French novelist (Francois Mauriac, as a matter of fact) who said that the only fault he found with Salzburg was that he did not have the opportunity to hear enough Mozart, which was one of the reasons why he came. Naturally there is no sense in being hidebound and confining oneself exclusively to one composer, but there is also no point in deserting the composer (or the idea) which has made one's fame.

"Caesar had his Brutus and Charles I his Cromwell; let George III profit by their example.' ' Salzburg is by no means dead, but do not let Lenox make the same mistakes! Later on we shall have something to say on the English Mozart festival at Glyndebourne

who people

Again, the Berkshires must follow their own course. They have begun as a symphonic festival, then they must not stray too far from this ideal. Opera is enticing, but not—let us agree—in the open air. There are countless choral works which should be given a hearing. But we are all too well aware of the public apathy for choral works.

The Berkshire Festival can become a real summer shrine of music, if present records of attendance are of any value, for the future. New and neglected works should be performed, for there is no point in merely imitating the winter repertoire. But there should be no rash ventures into other fields, if only because the festival aims to be broadly popular. The annual festival at Hartford has erred on the side of being too esoteric and too precious. From the practical side it may be said that the traffic situation on the first night at Lenox must have alienated a good many music lovers who hoped for the quiet of the country and not the congestion of Fifty-seventh street. Musically there is no question but that a great opportunity exists for the summer season in this part of the world. Only, for the most part, let achievement precede publicity!

WALTER HAMPDEN APPEARING ON TOUR

On the second week of his first summer tour, Walter Hampden will appear at Fryeburg, Me., on Sunday evening, Jackson, N. H., on Monday, Keene, on Tuesday, Skowhegan, Me., on Wednesday, Kennebunk town hall on Friday and a special "gala night" performance or Sunday evening the 23d at the Oceanside Theater at Magnolia.

Mr. Hampden is presenting a serie of characterizations from his tw most famous plays, "Caponsacchi and "Cyrano de Bergerac." Th former is the work of Arthur Good rick, now summering at Lakewoo and is adapted from Robert Brow ing's poem "The Ring and the Book "Cyrano" of course is the Edmor Rostand heroic comedy which M Hampden has played over 1000 tim

MARY YOUNG THEATR
Centerville, Mass. Aug. 18 to 22

PITTSBURGH, PA.
PRESS

AUG 16 1936

The Boston Symphony Orchestra led by ~~Dr. Serger Koussevitsky~~ will figure prominently in the tercentenary observance of Harvard University in September. The orchestra will be heard by many delegates and guests of the occasion who will be in Cambridge for the festivities. The Harvard Glee Club and Radcliff Choral Society will participate with the orchestra at the concert in Sanders Theater on Sept. 17. Two other tercentenary concerts are listed at Symphony Hall, Boston, Sept. 16 and 18. The orchestra opens its regular season, the 56th, on Oct. 9.

INGFIELD, MASS.
UNION

Springfield

AUG 14 1936

Great Concert Under Baton Of Dr. Koussevitzky Opens Berkshire Symphonic Fete

Thousands Hear Boston Orchestra in Masterful Performance at Estate of Mrs. Margaret Emerson in Stockbridge; Two Concerts on Tomorrow's Program

By Willard M. Clark

STOCKBRIDGE, Aug. 13—The third annual Berkshire symphonic festival opened tonight on the beautiful estate of Mrs. Margaret Emerson. Long before the concert began, automobiles bearing license plates from many States poured into the immense parking place. The huge tent accommodating nearly 4000 was well filled when the concert began, and before intermission it was filled to capacity as were the seats outside.

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(Continued from First Page)

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PROVIDENCE, R. I.
JOURNAL

GOVERNOR GREEN ATTENDS FESTIVAL IN BERKSHIRES

Mrs. Sarah Delano Roosevelt Fails to Visit Lenox Concert.

Lenox, Mass., Aug. 15.—(AP)—Mrs. Sarah Delano Roosevelt, mother of the President, expected at the Berkshire music festival here today, was not present, but more than 5000 persons gathered on the estate of Mrs. Margaret Ellison to give an ovation to Dr. Serge Koussivitsky and the Boston Symphony Orchestra as they concluded the program with a Brahma composition.

Distinguished guests at the festival included Mrs. Carlos de Heredia, Gov. Theodore Green of Rhode Island, Mrs. Nicholas Brown of Newport, R. I., Mr. and Mrs. Ernest B. Dane, Albert Eugene Gallatin, Prof. William Lindsay of the University of Minnesota, Mr. and Mrs. Norman H. Davis, Olin Downes and Gardner S. Mose. The audience was highly enthusiastic and recalled Dr. Kousevitsky four times after the final number. No encores were given.

N. ADAMS, MASS.
TRANSCRIPT

AUG 15 1936

TRAFFIC CHANGE FOR FESTIVAL

New Arrangement Made in Effort to Prevent Jam Caused Opening Night.

The second Berkshire festival concert by the Boston Symphony orchestra will be held this afternoon at 4:30 p. m. at Mrs. Margaret Emerson's estate, Holmwood, Lenox. New traffic arrangements were announced by the management to avoid the jam which delayed the opening Thursday night half an hour. For today's matinee northbound traffic will enter the grounds through the first gate on the south side while southbound cars will enter through the main gate as Thursday night. Miss Gertrude Robinson Smith urges concert goers to arrive early and thereby not only avoid the last-minute rush but enjoy an inspection of some of the attractive features of the park.

ALBANY, N. Y.
NEWS

AUG 14 1936

SYMPHONY PRESENTS OUTDOOR PROGRAM AT BERKSHIRE FESTIVAL

Koussevitzky Conducts Orchestra in Opening of Fete at Amphitheater on Emerson Estate; President's Mother to Attend Tomorrow

FOR the first time in the 56 years of its existence, the Boston Symphony Orchestra played outdoors, as the Berkshire Music Festival opened last night.

The Festival, which was inaugurated in August, 1934, under the patronage of the section's summer residents has as its aim the permanent establishment of a summer musical event similar to the Salzburg Festival in Austria.

The pine surrounded amphitheater on the estate of Mrs. Margaret Emerson provides the setting for the festival, and Serge Koussevitzky for the first time in his 13 years of conducting in this country conducted out of doors.

Mrs. James Roosevelt, mother of the President, will attend the next concert tomorrow afternoon.

Many Albany society folks as well as a large number from the Capitol District have already made reservations for the remaining concerts.

76

2ND BERKSHIRE CONCERT TODAY

By LEO GAFFNEY

Lenox, Aug. 15—After a day of rest and rehearsal Dr. Serge Koussevitzky and the Boston Symphony Orchestra prepared to give the second of their three-concert series in th third annual Berkshire Symphonic Festival this afternoon at 4:30 on the magnificent estate of Mrs. Margaret Emerson midway between Lenox and Stockbridge.

It is customary—in fact legendary—for the great Berkshire Festival to suspend formal music-making on Fridays. First, because, as one sage of the Hill country puts it, it might rain. It did rain late at night; second, to afford the musicians and the thousands of visitors here an opportunity to look about them and examine into the wonders, natural and cultivated, of this enchanting territory so high, wide and handsome.

BAD FOR EARS

There are other considerations, too, apparently not overlooked by a wise managing committee. The odd pressure in one's ears occasioned by the sudden emergence into these high altitudes needs time to get adjusted.

And one is grateful for the day's interlude before subjecting the already strained auricular process to further effort. Better able today to rely on their own ears, Dr. Koussevitzky and the members of the orchestra spent the morning rehearsing and experimenting with the acoustical properties of the huge shell.

The too-great strength of the brasses, so noticeable in the concert of Thursday night, was the chiefest problem to study out, and the Boston conductor once more changed the playing positions of the men in an effort to subdue those insistent instruments.

Turning over the baton to Concert-Master Richard Burgin, Dr. Koussevitzky listened from various points of the tent and finally expressed his satisfaction with the result.

And so it is likely that this afternoon's music will come out to the listeners as nearly as possible to the finely fused sounds one hears in Boston's perfect auditorium, Symphony Hall. After the morning's labors an afternoon reception was tendered Dr. Koussevitzky by Miss Gertrude Robinson Smith, whose house guest the conductor is on the beautifully landscaped grounds of Miss Smith's Berkshire home, in Glendale.

In a shady glade overlooking a flower-fringed lagoon, the distinguished Boston conductor and Miss Smith greeted the guests and received warmest congratulations on the good success of Berkshire County's happiest week in all the year.

"You bring us a great deal of pleasure", murmured one noble lady, imposing in a white lace frock.

"All I can do is applaud," echoed another, as she took the noted musician's hand. Delectable tea things were spread, and the distinguished assemblage artists, musicians, diplomatists and the socially elect of many states—fell to the discussion of music in the shadows of the drooping elms and the large-fronded pines.

PROMINENT GUESTS

Among those present were: Mr. Albert Sterner, eminent artist and sculptor, and Mrs. Sterner; Mrs. Tee Van, daughter of Frank Damrosch; Mr. and Mrs. Lyman Beecher Stowe; Professor Thomas Safford, head of the music department at Williams College; Mr. and Mrs. Carl Dreyfus; Miss Gertrude Watson, noted patroness of music; Mrs. May Mukle, famous 'cellist from London; Mr. and Mrs. Norman Davis, Miss Mabel Choate, and a group of well known music critics from Boston, New York and Pittsburgh, including Olin Downs, Moses Smith, Ruth Marsters and John Lewandos.

* * *

The bill

from the Warner Brothers studio in Hollywood for the occasion. Formerly of Eva LeGallienne's New York Civic Repertory, Miss Hutchinson did such a good Alice in Miss LeGallienne's production of "Alice in Wonderland" that Hollywood just had to have her.

But Miss Hutchinson is more than glad to play a part once more on the speaking stage and wishes her film contracts might permit more of it. Her obvious enjoyment of her role was soon communicated to the capacity audience who were privileged to witness one of the finest performances ever given by an actress at the Playhouse. "The Shining Hour" was seen two seasons ago in Boston at the Plymouth with Violet Heming in the leading role, and playgoers will remember it as the tragic story of the lady who all too generously removed herself by suicide from a gentleman whose affections had strayed elsewhere.

ALL SOLD OUT

Friday evening's performance at the Berkshire playhouse in Stockbridge was "Koussevitzky night." And in extra honor of the conductor and his men an exhibition of charcoal portraits, showing every member of the Boston Symphony in action, was on display in the coffee room and on the mezzanine walls of the playhouse.

The portraits are lively likenesses of the men, from the conductor to the cymbals player, the work of the gifted Boston artist, Gerome Brush. Before the performance and during the entr'acte a capacity crowd surged through the room, surprised and delighted to recognize the gifted musicians in characteristic attitudes; some hugging fiddles tightly under the chin, others bent intently over 'cello and basses, others with puffed cheeks and popping eyeballs forcing good breath at high pressure into slim reeds and belled brasses.

The program for this afternoon's concert—which is completely sold out—is Handel's Larghetto from the Concerto Grosso; Moussorgsky's prelude to the opera "Khovanstchina"; Debussy's prelude to the Afternoon of a Faun; Rimsky-Korsakov's "Capriccio Espagnole," and the Second Symphony of Brahms in D Major.

PAWTUCKET, R. I.
TIMES

AUG 1 1936

5000 Cheer at Berkshires Concert of Boston Symphony

STOCKBRIDGE, Mass., Aug. 15 (UP)—The symphonic equivalent of the Mozart opera festivals of Salzburg in Bavarian Alps came to the Berkshires Thursday night when the Boston Symphony orchestra, under leadership of Dr. Serge Koussevitzky, opened a series of outdoor concerts new in the annals of American music festivals.

More than 5000 persons jammed a huge, rectangular tent pitched on a lofty hilltop to hear the famed 105-piece orchestra. Never before in its 56-year history has the Boston Symphony performed in a tent.

COME FROM AFAR.

Music lovers from such distant points as Hawaii, California, Colorado, Florida, the Carolinas and West Virginia moved in a steady stream up a corkscrew road to a flat-velvety 8-acre plot on the magnificent Holmwood estate of Mrs. Margaret Emerson, daughter of the Baltimore patent medicine manufacturer.

It is to the Emerson fortune that the Berkshire symphonic festival is indebted—just as Europe has enjoyed similar fetes financed by the Beecham pill fortune. The Berkshire festival boasts among its subscribers such notables as Mrs. James Roosevelt, mother of the President; Mrs. Calvin Coolidge, Governor Theodore Francis Green of Rhode Island, Norman H. Davis, American ambassador - at - large; Walter Prichard Eaton, critic and author, and Owen Johnson, novelist.

The orchestra, which was acclaimed with "Bravos!" At the end of the concert, played from an acoustic shell of plywood built at one end of the 250-foot by 125-foot tent. The tent itself is pitched on a gentle slope—effecting the graduated seating plan of theatres—and is situated some 150 feet above the Lenox-Stockbridge highway which itself is more than 1000 feet above sea-level.

In opening the series, Dr. Koussevitzky adroitly avoided the overheavy, the ultramodern and the controversial, adapting the programs to the summer spirit of relaxation. The program, for example, opened with a Bach chorale prelude and ran chronologically through with the Egmont Overture and the Seventh Symphony of Beethoven, to the Second Symphony of the contemporary Sibelius.

TRAFFIC DELAYS PROGRAM.

So congested was traffic up the winding road to the concert tent that the opening program was delayed a half-hour. Earlier in the evening, it appeared the festival would be marred by a thunderstorm, but soon a brilliant sunset broke through the clouds and tent flaps were thrown back as stars dotted the sky.

As the orchestra played the sprawling tent was darkened except for the stage, which was illuminated by droplights.

The performance, which attracted noted music critics from throughout New England and New York and Pennsylvania, will be repeated Saturday afternoon and Sunday evening.

PITTSFIELD, MASS.
EAGLE

AUG 15 1936

SECOND FESTIVAL CONCERT GOES ON THIS AFTERNOON AT LENOX, RAIN OR SHINE

Huge Tent Prepared To Seat 3600 Persons Comfortably Festival Management Makes New Traffic Arrangements and Urges Caution—Bus Service Available—Final Concert Will Be Tomorrow Night at 8:30.

Rain or shine, the second concert of the Berkshire Symphonic Festival by the Boston Symphony Orchestra will be held this afternoon as scheduled at 4.30 o'clock. The tent will seat 3600 persons comfortably. It stood up well under the lashing of the storm last night.

The Festival management is convinced that the new traffic arrangements will be satisfactory. Only traffic from the north will use the main gate. Traffic from the south will turn right off Federal Route 7 on the road separating the Holmwood and H. G. Wilde property (former W. B. O. Field place). Traffic coming from Lee by way of Summer Street will use the same gate as traffic from the south. Caution is urged when inside the estate because of one extreme curve over a small bridge.

Berkshire Street Rialway busses will leave the Park in Pittsfield at 3:30 o'clock and Stockbridge at 7:45 o'clock.

Downes To Give Final Festival Talk Tomorrow

Olin Downes, music critic of the New York Times will give the final lecture in a series of three for the Berkshire Symphonic Festival at 12.15 P. M., tomorrow at the Berkshire Playhouse. Mr. Downes will talk on the program to be given tomorrow evening by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. The public is invited.

This afternoon's program is as follows: Handel's "Larghetto e affetuoso," from the Concerto Grosso for String Orchestra, Op. 6, No. 6 in G minor. Moussorgsky's prelude to "Khovanstchina." Debussy's prelude to "The Afternoon of a Faun." Rimsky-Korsakov's Capriccio Espagnoi, Op. 34. Brahms' Symphony No. 2 in D Major.

At the final concert, to be held tomorfow evening at 8:30, Dr. Koussevitzky and the orchestra will play Mendelssohn's Italian Symphony, Wagner's Preludes to "Lohengrin" and "Die Meistersinger," and Tchaikovsky's Fifth Symphony.

NEW YORK, N. Y.
WORLD TELEGRAM

G 1 5 1936

Berkshire Hills Gayety Is at Peak

Two Weddings, Net Tourney, Recital and Symphony Concert Highlights.

Special to the World-Telegram.

BERKSHIRE HILLS, Aug. 15.—The peak of midsummer entertainments in Berkshire is being reached today with the Boston Symphony concert at Lenox; Mrs. E. Parmalee Prentice's recital at Mount Hope Farm, Williamstown; two weddings; the western New England men's tennis championships at Wyantenuck Country Club, Great Barrington, and a tournament ball tonight.

The usual Sunday concerts will be offered tomorrow afternoon at South Mountain, Pittsfield; Music Mountain, Falls Village, Conn., and the Playhouse-in-the-Hills at Cummington.

So many dinners and luncheons are being given in connection with the festival that hostesses have found difficulty in getting acceptances of invitations. Mrs. Carlos M. de Heredia, vice president of the festival, is to give a large dinner tonight at Wheatleigh, in Lenox, for her guests, Mrs. Nicholas Brown, of Newport; Miss Ellen Bullard, of Boston, and Governor Theodore Green of Rhode Island.

Mrs. Nina L. Duryea is giving a dinner tonight at the Mill, Stockbridge, in honor of her house guests, Mrs. Elihu Root, Jr., Mrs. Drexel Dahlgren and Mrs. Donald W. Brown.

Mr. and Mrs. Walter Atherton are having a large dinner party at Highwood, in Windsor, tonight in honor of Mr. and Mrs. Franklin W. Hobbs, of Boston.

In the Stockbridge colony Miss Mabel Choate, Mr. and Mrs. Carl A. de Gersdorff, Miss Gertrude Robinson Smith, Mr. and Mrs. William Marshall Bullitt and Mr. and Mrs. Norman H. Davis are among those who are entertaining in honor of festival visitors.

Mrs. George C. Stanley, who is the former Miss Josephine Darlington, is the hostess at the Wyantenuck tea this afternoon. Assisting her are Mrs. Thomas H. Blodgett, Mrs. George Church, Mrs. William A. W. Stewart, Miss Gertrude Walker, Mrs. James A. Renwick, Mrs. Ethel Quinn Curtiss, Mrs. William B. Nisbet, Mrs. Clarence R. Sabin, Mrs. William L. Brenn and Mrs. Frederick J. Dole.

NEW YORK, N. Y.
SUN

AUG 1 5 1936

White Mountain Guests Offered Music Features

Three Resort Orchestras Have Noted Artists as Members.

Special Dispatch to THE SUN.

WHITE MOUNTAINS, N. H., Aug. 15.—Vacationists have been offered unusual music this season, with three resort orchestras made up from members of the Boston Symphony Orchestra, the Cincinnati Symphony and the Philadelphia Symphony and Philharmonic represented in another group. Tomorrow at the Chase Barn Theater at Whitefield, the White Mountain Music Festival series and the Yale Forty-Niners will present Paul Althouse in a program of songs with Theodore Haig at the piano. The artists heard on Sundays at these festivals are giving their services free as the proceeds go to the Morrison Hospital.

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On the east side of the mountains, a drive for the benefit of the North Conway Memorial Hospital will be given next week and co-operating are the summer colonists of the Conways, Intervale, Jackson ad Chocorua. Chocorua always holds a tennis tournament for the benefit of the hospital and the various hotels all give card parties or entertainments. Similar drives for the hospitals at Littleton and Whitefield will also be given.

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2ND BERKSHIRE CONCERT TODAY

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By LEO GAFFNEY

Lenox, Aug. 15—After a day of rest and rehearsal Dr. Serge Koussevitzky and the Boston Symphony Orchestra prepared to give the second of their three-concert series in th third annual Berkshire Symphonic Festival this afternoon at 4:30 on the magnificent estate of Mrs. Margaret Emerson midway between Lenox and Stockbridge.

It is customary—in fact legendary—for the great Berkshire Festival to suspend formal music-making on Fridays. First, because, as one sage of the Hill country puts it, it might rain. It did rain late at night; second, to afford the musicians and the thousands of visitors here an opportunity to look about them and examine into the wonders, natural and cultivated, of this enchanting territory so high, wide and handsome.

BAD FOR EARS

There are other considerations, too, apparently not overlooked by a wise managing committee. The odd pressure in one's ears occasioned by the sudden emergence into these high altitudes needs time to get adjusted.

And one is grateful for the day's interlude before subjecting the already strained auricular process to further effort. Better able today to rely on their own ears, Dr. Koussevitzky and the members of the orchestra spent the morning rehearsing and experimenting with the acoustical properties of the huge shell.

The too-great strength of the brasses, so noticeable in the concert of Thursday night, was the chiefest problem to study out, and the Boston conductor once more changed the playing positions of the men in an effort to subdue those insistent instruments.

Turning over the baton to Concert-Master Richard Burgin, Dr. Koussevitzky listened from various points of the tent and finally expressed his satisfaction with the result.

And so it is likely that this afternoon's music will come out to the listeners as nearly as possible to the finely fused sounds one hears in Boston's perfect auditorium, Symphony Hall. After the morning's labors an afternoon reception was tendered Dr. Koussevitzky by Miss Gertrude Robinson Smith, whose house guest the conductor is on the beautifully landscaped grounds of Miss Smith's Berkshire home, in Glendale.

In a shady glade overlooking a flower-fringed lagoon, the distinguished Boston conductor and Miss Smith greeted the guests and received warmest congratulations on the good success of Berkshire County's happiest week in all the year.

"You bring us a great deal of pleasure", murmured one noble lady, imposing in a white lace frock.

"All I can do is applaud," echoed another, as she took the noted musician's hand. Delectable tea things were spread, and the distinguished assemblage artists, musicians, diplomatists and the socially elect of many states—fell to the discussion of music in the shadows of the drooping elms and the large-fronded pines.

PROMINENT GUESTS

Among those present were: Mr. Albert Sterner, eminent artist and sculptor, and Mrs. Sterner; Mrs. Tee Van, daughter of Frank Damrosch; Mr. and Mrs. Lyman Beecher Stowe; Professor Thomas Safford, head of the music department at Williams College; Mr. and Mrs. Carl Dreyfus; Miss Gertrude Watson, noted patroness of music; Mrs. May Mukle, famous 'cellist from London; Mr. and Mrs. Norman Davis, Miss Mabel Choate, and a group of well known music critics from Boston, New York and Pittsburgh, including Olin Downs, Moses Smith, Ruth Marsters and John Lewandos.

* * *

The bill

from the Warner Brothers studio in Hollywood for the occasion. Formerly of Eva LeGallienne's New York Civic Repertory, Miss Hutchinson did such a good Alice in Miss LeGallienne's production of "Alice in Wonderland" that Hollywood just had to have her.

But Miss Hutchinson is more than glad to play a part once more on the speaking stage and wishes her film contracts might permit more of it. Her obvious enjoyment of her role was soon communicated to the capacity audience who were privileged to witness one of the finest performances ever given by an actress at the Playhouse. "The Shining Hour" was seen two seasons ago in Boston at the Plymouth with Violet Heming in the leading role, and playgoers will remember it as the tragic story of the lady who all too generously removed herself by suicide from a gentleman whose affections had strayed elsewhere.

ALL SOLD OUT

Friday evening's performance at the Berkshire playhouse in Stockbridge was "Koussevitzky night." And in extra honor of the conductor and his men an exhibition of charcoal portraits, showing every member of the Boston Symphony in action, was on display in the coffee room and on the mezzanine walls of the playhouse.

The portraits are lively likenesses of the men, from the conductor to the cymbals player, the work of the gifted Boston artist, Gerome Brush. Before the performance and during the entr'acte a capacity crowd surged through the room, surprised and delighted to recognize the gifted musicians in characteristic attitudes; some hugging fiddles tightly under the chin, others bent intently over 'cello and basses, others with puffed cheeks and popping eyeballs forcing good breath at high pressure into slim reeds and belled brasses.

The program for this afternoon's concert—which is completely sold out—is Handel's Larghetto from the Concerto Grosso; Moussorgsky's prelude to the opera "Khovanstchina"; Debussy's prelude to the Afternoon of a Faun; Rimsky-Korsakov's "Capriccio Espagnole," and the Second Symphony of Brahms in D Major.

PAWTUCKET, R. I.
TIMES

AUG 15 1936

5000 Cheer at Berkshires Concert of Boston Symphony

STOCKBRIDGE, Mass., Aug. 15 (UP)—The symphonic equivalent of the Mozart opera festivals of Salzburg in Bavarian Alps came to the Berkshires Thursday night when the Boston Symphony orchestra, under leadership of Dr. Serge Koussevitzky, opened a series of outdoor concerts new in the annals of American music festivals.

More than 5000 persons jammed a huge, rectangular tent pitched on a lofty hilltop to hear the famed 105-piece orchestra. Never before in its 56-year history has the Boston Symphony performed in a tent.

COME FROM AFAR.

Music lovers from such distant points as Hawaii, California, Colorado, Florida, the Carolinas and West Virginia moved in a steady stream up a corkscrew road to a flat-velvety 8-acre plot on the magnificent Holmwood estate of Mrs. Margaret Emerson, daughter of the Baltimore patent medicine manufacturer.

It is to the Emerson fortune that the Berkshire symphonic festival is indebted—just as Europe has enjoyed similar fetes financed by the Beecham pill fortune. The Berkshire festival boasts among its subscribers such notables as Mrs. James Roosevelt, mother of the President; Mrs. Calvin Coolidge, Governor Theodore Francis Green of Rhode Island, Norman H. Davis, American ambassador - at - large; Walter Prichard Eaton, critic and author, and Owen Johnson, novelist.

The orchestra, which was acclaimed with "Bravos!" At the end of the concert, played from an acoustic shell of plywood built at one end of the 250-foot by 125-foot tent. The tent itself is pitched on a gentle slope—effecting the graduated seating plan of theatres—and is situated some 150 feet above the Lenox-Stockbridge highway which itself is more than 1000 feet above sea-level.

In opening the series, Dr. Koussevitzky adroitly avoided the overheavy, the ultramodern and the controversial, adapting the programs to the summer spirit of relaxation. The program, for example, opened with a Bach chorale prelude and ran chronologically through with the Egmont Overture and the Seventh Symphony of Beethoven, to the Second Symphony of the contemporary Sibelius.

TRAFFIC DELAYS PROGRAM.

So congested was traffic up the winding road to the concert tent that the opening program was delayed a half-hour. Earlier in the evening, it appeared the festival would be marred by a thunderstorm, but soon a brilliant sunset broke through the clouds and tent flaps were thrown back as stars dotted the sky.

As the orchestra played the sprawling tent was darkened except for the stage, which was illuminated by droplights.

The performance, which attracted noted music critics from throughout New England and New York and Pennsylvania, will be repeated Saturday afternoon and Sunday evening.

PITTSFIELD, MASS.
EAGLE

AUG 15 1936

SECOND FESTIVAL CONCERT GOES ON THIS AFTERNOON AT LENOX, RAIN OR SHINE

Huge Tent Prepared To Seat 3600 Persons Comfortably Festival Management Makes New Traffic Arrangements and Urges Caution—Bus Service Available —Final Concert Will Be Tomorrow Night at 8:30.

Rain or shine, the second concert of the Berkshire Symphonic Festival by the Boston Symphony Orchestra will be held this afternoon as scheduled at 4.30 o'clock. The tent will seat 3600 persons comfortably. It stood up well under the lashing of the storm last night.

The Festival management is convinced that the new traffic arrangements will be satisfactory. Only traffic from the north will use the main gate. Traffic from the south will turn right off Federal Route 7 on the road separating the Holmwood and H. G. Wilde property (former W. B. O. Field place). Traffic coming from Lee by way of Summer Street will use the same gate as traffic from the south. Caution is urged when inside the estate because of one extreme curve over a small bridge.

Berkshire Street Rialway busses will leave the Park in Pittsfield at 3:30 o'clock, and Stockbridge at 7:45 o'clock.

Downes To Give Final Festival Talk Tomorrow

Olin Downes, music critic of the New York Times will give the final lecture in a series of three for the Berkshire Symphonic Festival at 12.15 P. M., tomorrow at the Berkshire Playhouse. Mr. Downes will talk on the program to be given tomorrow evening by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. The public is invited.

This afternoon's program is as follows: Handel's "Larghetto e affetuoso," from the Concerto Grosso for String Orchestra, Op. 6, No. 6 in G minor. Moussorgsky's prelude to "Khovanstchina." Debussy's prelude to "The Afternoon of a Faun." Rimsky-Korsakov's Capriccio Espagnol, Op. 34. Brahms' Symphony No. 2 in D Major.

At the final concert, to be held tomorrow evening at 8:30, Dr. Koussevitzky and the orchestra will play Mendelssohn's Italian Symphony, Wagner's Preludes to "Lohengrin" and "Die Meistersinger," and Tchaikovsky's Fifth Symphony.

NEW YORK, N. Y.
WORLD TELEGRAM

UG 15 1936

Berkshire Hills Gayety Is at Peak

Two Weddings, Net Tourney, Recital and Symphony Concert Highlights.

Special to the World-Telegram.

BERKSHIRE HILLS, Aug. 15.—The peak of midsummer entertainments in Berkshire is being reached today with the Boston Symphony concert at Lenox; Mrs. E. Parmalee Prentice's recital at Mount Hope Farm, Williamstown; two weddings; the western New England men's tennis championships at Wyantenuck Country Club, Great Barrington, and a tournament ball tonight.

The usual Sunday concerts will be offered tomorrow afternoon at South Mountain, Pittsfield; Music Mountain, Falls Village, Conn., and the Playhouse-in-the-Hills at Cummington.

So many dinners and luncheons are being given in connection with the festival that hostesses have found difficulty in getting acceptances of invitations. Mrs. Carlos M. de Heredia, vice president of the festival, is to give a large dinner tonight at Wheatleigh, in Lenox, for her guests, Mrs. Nicholas Brown, of Newport; Miss Ellen Bullard, of Boston, and Governor Theodore Green of Rhode Island.

Mrs. Nina L. Duryea is giving a dinner tonight at the Mill, Stockbridge, in honor of her house guests, Mrs. Elihu Root, Jr., Mrs. Drexel Dahlgren and Mrs. Donald W. Brown.

Mr. and Mrs. Walter Atherton are having a large dinner party at Highwood, in Windsor, tonight in honor of Mr. and Mrs. Franklin W. Hobbs, of Boston.

In the Stockbridge colony Miss Mabel Choate, Mr. and Mrs. Carl A. de Gersdorff, Miss Gertrude Robinson Smith, Mr. and Mrs. William Marshall Bullitt and Mr. and Mrs. Norman H. Davis are among those who are entertaining in honor of festival visitors.

Mrs. George C. Stanley, who is the former Miss Josephine Darlington, is the hostess at the Wyantenuck tea this afternoon. Assisting her are Mrs. Thomas H. Blodgett, Mrs. George Church, Mrs. William A. W. Stewart, Miss Gertrude Walker, Mrs. James A. Renwick, Mrs. Ethel Quinn Curtiss, Mrs. William B. Nisbet, Mrs. Clarence R. Sabin, Mrs. William L. Brenn and Mrs. Frederick J. Dole.

NEW YORK, N. Y.
SUN

AUG 15 1936

White Mountain Guests Offered Music Features

Three Resort Orchestras Have Noted Artists as Members.

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GREENWICH, CONN.
NEWS-GRAPHIC

AUG 15 1936

Koussevitzky Opens Berkshire Festival With His Orchestra

Conductor Wields Baton Before 5,000 In Summer Debut

The third annual Berkshire Symphonic Festival began last night at Holmwood, Mrs. Margaret Emerson's estate at Stockbridge, Mass,. where the Boston Symphony Orchestra, under its regular conductor, Serge Koussevizky, made its debut in this series before an audience of 5,000, including many persons of civic, musical and social prominence.

The classic first half of the program began with Arnold Schoenberg's transcription of Bach's Chorale Komm Gott Schoepfer followed by Beethoven's Egmont Overture and Seventh Symphony and closed with the second symphony of Jean Sibelius which has recently replaced his first symphony as the most popular of the Finnish masters seven works in this form.

While the 1934 and 1935 festivals marked a very promising start for this movement for adding symphony concerts to the attractions of a region already noted as one of the most important American centers of summer musical activity, the third annual event has attracted even more widespread interest and with a continuation of weather such as last night's, capacity audiences are expected for the Boston Symphony's other two concerts on Saturday afternoon and Sunday night.

May Pay Its Own Way

Since, however, the audience and musicians are housed under a huge canopy the concerts can be held when scheduled in spite of climatic vagaries. Officials of the festival committee whose president is Miss Gertrude Robinson Smith, think that the festival this year for the first time has an excellent chance of paying its own way.

This is not only the first time that the Boston Symphony has taken part in these festivals but the first time in its fifty-five years history that it has appeared as a unit under its regular conductor. It was also Dr. Koussevitzky's first American appearance in the summer. He said that he was delighted with the beauty of the estate where the concerts were held and with the Berkshire region in general.

Crowd on Hand Early

The scene of the concerts in an open space surrounded by tall pines on the crest of a hill overlooking Laurel Lake is highly attractive. The estate is on the border between Lenox, Stockbridge and Lee, but the tent harboring the orchestra and audience is actually in Lenox. The tent is of the same general type as the one used for last year's festival at the Hanna farm, but is somewhat loftier and there seemed to be fewer poles and ropes to interfere with the spectators' vision. The orchestra platform, framed by a curving shell, is at the east end.

The number of cars parked by the beginning of the concert was not estimated, but must have been over 2,000. Several hundred cars had arrived by one hour before the starting time, including some with licenses from states as distant as Florida and California. They were arriving at intervals of one every six seconds during the half hour after 6 o'clock.

Brahms's symphony will be the principal work on Saturday afternoon's program and both Mendelssohn's Italian and Tchaikovsky's fifth symphonies will be played Saturday night.

Spalding a Boxholder

Among the boxholders for the festival are Albert Spalding, Miss Mabel Choate, Miss Robinson Smith, Mrs. Carlos De Heredia, Owen Johnson, Adolf Berle, Mrs. Alta Rockefeller Prentice, Miss Gertrude Watson, Mrs. Arthur F. Schermerhorn, Edward A. Taft Mrs. Henry White, Norman H Davis, Mrs. Newbold Morris, Harold Stanley Grenville L. Winthrop, Giraud Foster, Sidney Howard, Mrs. Bruce Crane, Mrs. Winthrop M. Crane, Jr., Harris Fahnstock, Miss Mary Parsons, Mrs. Elizabeth C. T. Miller, Mrs. John Brosslloyd, Mrs. Carl A. Degersdorff, Mrs. William Marshall Bullitt, Mrs. Louis Steims, Mrs. R. H. Flick, Mrs. Evelyn Adams, Mrs. Herbert Darlington, Mrs. Leonard Clark Feathers, Mrs. Arnold Whitridge, Mrs. Walter Atherton and Heaton I. Treadway.

It was 8:45 o'clock when a trumpet fanfare prefaced the arrival of the orchestra on the stage and ten minutes later when Dr. Koussevitzky made his much-applauded appearance. The music itself, familiar to New York audiences, needs no analysis and the high quality of the noted orchestra performance in unity, individual and collective finish and expressive nuance was that which marks its performances in the regular season in symphony at Carnegie Hall. Dr. Koussevitzky's reading of the two Beethoven works, following generally accepted lines in regard to tempo, were spirited and eloquent.

HARTFORD, CONN.
COURANT

AUG 15 1936

The Lively Arts

BY T. H. PARKER.

Impressions of the Berkshire Festival: The magnificent panorama from the Westinghouse estate in late afternoon, out over the valley to the hills beyond . . . and the serene surrounding meadows . . . compared to the jam of traffic at 8 o'clock, the thousands of parked cars on every side and the animated throngs . . . the score of motor police in sky-blue uniforms . . . urging on the snail-paced cars up the long drive . . . the shell the color and grain of a new quart measure for oats, and the flanking pines on the stage . . . people coming in after the first number . . . people coming in after the third number, still coming after intermission, still coming up to the endn of the first movement of the last Symphony . . . and loudly inquiring for their seats from ushers . . . the brass fanfare theme from "Egmont", announcing the opening of the program, and from Sibelius's Second after the intermission . . . which lasted 25 minutes . . . the cigarette girls a la Tzigane, and the trundle carts of supposedly cold drinks . . . the chauffeurs idly sitting on the running boards of the cars, while the orchestra could be heard by walking 100 feet from the parking area.

Also:—Dr. Koussevitzky wreathed in purple flame ~~as the~~ camera men "shot" him on the podium . . . Dr. Koussevitzky standing with his arms at his side, conducting his men with the flash of his eye and an imperious nod, during "Egmont" . . . and directing the Sibelius without baton, but seeming to pluck the notes out of the instruments with both hands . . . and walking disconsolately up and down the platform among the players between numbers, because there was no green room . . . thinking how hot it must be up there under the lights for men in full evening dress . . . Josephine Hutchinson the actress, with a shock of red hair and a beige colored police dog . . . Alexander Kirkland the actor, and the sound of stage accented English trailing after him . . . Francis Perkins of the Herald-Tribune, toting his typewriter case everywhere . . . the usher who gave people the wrong end of their tickets, so that nobody could tell where they sat . . . looking at the big tent from the outside and half expecting to see a circus acrobat at the top of the poles . . . the people who sat on the ground in the dark under the stars . . . trying to find one's car, dodge the ropes, the people, the flares and the low branches of pine trees.

In case you have ever wondered, George C. Hazleton, who with J. Harry Benrimo, wrote "The Yellow Jacket", knew nothing about China or the Chinese or the language, except what he picked up by visiting a Chinese theater in San Francisco. Oh yes, he did have a Chinese dictionary, too, from which he culled a few phrases. Yet he put together in "Yellow Jacket", one of the best extant imitations of the Chinese popular play, and one of the pleasantest little plays in the history of the lighter American drama. He told his daughter that his knowledge of Greek drama was a great help, but failed to explain why. All this comes up through the visit of his widow and daughter to the recent performance of the play at the Mohawk festival.

With all the children there are in the country, you would think that it would not be a great task to cast the film version of "Tom Sawyer", yet to date—out of 5500 applicants—only six have been deemed "right" by the casting director. And they are not insisting on previous film experience, either.

NEW BEDFORD, MASS.
MERCURY

AUG 15 1936

MORNING GOSSIP

EPILOGUE.

Let there be no faltering condescension,
No groping for the final fitting word,
Or sentimental tears to ease the tension
Of parting; rather let us be unstirred
By futile self-reproach and accusation.
Let love be swift to go as once she came.
The heart bereft is deaf to explanation,
Bewildered by the fretful voice of blame.

Enough that we have shared the noon's white splendor,
The night's enchanted loveliness, the dawn;
Enough that we have beauty to remember
When youth and dreams and ecstasy are gone.
So let us leave as though the final curtain
Had fallen on an act superbly played.
Of this my heart and mind are truly certain:
The epilogue to love is best unsaid!

—Carolyn Sloat.

Nicholas Yellenti of New Bedford will design the settings for "Arrest That Woman," due at the National Theater, New York, about the middle of September.

An audience of 4,000, including in its ranks not only persons musically and socially influential but individuals from every walk of life, attended the opening concert o fthe Berkshire Symphony Festival at Holmwood, Lenox, Mass., by Serge Koussevitzky and the Boston Symphony Orchestra, writes Olin Downes in the New York Times. This was the first time that the celebrated Boston Orchestra had appeared as a unit outside its regular subscription season and the first time that Dr. Koussevitzky had appeared as conductor under like circumstances before an American audience.

This audience heard, therefore, interpretations by an orchestra which has no equal today in Europe and very few rivals in the world, interpretations of the quality usually reserved for the impressive concerts of the Winter season. The orchestra had been arduously rehearsed for these performances.

One of the greatest conductors in the world was present, dominating the event and in a frame of mind to give all that he had to the occasion.

The setting was a great sweep of land on the estate of Mrs. Margaret Emerson which has generously been made available for these events. Holmwood stands between Stockbridge and Lenox. The concerts were given under a great tent which covered 3,600 seats with a platform and a shell for the orchestra at the lower end. The shell served excellently to project the orchestral tone and strengthen its sonorous power. The ground on which the tent stands slopes in a gradual incline just enough to give those who sat in each successive tier of seats a complete view of the stage which stands 12 feet below the seats furthest back. The only flaw where lines of sight are concerned is the inevitable one of a few tent poles small enough to present no actual obstruction.

The audience filled all the seats under the tent and spread out to the surrounding spaces so that many sat on the benches that flanked the great tent and others sat on the grass under a providentially starry and cool night sky. They perhaps felt rather than saw the presence of the clusters of pines, willows and elms which stand at some distance on all sides of the tent and make in the daytime an extremely beautiful frame of the picture.

Dr. Koussevitzky's program was fortunately chosen from the most popular but also representative masterpieces of the orchestral repertory. It began with the Bach choral-prelude "Komm Gott Schoofer Heiliger Geist," as transcribed for orchestra by Arnold Schoenberg. It continued with Beethoven of the "Egmont" overture and the Seventh symphony and ended with the magnificently bardic and dramatic Second symphony of Sibelius. The noble sonorites and great line of Bach's music, made the more salient by a rather surprising fine orchestration, made the most appropriate inauguration of the occasion. The proud and tragic music of Beethoven's overture prefaced the incomparable symphony which may easily cause the listener to think of the beauty and glory of the natural world and of life which mounts and exults to the skies—not that there is any need to read a specific meaning into the Seventh symphony, which never seemed more truly a surpassing creation of art.

The enthusiasm of the audience which had shown itself in the greeting to Dr. Koussevitzky and his men and had grown as the performance progressed came to its climax with the Sibelius symphony. It was separated from the work of Beethoven by an intermission of 25 minutes, and it proved in actual effect to be one of the very few symphonies which could have been played after Beethoven's without the feeling of inappropriateness or anti-climax. This remark is not designed to join the ranks of those who, having once ignored and derided Sibelius, now rank him with Beethoven. One star differs from another in glory and there is not the slightest need to institute comparisons between the two composers. The Sibelius symphony is utterly a different thing from Beethoven's, a thing of northern nature and the spirit of saga and is extremely exciting to hear, especially as regards the finale.

Dr. Koussevitzky, with the composer, built up the tremendous climax very gradually and with a power wholly irresistible. When at last the chant of defiance, flung forth with lordly magnificence hymned with the full pomp and panoply of the modern orchestra, was heard, the audience was swept from its feet and the demonstration that followed was wildly enthusiastic.

Two more concerts will be given by Dr. Koussevitzky and the Boston Symphony on Saturday afternoon and on Sunday night, the closing event of this symphonic festival. The attendance this evening and the response of the public, which have been beyond the most optimistic predictions, point to the possibility of a music festival which can be extended in the scope and the quality of its offering to rival any of the celebrated festivals now given in Europe. Plans are now under discussion to work to that end.

Aug. 16/36
WASHINGTON, D. C.
POST

Symphony Fete Lures Notables To Berkshires

Festival Is Being Held on Estate of Mrs. Emerson in Massachusetts.

Special Dispatch to The Post.

Lenox, Mass., Aug. 15.—A stellar event of the season here in the Massachusetts hills is the third annual Berkshire Symphonic Festival, which is taking place at Holmwood, the estate of Mrs. Margaret Emerson, between Lenox and Stockbridge, Mass., under the direction of Dr. Serge Koussevitsky, who is conducting his Boston Symphony Orchestra.

Mrs. Frederick S. Coolidge, of Washington and Californa, is arriving here this week for the festival, and will be at the Wendell Hotel, in Pittsfield.

Mrs. James Roosevelt, mother of the President, has been invited to attend, and is expected to be the guest at the Saturday matinee of Mr. and Mrs. Norman H. Davis, who have taken a box.

Among others expected to be present at the festival are Mrs. Calvin Coolidge, of Northampton, Mass., widow of the former President; Gov. Theodore Green, of Rhode Island, who will be the guest of Mrs. Carlos M. de Heredia while here; Mr. and Mrs. Efrem Zimbalist (the latter Alma Gluck); Dr. William Mather Lewis, president of Lafayette College, and Mrs. Lewis; Mrs. William Bayard Van Rensselaer, of Albany, N. Y.; Mrs. George William Douglas, of Tuxedo Park, N. Y.; Mr. and Mrs. Bruce Crane, of the Berkshire region; Mrs. Arnold Whitridge, Col. and Mrs. E. Parmalee Prentice, of Mount Hope Farm, Williamstown, Mass.; Mr. and Mrs. Lowell Thomas, of New York; Dr. and Mrs. Herschel C. Walker, of Philadelphia; Mr. Rudolph Gans, president of the Chicago Musical College; Mr. A. A. Brewster, vice president and treasurer of the Cleveland Orchestra, and Mrs. Arthur F. Schermerhorn.

Arrivals at the Red Lion Inn, Stockbridge, include: Mr. David E. Hudson, of Washington.

NEW YORK, N. Y.
TIMES

77

AUG 16 1936

SYMPHONIES GIVEN AT BERKSHIRE FETE

Second Concert of Festival Under Koussevitzky Draws Audience of 3,500.

HANDEL CONCERTO PLAYED

Program Includes Compositions by Debussy, Brahms and Rimsky-Korsakoff.

By OLIN DOWNES

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Aug. 15.—The second concert of the Berkshire Symphonic Festival, given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra, took place this afternoon at Holmwood in Lenox with an audience which, while it did not total the approximate 5,000 of last Thursday night, numbered about 3,500.

The results of this second concert were a significant gain over the first in matters of acoustics and an extremely effective orchestral ensemble. The effect of the performances might in some respects be of special value to composers of orchestral music in the tests they afford of the practical results in the open air of various methods of instrumentation.

Again, it was above all the string choir which glowed and sang, whether it was playing loudly or softly. The sound carried apparently any distance without loss of quality or texture. The opening composition was the slow movement from Handel's Twelfth Concerto Grosso for string orchestra. The strings sang the great air with a richness of tone and nobility of spirit that stirred the audience profoundly.

Other scores were of greater variety of tone coloring and represented a particularly happy choice of the music. Rimsky-Korsakoff was heard as a master of orchestral coloring in his scoring of the prelude to Mussorgsky's "Khovantchina," and in his own lively and vivid "Spanish Caprice." The writing of Mussorgsky is so very simple that simplicity obtains in the instrumental dress that his colleague gave his musical inspiration.

The simple thread of folksong with which the prelude opened broadened and deepened in color and waxed in sonority with the scene it was supposed to convey—the sun rising on the Moscow of the Strelskis. The end, as the music receded and vanished into silence, was one of the most beautiful moments of the concert.

An occasional thinness of tone characterized solo passages of the "Spanish Caprice," but as a whole the music under Koussevitzky's superb direction flashed and flared in the most exciting fashion.

Debussy's "L'Apres Midi d'un Faun" was, of course, one of the most delicate effects of the program. The composer's exquisite instinct for total balances and combinations served him and his listeners well. Dr. Koussevitzky, interpreting this music, made not the smallest concession to the dimensions of the audience and the extent of the open-air auditorium. The prelude was played as sensitively as if in the most intimate concert hall, and in consequence the subtlest effect, if one or two very slight miscalculations of balance be excepted, was fulfilled.

These compositions precede the music of fullest texture and substance on the program—Brahms's Second Symphony, music singularly in consonance with the place and scene and of a character to bring the concert to an impressive conclusion.

The first concert had proved a very auspicious beginning. The second was a gain over the first in tonal adjustment and equilibrium. Despite the air, that was moist and dense from a recent thunderstorm, the strings had vibrancy and the performance in general a degree of intonation astonishing under the circumstances. The concert more than confirmed earlier estimates of the future possibilities of these festivals.

PITTSBURG, PA.
SUN-TELEGRAPH

17

AUG 1 6 1936

Bigger Scope Advised for Orchestras

By J. FRED LISSFELT

It is now time for the music lover to be thinking of his wish-bag for programs during the coming season. There will be many newcomers—Enid Szantho, Hungarian contralto; Casadesus, French pianist; Rudolf Serkin, Austrian pianist, Ginette Neveu, French violinist — all sufficiently in touch with new thought in music to bring us novelties without the asking. They serve the Art Society and the Young Men and Women's Hebrew Association, and the programs in these series invariably prove to be among the most satisfactory of the season.

Mr. Lissfelt

Orchestral Dreams

I was thinking, in wishing, particularly of the orchestra programs which will be dealt us. With visiting orchestras there is a custom of offering the management two programs from which committees may choose. These programs are in the orchestra's repertory—shall I say "daily" repertory—and need little or no rehearsal while on tour. But I believe that if suggestions were made to Serge Koussevitsky, Frederick Stock and Eugene Ormandy in due time, we could have what we liked.

Of Koussevitsky we should ask for some of the so-called new Russians — Miaskowski, Prokofieff and Shostokovitsch. He knows their idiom like no other leader. Of Stock we should ask Wagner and the classics. Of Ormandy some flashy modernism until he is maturer.

Live Wire Programs

Of Antonio Modarelli and our Pittsburgh Symphony we should expect enormous things, for a glance at the list of soloists shows the germ of each program to be a live wire.

Think of the number of Strauss operas unheard in America. And we have Lotte Lehmann his best interpreter. Then why not an excerpt from "Die Frau Ohne Schatten" or "Arabella" or "Intermezzo" or "Rosenkavalier." Why not make an entire Strauss program with the famous dance from "Salome," the "Rosenkavalier" Waltzes, and one of the tone poems?

Wider Scope

How much of the French operatic repertory remains in closed scores, and now we shall have Helen Jepson, whose French songs are so chic. Why not, instead of trite Italian Puccinian airs, the grand "Mirror Scene" from "Thais?"

When Sergei Rachmaninoff plays we shall doubtless hear one of his piano concerti. Can we induce him also to play the tone-poem "Toteninsel," or his latest work which had its premiere in New York a year ago?

Likewise, with Georges Enesco—pray! more of his own Rumanian music—and since he is supreme in the classic violin repertory—the Brahms concerto!

Around Artur Schanbel why not a complete Beethoven program? "King Stephen Overture," "Ruins of Athens," or the lighter First or Second Symphony?

Neo-Italian School

We have heard much of Respighi but little of the others of the neo-Italian school. Casella will be our guest in January, why not honor him with the presentation of some of his later works which we have never heard before?

Our orchestra made a fair stand for the American and local composer last season. Let the policy continue. Let us be fair to our own and give them at least a hearing.

And our brothers in the British Isles have been too long shelved. There is Delius and Elgar.

'Silent' Classics

Schoenberg is becoming classic while we are waiting to hear things of his. Once in our recollection has anything of the first atonalist been played—his five pieces for orchestra.

There are the Hungarians—Bartok and Kodaly—their names never appear on our programs. There are Mahler and Bruckner—when shall we hear them? Must we depend completely upon the phonograph for our knowledge of these giants or delight in their masterpieces?

—VOTE AMERICAN—

WORCESTER, MASS.
TELEGRAM

AUG 1 6 1936

Koussevitzky Wields Baton At Berkshire Music Festival

By CLIFFORD F. GREEN

STOCKBRIDGE, Aug. 15.—An enthusiastic audience of forty-five hundred persons greeted Dr. Serge Koussevitzky and the Boston Symphony Orchestra at the third annual Berkshire symphonic festival at Holmwood on the border line of Lenox-Stockbridge and Lee, the spacious estate of Mrs. Margaret Emerson.

The concerts were given under a huge tent open at sides and rear surrounded at a comfortable distance by towering pines and elms and on a sloping clearing which afforded visibility of the orchestra to the entire audience. The orchestra was on a platform with the usual sound reflecting shell. This latter served admirably to project the sonorous orchestral tone so that each section was clear and well balanced. This was the debut of these festivals of the Boston orchestra and the first time as a complete body it has ever given concerts outside the regular Winter subscription series and Koussevitzky's premier in this capacity in an American audience.

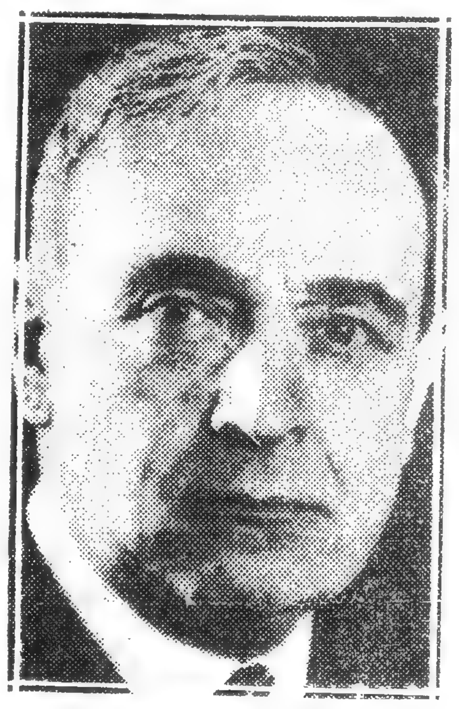
The choice of the Boston orchestra for this year's festival was fortunate in that it proved to this audience composed of musically and socially prominent people from Florida to California, that here was an orchestra and conductor second to none anywhere. A glance at a few of the sixteen hundred cars showed every state in the East was represented and many from the South and extreme West.

Master Works

The programs were made up exclusively of recognized master works from Bach to present Sibelius. The opening concert Thursday night begaan appropriately with an organ prelude by Bach on the choral "Komm Gott Shoefer" arranged for orchestra by Schoenberg.

However Bach and Schoenberg, as might be expected, will not mix readily and the strange sounds emitted by the orchestra were more reminiscent of Schoenberg's tonal system than the straight forward polyphony of Bach. If this number did not meet our expectations we should be inclined to find fault with the arranger rather than Bach or Koussevitzky. Next came Beethoven's "Egmont Overture" and his exuberant "Seventh Symphony."

Here conductor and orchestra quickly established themselves in the hearts and minds of the audience. It seemed eminently fitting to listen to these two Beethoven works in such a unique and appropriate setting, surrounded by nature, as it was under similar conditions during his many sojourns into the woods and countryside that this great master of symphonic form received inspiration for his greatest works.



SERGE KOUSSEVITZKY

Koussevitzky chose the second symphony of Sibelius as the closing work on this program and wisely so, as almost any other symphony would have been an anti-climax to the excellent playing of the Beethoven works. The conductor seemed entirely refreshed after his European sojourn and gave everything he had, working up to a tremendous climax in the final section. Needles to say the vast audience was wildly demonstrative, recalling the conductor many times. He generously shared his plaudits with the orchestra.

The second concert this afternoon was even more enthusiastically received and left the audience thoroughly pleased with the work of the Boston Symphony and its beloved conductor.

Among those present from Worcester were Rev. Dr. Shepherd Knapp, Miss Eunice Wheeler, Miss Francis Jennings, Mrs. Eric Smith, Mrs. Dorothy Heywood and Dr. Theodore Nicol.

LEWISTON, ME.
SUN

THRID ANNUAL BERKSHIRE SYMPHONIC FESTIVAL ENDS

BOSTON SYMPHONY ORCHESTRA ~~AND CON~~DUCTOR KOUSSEVITZKY CHEERED

Stockbridge, Mass., Aug. 16—(AP)—The Boston symphony orchestra and its famous conductor, Serge Koussevitzky, received an ovation tonight as they brought to a close thte third annual Berkshire symphonic festival.

More than 3,000 persons, many of them Summer visitors from all parts of the country, gathered on the spacious estate of Mrs. Margaret Emerson to hear the third concert prepared by Dr. Koussevitzky.

Nearly 12,000 persons attended the festival, which marked the first time the Boston symphony orchestra ever played outdoors. The first concert was given Thursday evening and the second Saturday afternoon.

NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 1 7 1936

Koussevitzky Conducts Final Berkshire Festival

5,000 Give Boston Symphony an Ovation at Close

Special to the Herald Tribune

LENOX, Mass., Aug. 16.—Before an audience of 5,000, equal to that of yesterday's matinee when ticket selling was stopped for lack of seats, the final Boston Symphony Concert, Serge Koussevitsky, conductor, was held tonight under the marquee tent at Mrs. Margaret Emerson's estate, Holmwood. Mr. Koussevitsky was given an ovation, for the program was the best known and most popular of the three presented at the third annual Berkshire symphonic festival.

The compositions in the first half were Mendelssohn's symphony in A major "Italian" opus 90 in four movements; Wagner's prelude to "Lohengrin," and also the prelude to Wagner's "Die Meistersinger von Nurnberg." The second half was occupied entirely with Tchaikovsky's symphony No. 5 in E minor opus 64.

The festival was an overwhelming success from an artistic and financial standpoint, exceeding expectations of its promoters, the Berkshire Symphonic Festival Association.

The trustees of the association are to meet tomorrow at the summer home of the president, Miss Gertrude Robinson Smith, at Stockbridge, and talk over next year's plans with Mr. Koussevitzky and several trustees of the Boston Symphony Orchestra who have been attending the festival. Enthusiasm prevails over the possibilities of the festival's further development. Gratitude was expressed by the festival trustees to Mrs. Emerson for the use of her estate for the concerts.

Aug. 36

LYNN, MASS.
ITEM

BOSTON SYMPHONY ENDS STOCKBRIDGE FESTIVAL

STOCKBRIDGE, Mass., Aug. 17, 1936.—(AP)—The Boston Symphony orchestra under Dr. Serge Koussevitzky ended its Berkshire music festival concert series last night. Approximately 12,000 persons attended the festival.

NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 1 6 1936

Third Festival Concert Today In the Berkshires

Koussevitzky Conducts Closing Program This Afternoon Near Lenox

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will give the third and last concert of the third annual Berkshire Symphonic Festival tonight at 8:30 at Holmwood, Mrs. Margaret Emerson's estate between Lenox and Stockbridge, Mass., adjoining U. S. Route 7. The program, to be held under a vast canopy, consists of Mendelssohn's "Italian" Symphony, Wagner's preludes to "Lohengrin" and "Die Meistersinger" and Tchaikovsky's fifth symphony. Olin Downes, music critic of "The New York Times," will lecture on the program today at 12:15 in the Berkshire Playhouse at Stockbridge.

The festival, sponsored by a committee of which Miss Gertrude Robinson Smith is president, began in August, 1934, with Henry Hadley conducting the Philharmonic-Symphony Orchestra. The second festival, also under Dr. Hadley's direction, was held last August. The 1936 events probably mark the first summer appearances of the complete Boston Symphony under its regular conductor.

At the first concert last Thursday night acoustic conditions were generally satisfactory, except that the brass choirs sometimes came into undue prominence, standing out from the general tonal picture. It was expected that some slight modifications which Dr. Koussevitzky was considering in the seating of the musicians and the tonal proportions on the basis of the experience of Thursday's rehearsal and concert would offset this impression in the two later concerts. Members of the festival committee, who have regarded this festival as particularly important in connection with the future prospects of the institution, regarded the first concert with its attendance of nearly 5,000, as extremely auspicious.

Several chamber music concerts will also be held this afternoon in the Berkshire region near by. At South Mountain, Mrs. Elizabeth Sprague Coolidge's auditorium near Pittsfield, the South Mountain Quartet will play Schumann's piano quartet in E flat Op. 47, with Gunnar Johansen as the assisting pianist; Kodaly's quartet in D and Joseph Jongen's quartet in A.

Jacques Gordon's string quartet, assisted by Frank Sheridan, pianist, will play a Brahms program composed of the quartet in C minor and quintet in F minor at Music Mountain, Falls Village, Conn. At the Playhouse-in-the-Hills, Cummington, Mass., an instrumental program will be given under Hugo Kortschak's direction. These three concerts begin at 4 o'clock daylight saving time.

PITTSFIELD, MASS.
EAGLE

AUG 1 [illegible]

Mr. and Mrs. Harry D. Segar of 61 Bay State Road have returned from Cooper House, Quogue, L. I.

Mr. and Mrs. Walter C. Reed of North Street, Dalton, had as their week-end guests Mr. and Mrs. Lawrence White of Boston and Miss June Wright of Northfield. Mr. White is a member of the Boston Symphony Orchestra and was here for the Festival.

PROVIDENCE, R. I.
JOURNAL

AUG 1 7 1936

BERKSHIRE MUSIC FESTIVAL CLOSES AT STOCKBRIDGE

Boston Symphony Orchestra Heard in Hills By Thousands

Stockbridge, Aug. 16.—(AP)—The third annual Berkshire Symphonic Festival closed tonight after three days of performances by the Boston Symphony Orchestra under the leadership of Serge Koussevitzky which were heard by thousands of people from all over the country. The festival was the most successful of those ever held here both from point of attendance and excellence of musical fare.

News of the World of Music

The Matter of Tone Versus Tune

BY WARREN STOREY SMITH

THE outdoor performance of the Boston Symphony Orchestra at the Berkshire Festival, near Lenox, last Thursday evening, stressed by indirection the emphasis that we of this decadent musical day have come to place upon tone as opposed to tune. The quality which sets the Boston Symphony Orchestra above and apart from all other orchestras, as Bostonians like to believe, is not its precision, its elasticity or even its virtuosity, but rather its tone of unparalleled glow, warmth, sheen and richness.

* * * *

And it was this very element of tone which inevitably was not realized at its full value at the first concert of the festival which closes this afternoon. The shell under which the orchestra played had been ingeniously designed to reflect the sound of the instruments. The difficulty is that it did its job almost too well in most respects, yet not well enough in others. The somewhat freakish acoustic properties of this reflector were especially considerate, or inconsiderate, to the brass instruments. The tone of the trumpets stood out like the proverbial sore thumb, and in fortissimo passages suggested the clarion blasts that wrecked the walls of Jericho. On the other hand, the kettle drums had a curiously unresonant timbre, wooden and hollow, and in a remoter portion of the huge tent in which the audience sat, where the faintest murmur of flutes or violins could be distinctly heard, the violas, 'cellos and basses wholly disappeared for a few measures near the beginning of the Allegretto of Beethoven's Seventh Symphony.

* * * *

The above observations are those, if the expression may be pardoned, of a connoisseur in orchestral sonorities. Inevitably the music critic gets that way, as the winebibber comes to have his ineradicable preferences in the matter of vintages. Most of the 5000 presumable music-lovers who heard the concert were probably not so queasy. And there may have been spots in the tent from which the orchestra sounded very nearly as it should, making allowance for the fact that the full complement of strings was not present—the strings, which not only furnish needed balance to the brass, but which are perhaps the chief glory of the Boston Symphony.

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All other considerations aside, concerts such as these are valuable for the missionary work that they do. There were people in last Thursday evening's audience plainly unused to the ways and procedures of symphony concerts. In Bayreuth fashion the trumpets played preliminary fanfares to warn the audience of the concert's imminence. And one listener, at least, mistook the Bach-Schoenberg Chorale-Prelude with which the concert proper began, for a somewhat more extended form of warming-up and still looked for the first number, while another decided that the concert must be done at the beginning of the intermission, although the whole of Sibelius' Second Symphony remained to be played.

LAWRENCE, MASS.
EAGLE

AUG 1 7 1936

STOCKBRIDGE, Aug. 16 (AP)—The Boston Symphony Orchestra and its famous conductor, Serge Koussevitzky, received an ovation tonight as they brought to a close the third annual Berkshire Symphonic Festival. More than 3,000 persons, many of them summer visitors from all parts of the country, gathered on the spacious estate of Mrs. Margaret Emerson to hear the third concert prepared by Dr. Houssevitzky. Nearly 12,000 persons attended the festival.

PITTSFIELD, MASS.
Aug. **EAGLE** 17/36

DINNER AND DANCE IS HELD AT CLUB

About 30 attended the weekly dinner at the Country Club of Pittsfield Saturday night after the Boston Symphony concert that afternoon at Holmwood. About 100 attended the dance later in the evening, for which Bill Dehey and his orchestra played.

79

TRIBUNE

Chicago, 17/36

Musical Events Occupy Colony at Pittsfield

Chicagoans and Guests Attend Concerts Given by Boston Symphony.

PITTSFIELD, MASS.

Outstanding in a week-end crowded with music are the Boston Symphony orchestra concerts being held in a marquée tent at Holmwood, the estate of Mrs. Margaret Emerson. Over 4,000 tickets were sold for each concert.

Seen attending one of the concerts were Prof. Albert Sprague Coolidge and Mrs. Coolidge of Cambridge, who with their four children motored down from Greensboro, Vt., and are guests for a week of Mr. and Mrs. Willem Willeke at Mountain house, Pittsfield. Mr. Willeke is the director of Mrs. Frederick S. Coolidge's music colony on the mountain. Next Sunday afternoon Prof. Coolidge will play the viola with the South Mountain String quartet in the weekly concert.

Mr. and Mrs. W. Rockwood Gibbs of Chicago and Los Gatos, Cal., had as guests in their box at the symphony concert, Miss Kathleen Parlow, the child violinist of San Francisco, her mother, Mrs. George Parlow, and Mr. and Mrs. Gunar Johansen. Mr. Johansen is pianist in the South Mountain music colony.

Entertain Miss Kate S. Buckingham at Concert.

At another concert, Mr. and Mrs. Gibbs entertained Miss K[illegible] S. Buckingham of Chicago; her guest, Joseph Bentonelli, tenor in the Metropolitan Opera company; Charles H. Jones, headmaster of the Lebanon school, and Mrs. Jones.

Mrs. E. Parmalee Prentice recently was hostess for a musical held at Mount Hope farm, Williamstown. Archer Gibson of New York was organist.

At Music mountain, Falls Village, Conn., the Gordon String quartet is playing a Brahms program with Frank Sheridan, pianist.

Countess Giovanni Cardelli of Great Barrington and Mrs. John H. Hamline, the former Minerva O. Beebe of 395 Woodland road, Lake Forest, were the honored guests at a luncheon which Mrs. William Felton Barrett gave at Sky farm, North Egremont.

Larz A. Holloway of 589 Sheridan road, Glencoe, Ill., has joined his parents, Mr. and Mrs. Harry C. Holloway, at Tamarack, Tyringham.

Metzes Give Dinner Party Before Symphony Program.

Dr. and Mrs. Robert Metz of 2300 Lincoln Park West are doing a great deal of entertaining at Fernbrook, Lenox. They recently gave a dinner before one of the symphony concerts. With Miss Edith Meyer of Geneva, Switzerland, and Prof. William Lindsay of the University of Minnesota, who are with them at Fernbrook, the Metzes were among the guests at a dinner which Mr. and Mrs. Walter Atherton of Boston gave at Highwood, Windsor. Mrs. Metz plans to give a large garden tea at Fernbrook.

Prof. and Mrs. Livingston Hall of Weston, Mass., and Mr. and Mrs. William W. Barton of Rockford, Ill., recently returned to Great Barrington for a 100 mile horseback trip over the Green mountain trail in Vermont.

Mr. and Mrs. George O. Forbes of the North Egremont colony are on a motor trip to Bar Harbor, Me.

Mrs. Max MacMurray recently left Mahkeenac farm, Stockbridge, for Cleveland, O., following a three months' visit with her sister, Mrs. George Higginson. Later she is going to her ranch in Arizona.

Mrs. Louise Sherman Taylor, Miss Helen Campbell Taylor of 1540 Lake Shore drive, and Mrs. William Campbell Taylor of Hinsdale, Ill., were the guests of Mrs. Franklin Palmer at the Wyantenuck Country club, Great Barrington.

Prof. and Mrs. William Howard Doughty Jr. of Elscot, Williamstown, are departing for a visit with their son and daughter-in-law, Mr. and Mrs. William H. Doughty III., at Evanston, Ill.

PITTSFIELD, MASS.
EAGLE

AUG 17 1936

By JAY ROSENFELD

For the second program of the Berkshire Symphonic Festival Serge Koussevitzky chose two compositions by Moussorgsky and Rimsky-Korsakoff, famous members of "the Five," the prelude to "Khovanstchina" and Rimsky-Korsakoff's "Spanish Capriccio." It is no Chauvinism which influenced Koussevitzky to play the works of his countrymen, but rather a consanguinity of tastes which at the same time permits him to be an outstanding interpreter of the Russian school.

Comparisons Shown

The placing of Debussy's "Afternoon of a Faun" between the two Russian pieces allowed, too, some very profitable comparisons. How much the founder of the French impressionistic school drew from and departed from the Russians is not easily calculable but that it was his leaping-off point is undeniable. The intimacy of Moussorgsky and Rimsky-Korsakoff as well as of the

the support given the concerts and the appreciation of the audiences more than compensate for the 12 months of work and worry which made the Festival possible. Speaking for the board of trustees, Miss Gertrude Robinson Smith, president of the board, made the following statement:

"I'm simply delighted at the response. It means a future, we hope, but what that future is, we don't know. The success of the Festival is due entirely to an unprecedented community spirit of cooperation in Berkshire, neighboring New York and Connecticut. For the board may I say, we are deeply grateful."

Given Ovation

The 10-minute ovation accorded Dr. Serge Koussevitzky at the close of the final concert at Holmwood last night left no room for doubt as to what the audience thought of the orchestra's performances. The spectacle of over 5000 people rising to their feet, applauding like mad, and shouting "encore" and "bravo" must have been as encouraging to the members of the orchestra as it was to the Festival committee and everyone else who is interested in the future of the Festival.

Throughout the concert the response of the listeners was gratifying. A respectful quiet was maintained between movements of the symphonies—a mark of appreciation which gratified those who were annoyed by the applause at the first two concerts. At the end of the Lohengrin prelude the audience accorded the orchestra the "perfect tribute" of a momentary silence.

Rainstorm Helps

Minor difficulties which marred the opening concert were eliminated Saturday and Sunday. The revised traffic system, by which two entrances to the estate were used, speeded up the arrival of cars and lessened the number of late-comers. After the concert last night the parking space was cleared in less than 30 minutes.

The storm Friday night, which caused some anxiety because of the strain it put on the rope of the canopy, proved beneficial in another respect, for it gave the orchestra's shell a thorough soaking which mellowed the tone of the brass instruments. Several critics, among them Koussevitzky himself, had complained the first night because of the hard and brittle tone which the thin shell gave to the instruments. In a further attemp to improve the tonal effect, the conductor made slight changes in the seating arrangement for the second and third concerts.

Prominent Persons

Prominent among the guests of political fame seen at the week-end concerts were: Governor Theodore F. Green of Rhode Island; Adolph A. Berle, Jr., city chamberlain of New York, and Mrs. Berle; Norman Davis, American ambassador-at-large, and Mrs. Davis; Henry Morgenthau, Sr., former ambassador to Turkey, and Mrs. Morgenthau; Owen Johnson, Democratic candidate for Congress from this district; and John Shepard, Jr., former mayor of Palm Beach, Fla.

The musical world offered a variety of interested attendants: Guiseppe Bentonelli, noted opera star; Leo Reisman, orchestra leader; Miss Mae Mukle of London, Eng., noted cellist, who was the guest of Miss Gertrude Watson of this city; Kathleen Parlow, violinist; Albert Spalding, violinist, and Mrs. Spalding; Jacques Gordon, director of the Gordon String Quartet; Willen Willeke, director of South Mountain music colony; Marjorie Edwards, child violinist; Philip Chapel, of London, Eng., noted pianist; Paul Stassevitch, noted violinist and teacher of Ruggerio Ricci; Louis Persinger, violinist; Naoum Benditsky, cellist of the Gordon String Quartet; Alexander Bloch, director of the music colony at Hillsdale, N. Y., and Mrs. Bloch; and Mrs. William Fried, daughter of Edwin Franko Goldman, noted band leader;

Prominent in art and literary circles were the following guests at the Festival: Henry Hudson Kitson, the sculptor; Augustus Vincent Pack, the painter of New York and Deerfield, and Mrs. Pack; and Mr. and Mrs. Albert Sterner of Richmond; Sidney Howard, the playwright; Prof. Hudson Strode, the writer; Walter Prichard Eaton, dramatic critic and author, and Mrs. Eaton; and Mrs. Leslie Frost Francis, daughter of Robert Frost, the poet.

New York socialites observed in the boxes were: Miss Emily Lawrence, the guest of Mr. and Mrs. Owen Johnson; Mrs. Bayard Cushing Hoppin, with her sister, Miss Anna Alexander; Mr. and Mrs. John Greenleaf, with Mr. and Mrs. Halstead Lindsley; Charles Inman; Mrs. Coster Schermerhorn, with her father, Harris Fahnestock; and Mr. and Mrs. H. Henry Alexander.

Others were: Alexander Kirkland and Josephine Hutchinson, guest stars at the Berkshire Playhouse this month; Carl Dreyfuss, publisher of the Boston American, and a truee of the Boston Symphony, with Mrs. Dreyfuss, and their

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HUDSON, N. Y.
DAILY STAR

AUG 17 1936

OVERFLOW CROWDS AT BERKSHIRE CONCERTS

LENOX, Mass., Aug. 16 — Showers which threatened to mar Saturday's Berkshire Festival concert by the Boston Symphony Orchestra at Mrs. Margaret Emerson's estate, Holmwood, cleared later, and it turned out to be a perfect summer afternoon. As on Thursday night, there was a large overflow audience outside the marquee tent.

Dr. Serge Koussevitzky and his orchestra received an ovation no less enthusiastic than at the opening concert on Thursday night. The first half of the program consisted of the larghetto affetuoso from Handel's Concerto Grosso in G minor, Moussorgsky's prelude to "Khovanstchina," Debussy's "Afternoon of a Faun" and Rimsky-Korsakoff's "Capriccio Espagnol."

The second half was devoted entirely to the well known Brahms Symphony No. 2, in D major.

The traffic jam at the single entrance, which delayed the opening half an hour Thursday night, was eliminated Saturday afternoon by opening a second gate on the south side. This had been delayed because of sharp turns on the road in the estate.

The evening program today which brought this the third annual and most memorable of the Berkshire Symphonic Festivals to a close included magnificent renditions of the prelude to "Lohengrin' 'and the prelude to "Die Meistersinger" of Richard Wagner and the superb Symphony No. 5 in E minor, Opus 64 of Tshaikovsky. Another overflow crowd was present. Among the Columbia county residents who attended the second and third concorts of the festival were Mr. and Mrs. Charles Jones of the Lebanon School for Boys, Mrs. Seymour, Miss Kate Van Alstyne, Miss Ann Terrell of Chatham, Mr. and Mrs. Charles Frisbee of Stuyvesant Falls, Mrs. Charles B. Benson Jr., Miss Mabel Esselstyn, her house guest, Miss Katherine Coon of Poughkeepsie, Mrs. Jacob Esselstyn, Miss Mary Bristol, Mr. and Mrs. Elmer Kittle and their house guests, the Rev. Calvin Stickles and Mrs. Stickles of Detroit, Mich., and Carl Relyea, Mrs. Howard U. Herrick and Miss Jane Herrick of Claverack, Miss Bernice Bristol of Copake, James E. Leath of Kinderhook, and Mrs. Grace F. Newman, the Misses Reutenauer, Mrs. O. H. Bradley, her house guest, Mrs. Joseph M. Conover of Philadelphia, Pa., Mrs. Charles B. Benson, Miss Vera Clapper, Miss Eva Sciutto, Miss Ruth Jessup, Miss Augusta Eigo, Mr. and Mrs. C. Werter Van Deusen, William E. Kline, Theodore H. Kline and Clayton Carhart of this city.

NEW BEDFORD, MASS.
STANDARD-TIMES

Berkshire Music Festival Comes to a Close

The third annual Berkshire Symphonic Festival closed last night after three days of performances by the Boston Symphoy Orchestra under the leadership of Serge Koussevitzky. It was the most successful ever held in the Berkshires and was attended by thousands of people from all over the country.

* * *

PITTSFIELD, MASS.
EAGLE

AUG 17 1936

ATIONAL MUSIC HISTORY MADE AS GREAT BERKSHIRE FESTIVAL COMES TO CLOSE

First Great Musical Event in America Pays Its Own Way, Trustees Discover at End of Final Concert by Boston Symphony Orchestra — Tremendous Music Beautifully Rendered by Dr. Koussevitzky and His Men—Audiences of 15,000 Attend Three Events—Hope for Future Festivals Bright

Musical history was made in the Berkshires over the Festival weekend. For the first time in America an out-door musical event of such a nature paid for itself. Although the total receipts and expenditures have not yet been tabulated, the trustees feel confident the $18,000 budget will be met.

15,000 Attend

Total attendance at the three concerts was 15,000, or almost twice the number present at last year's Festival. The biggest day at the box office was Saturday, when many people bought tickets for both the second and the third concerts.

Officials of the Festival feel that

Continued on Eighth Page

PITTSFIELD, MASS.
EAGLE

The People's Forum

Breaking Tradition

To the Editor of THE EAGLE:—

Through your columns a Cleveland visitor has expressed indignation that the audience of the Berkshire Symphonic Festival failed in their appreciation of last Thursday's concert by applauding at the wrong time.

Many in such a large audience have not the same opportunities of hearing symphonic music as those living in Cleveland, Boston or such cities, and so should not be taken to task for being unfamiliar with or forgetting the more formal atmosphere of the concert hall, where applause is reserved for the end of the last movement of the symphony.

Without question the Boston Symphony Orchestra has honored Berkshire County but the Berkshire Hills themselves have anticipated this honor in providing so magnificent a setting in which to perform. Under the influence of this natural beauty, to hear such an orchestra may also move the most experienced listener to break a tradition.

Surely Dr. Koussevitzky, so gifted he can interpret the intricate music of the masters and convey its beauty to even the least musical of us, can also interpret the spontaneous enthusiasm of his open air audience, through its untimely applause, as anything other than disrespect to himself and his orchestra. Further evidence of this enthusiasm is the great number of people who, not content with only one concert, were at Saturday's and Sunday's performances.

Let us hope the organizers of the Berkshire Symphonic Festival have sufficient faith in the audience to carry their good work on into the future years.

ADRIAN COMPER
Pittsfield.

Symphonic Applause

To the Editor of THE EAGLE:—

It would seem, from a letter published in your Saturday issue, that the East has yet something to learn from the Middle West—even to its manners at a concert, the audience of which was heterogeneous and numbered four thousand souls; four thousand souls "out for a holiday!"

Such an audience perhaps differs from the homogeneous and accustomed audiences gathered weekly in Cleveland—"place aux dames!"—and in Boston, during the winter. A discriminating silence of course characterizes those audiences.

Possibly the outstanding consideration is that a large heterogeneous audience experienced high delight and wanted to manifest that delight; that a heterogeneous audience heartily endorsed the Symphonic Festival, in true festival spirit, and would warmly welcome Dr. Koussevitzky and his orchestra to Berkshire again.

CAROLYN KELLOGG CUSHING
Pittsfield.

PITTSFIELD, MASS.
EAGLE

THE NOTE BOOK

By
J. H.

Music Al Fresco: Time and Tempo

TONE coloring. . . The turquoise sea. . . Richness of tone, nobility of spirit. . . Strings sang the great airs as if inspiration were in them. . . A wide range, surely, from the simple thread of folk song, to the thunder that was in the mood magic of creative man. . . Thinness at times only suggested sensitiveness of expression in that temple that housed our hearts. . . "The sky is no higher than your heart is high," wrote Edna St. Vincent Millay—the poet of tenderness, of passion and of prophecy. . . Strains vanish into silence—and one might wish they would go on and on and on forever—like a great love. . . Dr. Koussevitsky performs with deep feeling and a fine style. He is a perfect interpreter of Wagner. . . . Vibrant the pattern of our tapestry of intonation, rich and radiant the memory of those lovely days. . . Mr. John C. Lynch had a right to be happy, for it was his splendid enthusiasm, his confidence and his great abilities that helped to carry forward the project to splendid success. . . . Elusively charming Lesley Frost was there, out of the mid-west. . . Judge Robinson and Mrs. Robinson came down for the final concert. . . Halstead Lindsley a patron. . . Once upon a time it was recorded that the crickets chirped. Then someone wrote a cricket doesn't chirp, it rubs its legs together to make the eerie sound we loosely describe as song. . . Everyone ought to know music—the best music—for it is at hand every moment of our lives for acceptance and appreciation. . . How natural it is to speak of the Book of Revelations, when it is the Book of Revelation. . . A young man, born and bred in the Blue Grass country, never saw horse racing until he came East! He was at Saratoga Springs the other day. . . Several persons arose after a movement in the Wagner division. "Seventh inning," said the girl behind me.

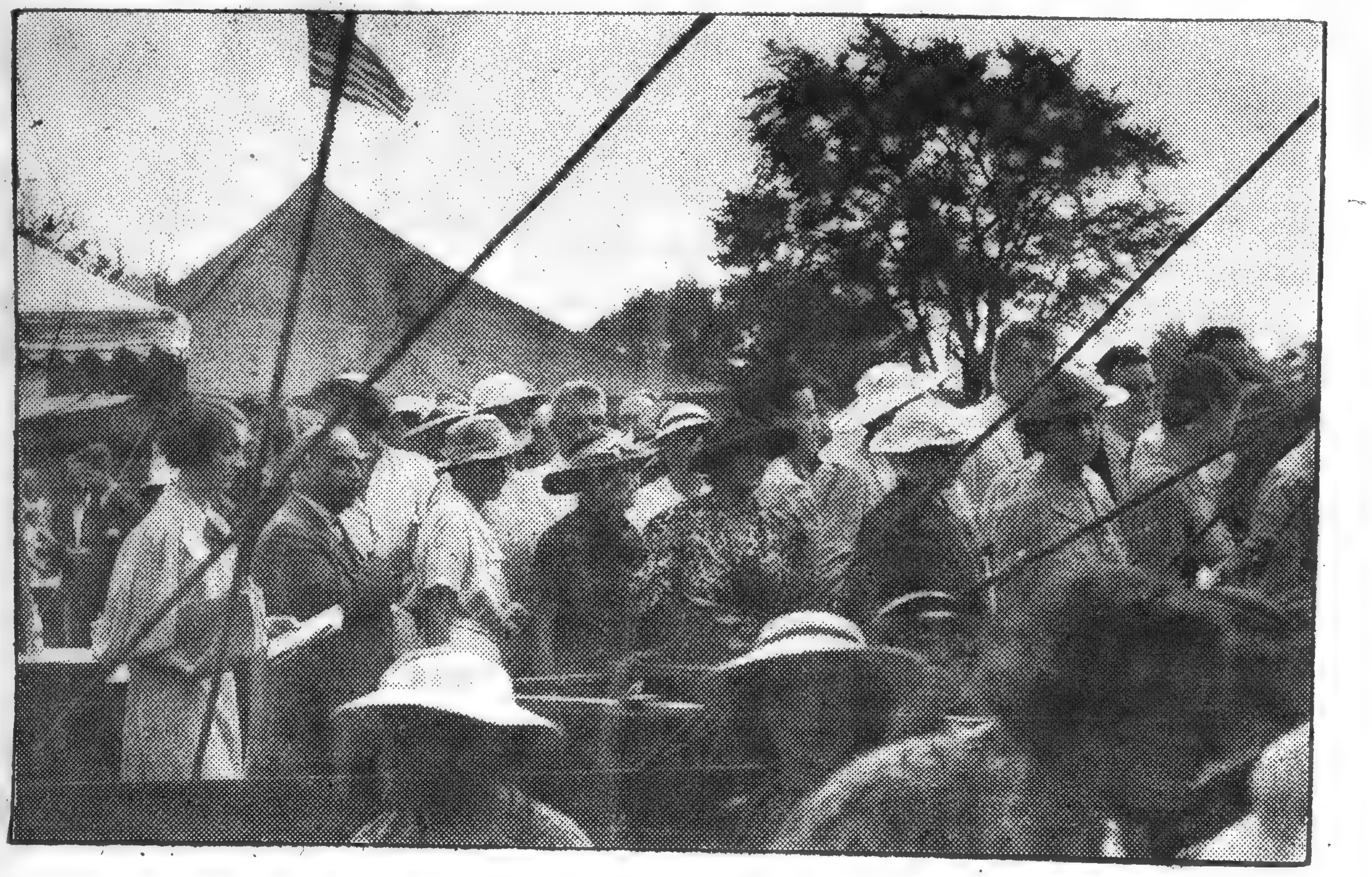
Robert Talcott Francis was noted at the concert. Saw him driving a car the other day—first time, for me . . . Artist Hamilton among those present and accounted for. Nothing artistic escapes him . . . Many of the things Father Coughlin said about the members of the newspaper fraternity are true. But it is a trade, a profession, a calling, or what have you that calls for all there is in a man. He cannot hold anything back. He throws into the scale everything he has of emotional and spiritual resource. He cannot spare himself if he would . . . I never could understand the excitement over traffic jams. Persons who are going nowhere in particular usually make the most fuss about it. You'd think they'd welcome the opportunity to visit for an hour or so in the car . . . My emotions are none too well coordinated anyway and there are times when I feel the impulse to applaud right in the middle of a piece. It is too bad that, in the expression of our high appreciation, we have to be hampered by rules and regulations much as if we were buying soap for the laundry . . . "The mountains should be an eternal challenge to our youth to climb—Walter Prichard Eaton.

Silas P. Smith had an experience with monoxide gas that had a very serious effect upon him at the time and for a long while afterwards. A reporter saw him here when he was recovering from the effects of the inhalation. Mr. Smith was a clever amateur boxer in his younger days, wanted to go into the game professionally, but his trainer couldn't see it. He attended all the bouts, was a quick, accurate judge of fighters.

SPRINGFIELD, MASS.
UNION Aug. 17/36

80

Part of the 5000 at Lenox



(Photo by Don Jose Browning)

The entrance to the boxes at the second concert of the third Berkshire music festival at the Lenox estate of Mrs Margaret Emerson yesterday. A crowd estimated at 5000 heard the Boston Symphony orchestra under the direction of Dr Serge Koussevitzky.

SPRINGFIELD, MASS.
UNION

AUG 16 1936

BERKSHIRE FESTIVAL TO CONCLUDE TONIGHT

Will Climax Three Afternoon Concerts and a Talk by Olin Downes

The Berkshire Symphonic festival will come to a close tonight at the estate of Mrs Margaret Emerson, Holmwood, between Lenox and Stockbridge with the third concert in the series of three given by the Boston Symphony orchestra directed by Dr Serge Koussevitzky. Tonight's concert will climax a day of musical activities that will start at the Berkshire playhouse at 12.15, where Olin Downes, music critic of the New York Times will give a lecture on the music to be heard in the final program.

Three concerts are scheduled for this afternoon: At South mountain, where the South Mountain string quartet, led by Willem Willeke, will present a program of chamber music; at the Cummington Playhouse-in-the-Hills, where students at the summer school of music and art there will be heard in a program of concerted numbers, and at Falls Village, Ct., where the Gordon quartet, under the direction of Jacques Gordon will play.

At the South mountain concert the program will be as follows:—

Quartet in E-flat major, Op 47 . Schumann
  Sostenuto assai; allegro ma non troppo
  Scherzo: trio 1 and 2
  Andante cantabile
  Finale
Quartet in D-major, Op 10 .... Kodaly
  Allegro
  Andante quasi recitative; allegro giocoso
Quartet in A-major, Op 50 .... Jongen
  Allegro moderato
  Lento
  Molto

The students at Cummington will be heard in the following program:—

Quartet in G-minor .... Mozart
  Allegro
  Andante
  Rondo
Quartet in D-major .... Haydn
  Allegro moderato
  Adagio cantabile
  Menuetto, allegretto
  Finale, vivace
Concerto for piano and string orchestra in F-minor .... Bach
  Allegro moderato
  Largo
  Presto

Participating in the Mozart quartet will be Eleanor Goddard, piano; Alice Mary Cable, violin; Nathan Gottschalk, viola and Walter Piasecki, 'cello. In the Haydn quartet the following will perform: William Ehrenkrantz, first violin; Alice Mary Cable, second violin; Nathan Gottschalk, viola, and Walter Piasecki, 'cello. Selma Mednikov, pianist, will be soloist in the Bach concerto, assisted by the following ensemble: Julius Bernstein, Alice Cable, Lorraine Crittendon, Elias Dann, William Ehrenkrantz, Nathan Gottschalk, Adolf Konrad, Alice Kortschak, Arthur Merovich, Walter Piasecki, and Winnifred Zinninger.

The Gordon string quartet will present the Brahms piano quintet in F-minor, Op 34, with Frank Sheridan, pianist, and the Brahms quartet in C-minor, Op 51, No 1.

The Boston Symphony's program tonight at 8.30 follows:—

Symphony in A-major, Op 90 . Mendelssohn
Prelude to "Lohengrin" .... Wagner
Prelude to "Die Meistersinger" .... Wagner
Symphony No 5 in E-minor .. Tschaikowsky.

Koussevitzky Given Ovation At Second Lenox Concert

Brilliant Music Charms Crowd

Damp Weather Fails to Affect Excellence of Boston Symphony

By FRANCIS REGAL

Lenox, Aug. 15—The third Berkshire symphonic festival, which opened Thursday evening with a brilliance to which perfect weather contributed, gave its second concert this afternoon in defiance of the weather but with equal success. The audience was large and a southwesterly breeze through the open walls of the vast tent kept all the auditors comfortable in spite of the oppressive air. The threatened rain held off and no one was heard to express regret that there had been no test of the canvas roof. No one had reason to complain except the musicians, who were conventionally attired in the "dark suit" prescribed for orchestra players from time immemorial. Bostonian dignity commanded respect but the men would have been happier in shirtsleeves.

But neither Dr Koussevitzky nor the well-inured veterans of the Boston Symphony orchestra permitted a foggy day to dampen their energy or to affect their style. It would be too much to say that the damp heat did not affect the tone of this superb organization. Such weather modifies the orchestral scale of values materially, leaving the wind sections little altered while the more sensitive stringed instruments are more or less muffled and lack the crisp ring which they have on a dry and sunny day. That is a law of Nature and not much can be done about it, but at least the case is not so bad as it used to be before violinists were converted to the steel first string, in place of catgut.

(Continued on Eighth Page)

Festival Heads Expect Surplus

Plans for 1937 Made as Crowd of 5000 Jams Lenox Estate

Lenox, Aug. 15—At least 5000 men and women from all over Western Massachusetts and many sections of New York state and New England attended this afternoon the second concert in the Berkshire music festival by the Boston Symphony orchestra at Mrs Margaret Emerson's estate, Holmwood. It was a highly enthusiastic audience and Dr Serge Koussevitsky, conductor of the orchestra, received an ovation. After the final Brahms composition he was recalled four times but as on Thursday night there were no encores.

About 500 more tickets were sold than for the first concert. Practically every seat in the large marquee tent and the overflow settees were fully occupied. During the intermission visitors walked through the beautiful park, one of the show places of the Berkshire hills, and admired the view across Laurel lake from the house and the gardens.

The showers during the morning threatened to dampen the concert but the weather cleared about noon and

(Continued on Eighth Page)

MICHIGAN POLICE

BIG OVATION TO SYMPHONY

LENOX, Aug. 15 (AP)—Mrs. James Roosevelt, mother of the President, expected at the Berkshire Music Festival today, was not present, but more than 5000 persons gathered on the estate of Mrs. Margaret Ellison to give an ovation to Dr. Serge Koussevitsky and the Boston Symphony Orchestra.

A meeting of the trustees of the Berkshire Symphony Festival Association with Dr. Koussevitsky, Bentley Wirt Warren, president of the Boston Symphony Corporation, and George E. Judd, general manager, will be held Monday night to discuss possibilities of the Boston Symphony leaders making Lenox and Stockbridge a summer musical centre.

T

FALL RIVER, MASS.
HERALD-NEWS

AUG 17 1936

About 12,000 Persons Hear Boston Symphony

STOCKBRIDGE, Aug. 17, (AP)—The Boston Symphony orchestra under Dr. Serge Koussevitzky ended its Berkshire music festival concert series last night. Approximately 12,000 persons attended the festival.

TAUNTON, MASS.
GAZETTE

MUSIC FESTIVAL CLOSED

STOCKBRIDGE, Mass., Aug. 17—The Boston Symphony Orchestra under Dr. Serge Koussevitzky ended its Berkshire music festival concert series last night. Approximately 12,000 persons attended the festival.

ALBANY, N. Y.
TIMES-UNION

Aug 16/36

By EDGAR S. VAN OLINDA

Final Concert of Berkshire Symphonic Festival To Be Given Tonight

THE final concert of the Berkshire Symphonic Festival will be held this evening at 8:30 p. m. at "Holmwood," the magnificent estate of Mrs. Margaret Emerson between Lenox and Stockbridge, when the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky will end this unique orchestral feast in a blaze of musical glory.

The Festival marked the first time in his thirteen years in America that Dr. Koussevitzky has conducted during the summer and the first time in the orchestra's 55 years of existence that it has appeared away from home, out of doors.

From the standpoint of attendance the festival apparently is as great a success financially as it is artistically and without doubt is the beginning of a permanent musical center to rival if not surpass the Salzberg festival.

The natural amphitheatre set among the Berkshire Hills lends an artistic background for an orchestra, under its famous conductor that ranks as high as any orchestra abroad.

Great names in the social, business, and artistic circles of America are among the sponsors, and with the larger group of ordinary music lovers, form an audience that is a cross-section of a newer and ever-increasing musical new world.

Adequate free parking space is available for 2,000 cars. Sheriff J. Bruce McIntyre, the marshall and his assistants and the state police have handled the tremendous crowd in a most efficient manner.

The program for tonight includes the "Italian Symphony by Mendelssohn, the Preludes to "Lohengrin and "Die Meistersinger" of Wagner and the Tschaikowsky Symphony No. 5.

This will be the final opportunity for music lovers in the Albany Area to hear this magnificent orchestra under ideal conditions at a time when the local musical situation is dormant.

* * *

Albany Should Have Own Band Concerts

WHAT has become of the band concerts that many thousands of Albanians used to enjoy a few years ago, during the summer, in Washington Park?

At least once a week under the direction of a municipal director of concerts, music lovers used to gather around the old band tower at the lake house and listen to good music with sometimes a soloist as an added attraction.

When the new lake house was built, a special band stand with a good acoustural shell behind the players was incorporated but at the present time is a silent tribute to the glory that was.

Possibly it is too late this season for any series of band concerts but the plan is advisable for next year.

Any good musical organization is an asset to a city. It is one of the best advertising mediums that a municipality can have and it gives the opportunity to many in the city to hear music when they are unable to attend the larger season's offerings.

We have a fine band under the leadership of Roscoe Adams, prepared at all times to furnish the best in band literature. We have two symphony orchestras and many WPA groups to draw from, and yet the summer season in Albany is devoid of music.

Let us have in the budget next year an appropriation for outdoor concerts, the cost of which is negligable in proportion to the great pleasure such concerts will afford our own citizens and the strangers in our midst.

* * *

Albany Conservatory Success Assured

GREAT credit is due the musical and business accumen of two outstanding Albany musicians for the establishment of the first concrete Conservatory of Music in Albany.

Edward Morris and Ford Hummel have combined their individual talents and gathered about them at 340 State street in the old Russell home a group of assistants that insures success.

For the thirty years Troy has supported two conservatories, namely, the Emma Willard and the Troy Conservatory, and it was inevitable that some day some one with vision should establish such an institution in Albany.

The director of the Conservatory is Edward Morris, widely known concert pianist and master teacher. He started teaching when nine years of age and was the youngest graduate from Peabody Conservatory in Baltimore where he later taught, still later going to Smith college.

At the age of 17, Mr. Morris appeared as soloist with the Philadelphia and New York Philharmonic orchestras.

Mr. Morris' full experience in the field of composition and in concert appearances makes him eminently of great value as a teacher.

Ford Hummel and his sons, Earle and Stanley, are Albany's outstanding musical family. The father, Ford Hummel, was winner of a violin scholarship at Ithaca college and the Metropolitan college in New York, and was for years a concert artist. His teacher was Ovid Musin, celebrated Belgian violinist.

Further study with the late Franz Kneisel rounded out a preparation that is invaluable.

Earle Hummel began his career at the age of five. At nine he appeared with his father in recital of double concertos and since has given many recitals in New York and Albany.

Stanley Hummel began his study of piano with his mother, later becoming a pupil of Edward Morris, receiving a scholarship at the Juilliard school in New York city where he studied with Joseph Lhevinne. For the past three years he has been associate instructor at the Juilliard school where he has been awarded several scholarships. He also won a fellowship in the Salzberg Academy of Music, Austria, where he taught concert repertoire.

Stanley Hummel has appeared in numerous recitals in New York's Town Hall and has appeared with leading symphony orchestras.

The voice department will include: George H. Pickering, director of the Emma Willard School of Music in Troy; Cecil Wright, well-known organist and teacher of voice who has his own studio in Glens Falls and is associated with the Schenectady Conservatory of Music.

Associated with Mr. Pickering and Mr. Wright is Miss Jessie Patterson, graduate of the Albany Academy for Girls, the Institute of Musical Art of the Juilliard Foundation, New York. She was a pupil of Oscar Seagle, exponent of the De Reszke method of singing.

Miss Patterson was formerly head of the Department of Singing in the Bennett School of Millbrook, New York, and will specialize in breath, resonance and diction and Italian, German and French repertoire.

The department of Dalcroze Eurhythmics will be under the supervision of Josephine Noel Kauffman, a graduate of Grinnell college and Iowa university.

Mrs. Kauffman was assistant to Frances Gutelius of Washington, D. C., where her work included private and group piano lessons in connection with the Dalcroze System.

The other member of the faculty is Marjorie McDonough, who will teach piano and the history of music. Miss McDonough studied at State College and the Academy of Holy Names.

Faculty recitals will be given during the winter at the Albany Institute of History and Art and advanced pupils will be presented at the Morris-Hummel studios.

* * *

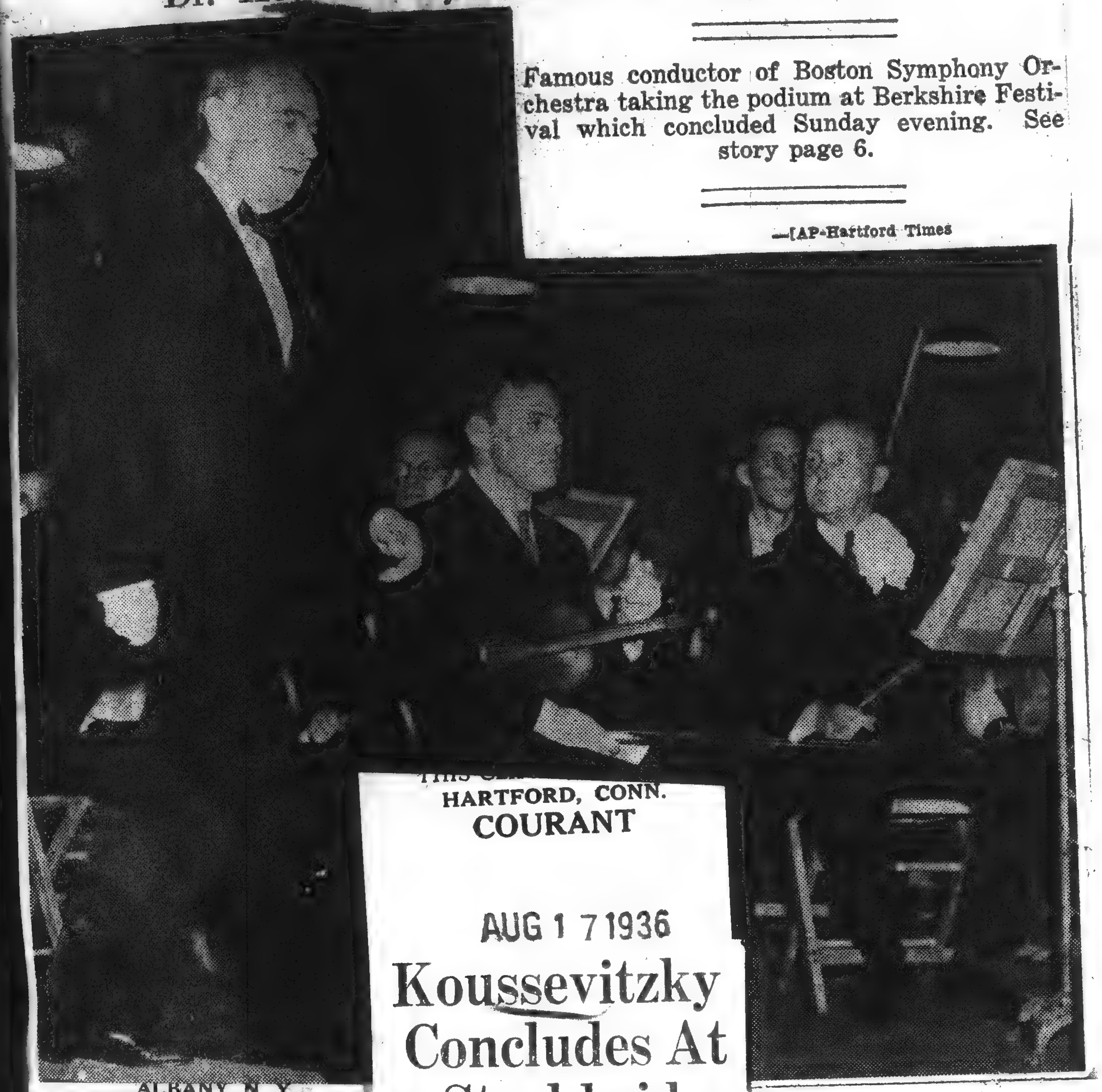
Stanley Hummel At Music Festival

STANLEY HUMMEL, assisted by a concert orchestra under the direction of Georges Barraere, played the Eschaikowsky Concerto No. 1 in B flat minor, last evening at the music festival in Chautauqua, N. Y. Mr. Hummel will also play this concerto at the first concert in the fall of the Albany Symphony orchestra, John A. Carabella, conductor.

HARTFORD, CONN.
TIMES

AUG 1 7 1936

Dr. Koussevitzky Hailed at Stockbridge



Famous conductor of Boston Symphony Orchestra taking the podium at Berkshire Festival which concluded Sunday evening. See story page 6.

—[AP-Hartford Times

ALBANY, N. Y.
NEWS

FINAL CONCERT IN BERKSHIRES

17/36

Boston Symphony Orchestra presents Remarkable Performance

By RAY A. MOWERS

Distant lighting helped man-made electric energy to light the stage for the final concert in the Berkshire symphonic Festival series last night at Holmwood, the fine country esate of Mrs. Margaret Emerson near Stockbridge, Mass.

As was the case at the first concert there by the Boston Symphony Orchestra Thursday night and again Saturday afternoon, patrons of the arts from Albany and the Capital District in the audience of nearly 6,000 heard some of the world's greatest music interpreted by an organization with few rivals anywhere.

Lawn Dotted with Listeners

Many had discovered that the expansive lawn outside the canvas canopied concert hall afforded greater comfort on a hot night and the added distance from the stage lent enchantment. The grassy turf was strewn with happy people sitting or reclining in silence as Serge Koussevitzky and his men poured out their souls and those of the composers whose works they presented.

It was with considerable satisfaction the promoters of the Festival saw the figurative curtain fall on the last event in the series and heard the peons of praise and delight which continued to shower upon them long after the last roar of applause for the orchestra had subsided. The Festival was a Class A success from every possible angle and unquestionably will lead to even greater plans for the future.

Readings eBautiful

Mendelssohn's "Italian" symphony in A Major which opened last night's concert, magnificently as it was presented, was excelled in public interest by the orchestra's playing of the numbers which followed it. Seldom, if ever, in musical history have more toweringly beautiful readings of the prelude to Wagner's "Lohengrin" and "Die Meistersinger" been heard.

And then came the Tschaikowski "Fifth," the most popular of the symphonies from the great Russian's pen. It was a fitting climax to a superb performance and a soul-gratifying festival of music.

Many a moon will have waxed and waned before those present last night will find their memories of what they heard and setting in which they heard it growing dim.

HARTFORD, CONN.
COURANT

AUG 1 7 1936

Koussevitzky Concludes At Stockbridge

Directs Boston Symphony Superbly in Last Concert of Berkshire Symphonic Festival

BY T. H. PARKER.

Stockbridge, Mass., Aug. 16.—Under lowering skies after an intensely sultry day, the three-day Berkshire Symphonic Festival concluded with a concert of superb musical magnitude, by Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

There was "husbandry in the heavens" with but few stars dimly to be seen as the festival audience, which has maintained a consistent attendance of 4000 throughout three days due to series subscriptions, trouped in far more on time than usual under the russet canopy. To the initial fanfare of a Wagnerian motif, the "names" of the art and social worlds clambered into their boxes, though many of those who held reserve seat tickets deserted them for the greater cool of the darkness outside. The same festival spirit pervaded the assembling and seating, and the scene was colorful with costume and garb ranging from the most elaborate gowns and wraps, and stiff-shirt fronts, to camel's hair coats thrown over tennis court wear.

Koussevitzky Gets Ovation.

As the square cut, square featured Dr. Koussevitzky came briskly out to the podium, the salvos of applause from the audience gave to him and his orchestra which had risen to greet him, the most enthusiastic greeting of the three concerts. It was a "hai" which had connotations of "farewell" at the same time.

The eminent doctor of music had selected for this concluding concert a particularly apt and persuasive program. Doubtless he had his empyric reason for the choice, after all. Wagner and Tschaikowsky are are especially suited to open air concerting, but it is pleasant and surely not inaccurate to believe that the spirit of the final occasion primarily governed his selection.

Mendelssohn Fits Day.

At any rate the "Italian" symphony of Mendelssohn which opened the evening certainly recalled the brilliant summer day just over, and the sunny Alban hills found their counterpart in the Berkshires. However the truth and beauty of this work lie not so much in these suggestions as in its final classical form —romanticist that Mendelssohn was, he could be a formalist well enough when he chose, and this symphony represents one of his rarest attainments in this temper.

Such a work as this requires obviously the utmost clarity, finesse and precision in interpretation and performance. Last night it received the most elegant in both, that this correspondent can recall having heard. What is unusual Dr. Koussevitzky took all the sections in almost the identical vein and expression—a delicateness, a sheer budding buoyancy, a lightness even in the final movement of Saltatelli and Tarantelle—which was as elegant as it is rare. He sought no depth in this symphony of surface shimmer. He strove only for limpidity and lightness, and he attained it—he and his splendid orchestra—with an impeccability, a transparency and a fleeting quality quite beyond word of adulation. It was very grand indeed, a masterful interpretation and nothing short of a virtuoso performance by every part of the orchestra.

Contrasting Wagner.

Of all the Wagfinerian excerpts, probably the best known are the "Lohengrin" prelude and the overture to "Die Meistersinger." In a way, their playing by the Boston orchestra needs no comment, so well known is it. Yet because last night's playing of both seemed even to outdo the reptuation, it does need at least that comment. The mystical Isthung ancient German landscape was drawn with ineffable beauty. The pomposities of "Die Meistersinger" were set out with such brilliant balance of thematic complexities, that the audience gave it the next most prolonged applause of the entire series.

But it was for the Tschaikowsky fifth that the audience reserved their great ovation. It was fitting that the sombreness of this work should be the farewell, the "Abschiedstuck" of the festival. It was fitting that the festival should conclude with a simply magnificent embodiment of this beautiful and tortured vision of something "seen through a glass darkly." It was a peak of interpretation. How often we now hear it said that this Fifth is sentimental and somewhat "vulgar." True, it has been a mess of sententious pottage often enough. But all lovers and defenders of this opus, owe to Dr. Koussevitzky great gratitude for the restraint without beggaring, the piognancy without sententiousness, the fullness without overdoing, with which he invested it last night.

Audience Spellbound.

It was overpowering with richness and superb in its emotional dimension. And it is impossible for me to recall a time when such resonance such sonority surged up and through it, when such beauty of detail (above all in the horn section of the second movement) stirred in it. The audience which had applauded every movement of the Mendelssohn sat spellbound here, not interrupting the mood once throughout, but at the end, they gave it thunderous applause and cheered with "bravos".

Splendidly as they had done in the two previous concerts, it was as if they had especially summed themselves for this final work of the festival, Dr. Koussetzky and his men, for it had an almost ceremonial impressiveness about it.

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Berkshire Symphonic Festival Ends; Koussevitzky and Orchestra Hailed

By WILLIAM T. CHASE, JR.
[Special Dispatch to The Herald]

LENOX, Aug. 16—The third annual Berkshire symphonic festival came to a brilliant close this evening with the playing of the final concert by the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, at Holmwood, Mrs. Margaret Emerson's lovely estate between Lenox and Stockbridge. Both conductor and orchestra were given an ovation after an extraordinary dramatic and intense reading of the Tchaikovsky fifth symphony, the last selection on the program. Immediately after the theme typical of fate, "the eternal note of sadness," had reached its climax in the finale, the audience of between four and five thousand persons rose in a body and applauded, cheered and shouted their approval for a number of minutes.

FESTIVAL SPIRIT APPARENT

This demonstration was in keeping with the festival spirit everywhere apparent the last few days. In spite of very hot weather and pronounced humidity, everybody was out to have a good time, musically speaking, of course, and the results were entirely satisfactory. Close to 15,000 people, counting serial ticket holders as separate individuals, must have heard the noted conductor and the great Boston orchestra during the three concerts. Cars from all parts of the country, as well as one with a Hawaii registration, assembled in the parking space. Many attending the festival also visited a variety of other attractions in the vicinity, among them chamber music concerts, dance recitals and plays.

Besides the Tchaikovsky, tonight's program included Mendelssohn's delightful "Italian" Symphony and the preludes to Wagner's music dramas "Lohengrin," and "Die Meistersinger von Nuernberg." Dr. Koussevitzky and his men were very much on their mettle, giving of their best, and at times seeming virtually in mid-season form.

Reasons for the artistic success of the concluding concert were easily to be found. Certain difficulties were experienced at the opening, Thursday night, for the low broad shell and the huge canvas canopy, 2500 feet long and 120 feet in width, were found to distort details of orchestration. The following morning at rehearsal Dr. Koussevitzky moved about the vast enclosure listening while Richard Burgin, the concert master, conducted. The outcome of this was a toning down of woodwinds and brasses and more emphasis on the strings. While vastly improved, however, the acoustics were not perfect. The shape of the canopy and an upward slope on the grounds caused the orchestra to sound better to those far in the rear, for example.

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WORCESTER, MASS.
POST

AUG 2 0 1936

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LEWISTON, ME.
JOURNAL

19 1936

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High lights of the Festival were a very spirited performance of the Brahms symphony, and the beautiful presentation of the Moussorgsky Prelude on Saturday and the grandiloquent rendering of the closing number of the Festival, Tchaikovsky's Fifth Symphony, which so gripped the audience as to result in a demonstration of applause that lasted many minutes.

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HARTFORD, CONN.
TIMES

AUG 1 7 1936

Dr. Koussevitzky Hailed at Stockbridge

Famous conductor of Boston Symphony Orchestra taking the podium at Berkshire Festival which concluded Sunday evening. See story page 6.

—[AP-Hartford Times

ALBANY, N. Y.
NEWS

FINAL CONCERT IN BERKSHIRES

17/36

Boston Symphony Orchestra presents Remarkable Performance

By RAY A. MOWERS

Distant lighting helped man-made electric energy to light the stage for the final concert in the Berkshire symphonic Festival series last night at Holmwood. the fine country esate of Mrs. Margaret Emerson near Stockbridge, Mass.

As was the case at the first concert there by the Boston Symphony Orchestra Thursday night and again Saturday afternoon, patrons of the arts from Albany and the Capital District in the audience of nearly 6,000 heard some of the world's greatest music interpreted by an organization with few rivals anywhere.

Lawn Dotted with Listeners

Many had discovered that the expansive lawn outside the canvas canopied concert hall afforded greater comfort on a hot night and the added distance from the stage lent enchantment. The grassy turf was strewn with happy people sitting or reclining in silence as Serge Koussevitzky and his men poured out their souls and those of the composers whose works they presented.

It was with considerable satisfaction the promoters of the Festival saw the figurative curtain fall on the last event in the series and heard the peons of praise and delight which continued to shower upon them long after the last roar of applause for the orchestra had subsided. The Festival was a Class A success from every possible angle and unquestionably will lead to even greater plans for the future.

Readings eBautiful

Mendelssohn's "Italian" symphony in A Major which opened last night's concert, magnificently as it was presented, was excelled in public interest by the orchestra's playing of the numbers which followed it. Seldom, if ever, in musical history have more toweringly be autiful readings of the prelude to Wagner's "Lohengrin" and "Die Meistersinger" been heard.

And then came the Tschaikowski "Fifth," the most popular of the symphonies from the great Russian's pen. It was a fitting climax to a superb performance and a soul-gratifying festival of music.

Many a moon will have waxed and waned before those present last night will find their memories of what they heard and setting in which they heard it growing dim.

Kousse- and the Boston Symphony Orchestra.

There was "husbandry in the heavens" with but few stars dimly to be seen as the festival audience, which has maintained a consistent attendance of 4000 throughout three days due to series subscriptions, trouped in far more on time than usual under the russet canopy. To the initial fanfare of a Wagnerian motif, the "names" of the art and social worlds clambered into their boxes, though many of those who held reserve seat tickets deserted them for the greater cool of the darkness outside. The same festival spirit pervaded the assembling and seating. and the scene was colorful with costume and garb ranging from the most elaborate gowns and wraps. and stiff-shirt fronts. to camel's hair coats thrown over tennis court wear.

Koussevitzky Gets Ovation.

As the square cut. square featured Dr. Koussevitzky came briskly out to the podium, the salvos of applause from the audience gave to him and his orchestra which had risen to greet him, the most enthusiastic greeting of the three concerts. It was a "hai" which had connotations of "farewell" at the same time.

The eminent doctor of music had selected for this concluding concert a particularly apt and persuasive program. Doubtless he had his empyric reason for the choice. after all. Wagner and Tschaikowsky are are especially suited to open air concerting, but it is pleasant and surely not inaccurate to believe that the spirit of the final occasion primarily governed his selection.

Mendelssohn Fits Day.

At any rate the "Italian" symphony of Mendelssohn which opened the evening certainly recalled the brilliant summer day just over, and the sunny Alban hills found their counterpart in the Berkshires. However the truth and beauty of this work lie not so much in these suggestions as in its final classical form —romanticist that Mendelssohn was, he could be a formalist well enough when he chose, and this symphony represents one of his rarest attainments in this temper.

Such a work as this requires obviously the utmost clarity, finesse and precision in interpretation and performance. Last night it received the most elegant in both. that this correspondent can recall having heard. What is unusual Dr. Koussevitzky took all the sections in almost the identical vein and expres sion—a delicateness, a sheer budding buoyancy, a lightness even in the final movement of Saltatelli and Tarantelle—which was as elegant as it is rare. He sought no depth in this symphony of surface shimmer. He strove only for limpidity and lightness. and he attained it—he and his splendid orchestra—with an impeccability. a transparency and a fleeting quality quite beyond word of adulation. It was very grand indeed. a masterful interpretation and nothing short of a virtuoso performance by every part of the orchestra.

Contrasting Wagner.

Of all the Wagfinerian excerpts probably the best known are the "Lohengrin" prelude and the overture to "Die Meistersinger." In a way. their playing by the Boston orchestra needs no comment. so well known is it. Yet because last night's playing of both seemed even to outdo the reptuation. it does need at least that comment. The mystical Isthung ancient German landscape was drawn with ineffable beauty. The pomposities of "Die Meistersinger" were set out with such brilliant balance of thematic complexities. that the audience gave it the next most prolonged applause of the entire series.

But it was for the Tschaikowsky fifth that the audience reserved their great ovation. It was fitting that the sombreness of this work should be the farewell. the "Abschiedstuck" of the festival. It was fitting that the festival should conclude with a simply magnificent embodiment of this beautiful and tortured vision of something "seen through a glass darkly." It was a peak of interpretation. How often we now hear it said that this Fifth is sentimental and somewhat "vulgar." True, it has been a mess of sententious pottage often enough. But all lovers and defenders of this opus. owe to Dr. Koussevitzky great gratitude for the restraint without beggaring. the piognancy without sententiousness, the fullness without overdoing, with which he invested it last night.

Audience Spellbound.

It was overpowering with richness and superb in its emotional dimension. And it is impossible for me to recall a time when such resonance such sonority surged up and through it. when such beauty of detail (above all in the horn section of the second movement) stirred in it. The audience which had applauded every movement of the Mendelssohn sat spellbound here, not interrupting the mood once throughout, but at the end, they gave it thunderous applause and cheered with "bravos".

Splendidly as they had done in the two previous concerts, it was as if they had especially summed themselves for this final work of the festival, Dr. Koussetzky and his men, for it had an almost ceremonial impressiveness about it.

Berkshire Symphonic Festival Ends; Koussevitzky and Orchestra Hailed

By WILLIAM T. CHASE, JR.
[Special Dispatch to The Herald]

LENOX, Aug. 16—The third annual Berkshire symphonic festival came to a brilliant close this evening with the playing of the final concert by the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting. at Holmwood, Mrs. Margaret Emerson's lovely estate between Lenox and Stockbridge. Both conductor and orchestra were given an ovation after an extraordinary dramatic and intense reading of the Tchaikovsky fifth symphony, the last selection on the program. Immediately after the theme typical of fate, "the eternal note of sadness," had reached its climax in the finale. the audience of between four and five thousand persons rose in a body and applauded. cheered and shouted their approval for a number of minutes.

FESTIVAL SPIRIT APPARENT

This demonstration was in keeping with the festival spirit everywhere apparent the last few days. In spite of very hot weather and pronounced humidity, everybody was out to have a good time, musically speaking, of course. and the results were entirely satisfactory. Close to 15,000 people, counting serial ticket holders as separate individuals, must have heard the noted conductor and the great Boston orchestra during the three concerts. Cars from all parts of the country, as well as one with a Hawaii registration, assembled in the parking space. Many attending the festival also visited a variety of other attractions in the vicinity. among them chamber music concerts, dance recitals and plays.

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WORCESTER, MASS.
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LEWISTON, ME.
JOURNAL

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Berkshire Festival Concludes Tonight

By Ruth Marsters
Music Editor

Lenox, Aug. 15.

TOMORROW EVENING Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the third and final concert of the Berkshire Symphonic Festival, thus bringing to a close an event destined to prove of vast import to the musical world.

Ruth Marsters

For the ultimate significance of the festival goes far beyond the fact of its immediate success, considerable as that has been.

The unprecedented (and courageous) undertaking that it was for the great orchestra to perform in the summer out-of-doors must be considered in the nature of an experiment and the results valued according to their implications for the future.

That there is a festival-minded music public is obviously proven. It would be impossible to be a part of the audience that gathered 5,000 strong from all parts of the country to fill the huge tent and overflow into outside benches and not feel the eagerness and enthusiasm that gave to the whole a spirit of carnival.

* * *

AS OBVIOUSLY proven are certain fundamental laws governing the conditions favorable to orchestral performance.

It is right that a summer music festival should mean the opportunity of enjoying the beauties of nature as well as music, but not at the same time. They do not mix.

The same canopy arrangement that admits cooling pine-scented breezes is wont to do odd and frightful things to music, conspiring to make the brasses sound and resound, the strings to become lost, the wood winds dampened and the tympani to becomes a havoc wrecking instrument.

That the vagaries of the acoustics were overcome to a miraculous degree probably represents one of the most striking achievements in the long and honorable history of Dr. Koussevitzky's association with the orchestra.

* * *

IT WAS marvelous to witness this victory over circumstances at the opening concert on Thursday evening.

The first number, Schonberg's arrangement of the Bach Chorale prelude "Komm Gott Schopfer Heiliger Geist" was completely lost in the disintegration of sound.

While the performance of Beethoven's "Egmont" overture which followed, much was remedied and a certain balance of tone achieved, it was necessarily a studied performance, lacking in dramatic power.

With the Beethoven symphony, though balance was finally achieved, the result was necessarily a careful rather than a great performance. One that bore but slight resemblance to past performances of the work by the same orchestra and conductor.

That the orchestra finally soared to great heights of artistic expression in the Sibelius second symphony which concluded the first program was accordingly the more stirring in the triumph over great odds that it represented.

* * *

THE GROUND thus gained at the first concert has not been lost and Saturday's performance was one worthy in every respect of the virtuoso orchestra and its distinguished conductor.

The point has, however, been definitely proven that a concert hall is a necessary equipment for orchestral performances.

There is every reason to believe that an auditorium will be provided for future Berkshire festivals.

There is no reason why if this is accomplished that the festival season could not be lengthened or why the Berkshires could not become on of the great music centers of the world rivaling Salzburg and Beyreuth.

Leads Brilliant Concert

DR. SERGE KOUSSEVITZKY, who led the Boston Symphony Orchestra in its customarily brilliant vein yesterday at the third annual Berkshire Symphonic Festival.

Festival-Goers Hear Symphony at Its Best

By Leo Gaffney

Lenox, August 15.

DR. SERGE KOUSSEVITZKY and the Boston Symphony Orchestra enraptured 5000 people here this afternoon, causing thunders of applause to go rolling through these hills.

It was the second formal orchestral concert of three given on the grand estate of Mrs. Margaret Emerson in the third annual Berkshire Symphonic Festival.

Friday's suspension concertizing, in order to allow for other activities, was a happy respite for conductor and orchestra alike. Because of the ponderous insistence of the brass choir in the first program, Dr. Koussevitzky regrouped the instruments and the result of Saturday's concert was the clear perfection of Boston's orchestra as Boston knows it.

* * *

THE ORCHESTRA, in its customarily brilliant vein under Dr. Koussevitzky, played a program that began with a prelude in the form of the Larghetto from Handel's sixth concerto grosso in G minor for string orchestra. This music afforded the festival crowd an opportunity to hear the vaunted beauty of tone of the strings of the Boston Symphony Orchestra.

The prelude to Moussorgky's "Khovanstchina," which followed, was another chance for the citizenry hereabouts to observe the orchestra and conductor in one of the latter's specialties, Russian music. The incredibly beautiful horn solo, dying out in the faintest wisp of sound, was even more attractive in the sylvan setting here than indoors in a concert hall.

Equally beautiful, in the impressionistic manner of DeBussy, was "The Afternoon of a Faun," by DeBussy. Rimsky-Korsakov's "Capriccio," tone color for which the Bostonians have long been noted. Again it was Russian music being brilliantly presented under the Russian conductor. The concert closed with a grandiloquent presentation of Brahms' second symphony, which brought the audience to its feet in applause and cheers.

* * *

TOMORROW AFTERNOON, just prior to the third and concluding concert of the Boston Symphony, the interest of the large throngs here is divided between two strong-quartet concerts nearby.

At South Mountain, where Mrs. Elizabeth Sprague Coolidge has her temple of music, there will be a program of chamber music by the South Mountain quartet. Admission is free. If the event is anything like last year's, the audience will overflow the temple and be spread devotely all over this green hill.

At the same time, 4 p. m., Jacques Gordon and his quartet will give a goodly program of chamber music on Music Mountain, Falls Village, Connecticut.

The final concert of the festival takes place tomorrow night at Holmwood, the Emerson estate, and the audience will then take its last look at the panoramic concert grounds, at least for another year.

* * *

BUT FOR the festival, Holmwood is "closed." Although in Europe at the present time, Mrs. Emerson has authorized the entire property to be used for the event.

Some idea of the property's size is gained by the fact of its location in three towns at once. The villa is in Lee, the music tent in Lenox and other parts in Stockbridge.

Symphony Leader, Librarian

(Photo by Don Jose Browning)

Dr Serge Koussevitzky (left) director of the Boston Symphony orchestra which is playing at the Berkshire music festival at Lenox, and Leslie Rogers, librarian for the orchestra, who has the task of arranging music before the concert and rearranging it after the musicians have left.

the Spanish caprice deliver quite all the electricity that Mr Koussevitzky was putting into it.

No such allowance was necessary for most of the Brahms Symphony No 2, in D-major, which brought the program to an impressive close. Possibly the adagio did suffer a little. It is a movement of great beauty, but its spell is easily broken; it needs the most favorable conditions for holding attention to the end, and for this movement a concert hall may be preferable. But all the other three movements evidently held the audience closely and all the movements were finely played.

The opening allegro was slightly faster than it is sometimes heard, but with no detriment to its lyric quality, and the poetic grace given to the third movement which replaces the usual scherzo was charming. This used to be the most popular in America of the four Brahms Symphonies, but lately the others have been overtaking it in popular favor, and the first perhaps now gets most votes.

That is largely because of its supposed resemblance to Beethoven; in this second symphony Brahms is no longer writing a Beethoven "10th symphony," and falls into the elegiac rather than the heroic vein. Yet the finale has great power, and Mr Koussevitzky gave to its noble song theme an inspiring nobility and breadth, bringing a fine concert to a heartening close.

HUDSON, N. Y.
DAILY STAR

AUG 21 1936

BERKSHIRE FESTIVAL OUTSTANDING SUCCESS

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On Sept. 20 Dr. Koussevitzky will come to the Berkshires to discuss plans for the 1937 Festival.

The annual meeting of the Berkshire Symphonic Festival, Inc., is scheduled for September 15 at which time officers will be elected.

HUDSON, N. Y.
DAILY STAR

AUG [illegible] 1936

Among those who attended the Berkshire Symphonic Festival concert Sunday at "Holmwood," between Lenox and Stockbridge, Mass., given by the Boston Symphony Orchestra, directed by Serge Koussevitsky, were Mrs. Grace Fritts Newman, Mrs. Philip Reutenauer, Miss Elizabeth Reutenauer and Albert Knapp.

Music Notes

By Wm. F. Vollmer

Music in the Hills

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave the third and last concert of the third annual Berkshire Symphonic Festival Sunday night at "Holmwood," Mrs. Margaret Emerson's estate between Lenox and Stockbridge, Mass. The program, held under the vast canopy, consisted of Mendelssohn's "Italian Symphony," Wagner's preludes to "Lohengrin" and "Die Meistersinger," and Tchaikovsky's Fifth Symphony.

. . . .

A chamber music concert was also held on Sunday afternoon at South Mountain, Mrs. Elizabeth's Sprague Coolidge's auditorium near Pittsfield, with the South Mountain Quartet playing.

. . .

At the Playhouse-in-the-Hills Cummington, Mass., an instrumental program was given under Hugo Kortschak's direction.

. . .

Jacques Gordon's String Quartet, assisted by Frank Sheridan, pianist, gave a Brahms program at Music Mountain.

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SPRINGFIELD, MASS.
REPUBLICAN

AUG 1 8 1936

Summer Music

By FRANCIS REGAL

The Berkshire Symphonic festival, which has carried through with great success a series of concerts by the Boston Symphony orchestra under its distinguished leader, Dr Serge Koussevitzky, is the highwater mark thus far of a musical revival which is of special importance for New England because of the large number of musical people who spend their summers here. This festival and other related musical activities illustrate the extraordinary changes which have taken place within the memory of the present generation.

Berkshire used to have its musical festivals, but they were of a very different type. Pittsfield had a choral society, and so did North Adams, and the two cities would hold festivals so timed that the same visiting orchestra could serve both on the same tour in order to reduce cost. These were urban festivals and were held in the largest buildings available. They were given in the spring before the summer visitors to Berkshire had arrived, and they usually marked the close of the musical season.

Until comparatively recent times there was no summer musical season. Whether from choice or from necessity professional musicians took a long vacation. Those who could afford it went to Europe. Many retired to the country and studied or loafed to fit their mood. A good many orchestra players found jobs in summer hotels, but singers and music teachers had little to do. Like college students, young musicians believed in a long vacation, and teachers found their classes dropping off before June ended.

Conditions in more recent times have changed radically for reasons which might provide a chapter for a social history of America. But the World war contributed to the change by bringing to this country so many of the famous virtuosi and musical pedagogs of the old world. It was no longer considered necessary for success to go abroad for study, and the establishment here of so many eminent teachers led to a demand for "master classes." This opportunity appealed to young professional musicians in all parts of the country who were free after the season ended and the schools and colleges closed.

It was logical, therefore, that summer classes should be formed at attractive places in the country, and the movement, once started, spread rapidly. In recent years the musical activities of New England have been growing and have included an increasing number of concerts.

But this trend also links up with the remarkable development of outdoor life in America, the result of the popularity of games, sports and automobiling. The colleges did their part by providing great stadiums which proved as suitable for concerts (Jupiter willing) as for football games. California with its arid climate took the lead in transferring orchestral music to the open air, but the East, long used to summer band concerts, plucked up courage and followed the example. The stadium concerts in New York have given a great impetus to this movement.

In New England another factor has been the Berkshire festival of chamber music maintained for a number of years by Mrs Elizabeth Sprague Coolidge at the Music temple on her South mountain estate at Pittsfield, that has been transferred to Washington, but music teaching and summer chamber music concerts have been continued at the Music temple under the direction of Willem Willeke. All these developments have prepared the way for the great festival of symphonic music which has been carried on for three seasons by a public spirited group.

Such an enterprise calls for courage, for a country music festival is at the mercy of the elements, but this year a big tent has given shelter in case of rain, and if the new trend continues it is not inconceivable that Berkshire may sometime have a vast "music shed" suitable for all weather. For the mere assembling of the audience rain makes little difference, for the essential factor in the regional music festival is the automobile.

Times have changed since music on a large scale was a monopoly of the large city; the Berkshire festival is located "between Lenox and Stockbridge on route 7," and music-lovers come to it from as far away as Boston and New York.

NORWALK, CONN.
HOUR

Berkshire Festival Outstanding Success Looks Ahead To 1937

With all bills paid and a slight surplus in its treasury, an almost unprecedented achievement in America, the Berkshire Symphonic Festival executive committee today looked ahead to 1937. Sustaining memberships and patrons will be invited on the same basis as 1936. The total attendance at this year's festival was 15,000 coming from 25 states, Europe and Canada.

"The reception accorded the Boston Symphony Orchestra and its great conductor, Dr. Serge Koussevitzky, has proved conclusively that the American public is ready for the Festival idea and will support it," said the president, Miss Gertrude Robinson Smith.

The sustaining membership and patron lists for 1937 are now open on the same basis as 1936. A sustaining member pays dues of $5 and may have either one or two tickets for three concerts, depending on where he chooses to sit. A patron pays dues of $75 for a box seating six for three concerts. If there are more than three concerts next year, membrs and patrons will have the privilege of buying tickets for the additional concerts at the same rate as membership. The membership lists will close November 1.

On September 20 Dr. Koussevitzky will come to the Berkshires to discuss plans for the 1937 Festival.

The annual meeting of the Berkshire Symphonic Festival, Inc., is scheduled for September 15 at which time officers will be

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SPRINGFIELD, MASS.
UNION

BERKSHIRE FESTIVAL HAS SMALL SURPLUS

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PITTSFIELD, MASS.
EAGLE

SEP 1 4 1936

Symphonic Festival Already Has 30 Boxholders and Many Sustaining Members for 1937

Mrs. Grace Coolidge, President's Widow and Friend, Mrs. F. B. Adams, Mrs. Alta Rockefeller Prentice, Mrs. W. Murray Crane and Mrs. Lowell Thomas Included—Sustaining Members Come From Wide Area—Membership Lists Close Nov. 1

Thirty patrons and many sustaining members have already sent their membership blanks with checks to the Berkshire Symphonic Festival office in Stockbridge to impress on the Festival management their hope of even greater success in 1937 than was experienced this summer with the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky. Mrs. Grace Coolidge, widow of President Coolidge, and her friend, Mrs. F. B. Adams, Mrs. W. Murray Crane, Mrs. Alta Rockefeller Prentice, and Mrs. Lowell Thomas are already on the membership and patron list.

If more than three concerts are given by the Boston orchestra next year, members and patrons will have the privilege of buying additional tickets at the membership rate. The membership lists close Nov. 1. Patrons who had boxes this year are urged by the Festival management to send in their blanks at once. Several new patrons have sent in their names and they will be allotted boxes in the order of their receipt.

List of Patrons

Patrons for 1937 to date are Mrs. Charles C. Griswold, Miss Gertrude Robinson Smith, Mrs. Percy Musgrave and Mrs. W. M. Bullitt, Mrs. James Lawson Karrick, all of Stockbridge; Mr. and Mrs. C. S. Comstock, Robert K. Wheeler, Mrs. Thomas H. Blodgett, Mrs. William Felton Barrett, of Great Barrington; Miss Mary Parsons, Harris Fahnestock, Grenville L. Winthrop, Giraud Foster, John Shepard Jr., Mrs. Carlos M. deHeredia, Mrs. Arthur F. Schermerhorn, Miss Ellen Bullard and Miss Anna R. Alexandre of Lenox; Mrs. Elisabeth C. T. Miller, Mrs. Walter Atherton and Mrs. A. D. Budd of Windsor; Mrs. Samuel G. Colt, Mrs. James H. Andrews, Mrs. E. A. Jones, Mrs. Lawrence K. Miller, of Pittsfield; Mr. and Mrs. W. Rockwood Gibbs of Richmond; Mrs. N. H. Busey Jr., of Lee; Mrs. E. Parmalee Prentice of Williamstown; Mrs. Evelyn Adams of Colebrook, Conn.; Mrs. Bruce Crane of Dalton; Mrs. Herbert Scoville of Taconic, Conn.

Sustaining memberships include the following:

Adams, Mrs. R. A. J. Hewat; Albany, Miss Elizabeth B. Carey; Mrs. L. S. Waldman; Amherst, Miss Mildred Pierpont; Bennington, Mrs. James S. Dennis, Mrs. Vincent Ravi-Booth, Mrs. F. S. Bradley; Colebrook, Dr. and Mrs. William Mather Lewis, Mrs. W. M. Wheeler; Dalton, Mr. and Mrs. Charles F. Sawyer, Mrs. M. Murray Crane; Great Barrington, Egremont and Sheffield, Miss Jean C. Redd, Professor Edward V. Huntington; T. Ellis Ramsdell, Mrs. John Emerson LaVeck, Frank Beattie Jr., Mrs. F. H. Turner, Mrs. William Stanley, Charles E. Hotchkiss, W. W. Bowers, Mrs. Frank Fall, Mrs. M. C. O. Fox.

Hudson, Mrs. Harry Pattison; Lanesboro, Mrs. E. M. Whiting, Miss Margery Whiting, Miss Marjorie R. Shaw; Lee, Mrs. R. S. Binkerd, Miss Dorothy Murdock, Mrs. Charles E. Bassett, Clarence N. Durant, Carl Wurtzbach; Lenox, William Alexander, Mr. and Tod Burke, Mrs. Ross Whistler, William L. Bull, Mr. and Mrs. Harry Weisbach, Peter A. Nielson, Miss Edith M. Flood, Mr. and Mrs. Charles M. Sears, Miss Mary R. Curtin, Miss Reloise Meyer, Mrs. Samual Frothingham, Prescott Buffum; Monterey, Mr. and Mrs. Earle Stafford; Norfolk and Winsted, Miss Edith M. Shepard, Mrs. John A. Topping, Mrs. Theron Rockwell, Mrs. William S. Curtis; North Adams, Mrs. and Mrs. Hugh P. Drysdale; Northampton, Mrs. M. K. Crooks, Mrs. Grace Coolidge, Mrs. F. B. Adams, Miss Dorothy Pease.

Pittsfield Members

Pittsfield, Mr. and Mrs. Monroe B. England, Mrs. Henry A. Francis, Miss Mary A. Bristol, Mrs. Charles L. Hibbard, Dr. and Mrs. Nathan Finkelstein, Mr. and Mrs. A. C. Washburne, William D. Goodwin Mrs. Max E. Butler, Kenneth D. Beardsley, Miss Katharine McCormick, Edward C. Boutwell, Miss Mabel A. White, Mrs. John B. Thomas, Mrs. Albert England, Mrs. John Barker, Mr. and Mrs. Sheridan R. Cate, Miss Mary R. Kennedy, Mr. and Mrs. Charles K. Ferry, Mrs. Thomas A. Chatfield, Mrs. Russell A. Hibbs, Mr. and Mrs. C. Boardman Tyler, Mrs. Modestino Criscitiello, Miss Marjorie E. Miller, Donald B. Miller, Robert P. Easland, Miss Elizabeth Gamwell, Mrs. Newton H. Bates, Mrs. W. E. Cushing, Mrs. Frank H. Palmer, Mrs. Brenton S. Pomeroy, Miss Bertha C. Meyer, Miss Agnes Morewood.

Sharon, Lakeville and Falls Village, Miss Anne Sherman Hoyt, Mrs. G. G. Haven, Mr. and Mrs. Ward Belcher, Miss Emily H. Whitney, Miss G. Louise Robinson.

Stockbridge, Mrs. Charles E. Hull, Mr. and Mrs. John P. Potter, Dr. and Mrs. O. H. Kimberley, Mrs. Charles Robinson Smith, Miss Eleanor Sparks, William Miles; Williamstown, Mrs. Howard P. Stabler, Roderick Danaher; also several from Boston, Springfield, Worcester, Longmeadow, Millbrook, N. Y., Long Island and New York City.

N. ADAMS, MASS.
TRANSCRIPT

FESTIVAL MUSIC, BOOKS EXHIBIT

Unusual Interest is Being Shown in Display at Public Library.

Unusual interest is being shown in the Berkshire Symphonic Festival book and music display at the North Adams public library. Books on music appreciation, the symphony orchestra, and lives of the composers whose works were played by the Boston Symphony orchestra, as well as some of the music scores are included. There is also a "biographical chronicle" of the conductor, Dr. Koussevitzky. The list follows:

Beethoven—Symphony No. 7. Arranged as a piano solo, orchestral score in miniature on order.

Sibelius—Symphony No. 2. Miniature orchestral score.

Brahms—Symphony No. 2 and Tschaikowsky—Symphony No. 5—in the new Harcourt Brace series of miniature scores with a special system of markings to enable the novice to follow the tune and identify the themes as they appear and reappear.

Wagner—Prelude to "Lohengrin" and Prelude to "Die Meistersinger von Nurnberg"—arranged as piano solos.

Music Appreciation; Orchestras

Symphonic Masterpieces — Olin Downes. Glorified program notes that will appeal to the musical minded, whether listeners or players.

Victor Book of the Symphony—Charles O'Connell.

Symphonies and Their Meaning—Philip H. Goepp. On order.

Making An Orchestra—D. B. Commins. The appearance and function of each instrument.

Layman's Music Book—Olga Samaroff Stokowski. Developing yourself as an active listener.

How to Understand Music—Oscar Thompson. Opens doors to the pleasures of music.

Twentieth Century Music—Marion Bauer. How it developed, how to listen to it.

From Bach to Stravinsky—Edited by David Ewen. History of music by its foremost critics.

Biographies

Sergei Koussevitzky and His Epoch—Arthur Lourie.

Tschaikowsky—Edwin Evans. The Master Musicians' series.

My Musical Life—Rimsky-Korsakoff.

Moussorgsky—Oskar von Riesemann. A critical biography.

Georg Friedrich Handel—Wilhelm Hitzig. A life in German, with many pictures.

Mendelssohn, "A Second Elijah"—Schima Kaufman.

Conductor Is Cheered As Festival Is Ended

Lenox, Aug. 16—The third annual Berkshire Music festival closed tonight with a final concert by the Boston Symphony orchestra at Mrs Margaret Emerson's estate. The attendance tonight, it was officially stated, was more than 5000, somewhat larger than yesterday. The total attendance for the series was about 15,000 and there will be a surplus over and above the budget requirement, which totaled $18,000.

Conductor Serge Koussevitzky received tonight an ovation which, if anything, was more spontaneous and enthusiastic than those he received the preceding concerts. He was recalled four times each before the intermission and at the close. There were no encores again tonight, but the audience stood and applauded and cheered for 10 minutes, refusing to leave until the orchestra finally started to leave.

It was a beautiful, warm summer night, perfect in every respect. Miss Gertrude Robinson Smith, president of the Festival association, said tonight, "The public response has been wonderful and we are greatly encouraged. We believe that there is a demand for a continuation of this festival and we shall do everything possible toward its fulfilment."

SPRINGFIELD, MASS.
REPUBLICAN

AUG 1 7 1936

Evening Ends

Favorite Numbers Orchestra Under Ends With Tschaik

By FRANCIS REGAL

Lenox, Aug. 16 — At the closing concert of the Berkshire Symphonic festival, given tonight in the big tent at Holmwood, Dr Serge Koussevitsky and the Boston Symphony orchestra presented another fine program which followed the lines marked out in the earlier concerts. No novelties. No modernist music. Nothing harsh or controversial. This is a sound conception of the needs of a festival still in the experimental stage and intended to be as wide as possible in its appeal.

Mr Koussevitzky has shown plenty of courage in asking Boston to give at least one hearing to a good deal of rather wild and extravagant music, and that is one of the duties which a great symphony orchestra may reasonably assume. But there is a wide difference between an orchestra's regular season and a short series of concerts addressed to all Berkshire and to as many people from outside as can be persuaded to come. The very fact that a symphonic tent show is experimental may be taken to exclude experimental music.

Old Favorites Are Heard

All of the works heard tonight were old favorites, although the opening number, Mendelssohn's "Italian" symphony, has been less frequently presented than some of this composer's works and is considerably less familiar than his "Scotch" symphony. The latter is a more powerful and energetic work, and is cast in a larger mold. Naturally it has made the stronger impression and held favor, along with the violin concerto, even after the partial eclipse of Mendelssohn's fame which set in toward the end of the last century.

The "Italian" symphony, a work conceived early but troublesome in execution and not published until after his death, was less fortunate but in recent times it has had a well deserved return to public favor. Possibly in respect to its subject matter it should be reckoned a minor work but few of the lighter symphonies equal it in charm. The 19th century attack on Mendelssohn, which Wagner led, made much of the "elegance

(Continued from First Page)

of his music, a charge based on a careful neatness and precision, which were carried as far as possible in the "Italian" symphony.

One can understand how such high finish can irritate listeners who prefer a rougher and bolder style. Yet when it is not mere spit-and-polish, but the true mirror of a lucid and fastidious mind high finish is a great preservative and the new generation is enjoying to the full the smooth and melodious score of Mendelssohn's Fourth and last symphony. In the skilled hands of the Boston musicians all can feel the composer's perfect mastery of the orchestra; he was not an innovator in coloring or technic, but in full and harmonious sonority Mendelssohn has seldom equaled. On its own level his "Italian" symphony is a masterpiece which has lost little by the flight of time.

This was the only work given tonight which was even relatively unknown. The only question raised by the prelude to Wagner's "Lohengrin" was how the famous slow crescendo, so thrilling in the theater, would come out in an open-air performance; the prelude to "Die Meistersinger" wears better but that also is too familiar to have any surprises for the present generation. Less frequently presented short works might perhaps have been found which would have led up equally well to Tschaikowsky's fifth symphony which gave the concert a superb climax.

This too, is much played but it stands wear better than most of the music of Tshaikowski, a composer so gloomy, intense and unrestrained that some of his finest works, while unaffected by the lapse of time, should not be heard too frequently. The "Pathetic" symphony, for example, takes too much out of the listener.

The fifth is less exhausting and therefore need not be laid away so frequently for a rest, while it contains in full measure those qualities which give the great Russian's music a place of its own. As an interpreter of Tschaikowsky Mr Koussevitzky is unsurpassed and in the opinion of some good judges unequaled; it was a fitting thing to reserve this favorite symphony to give the final impression left by the festival.

SPRINGFIELD, MASS.
UNION

64

AUG 17 1936

Berkshire Symphony Fete Ends Successful Program

Magnificent Performances by Boston Symphony Under Koussevitzky Heard by Thousands From All Over Country

By Willard M. Clark

STOCKBRIDGE, Aug. 16—Up here in the Berkshire Hills far away from the noise and rush of the city, the third annual Berkshire Symphony Festival closed tonight. It has been a most successful festival, due in great part to the interest engendered by the appearance of the Boston Symphony Orchestra and its great leader, Serge Koussevitzky. Thousands of people attended the three performances coming from all parts of the country.

This has been no strictly society affair. The summer residents in the Berkshires were out in full force, but the greater part of the huge audiences have been made up of music lovers who came long before the concerts began and stayed until the last note was played.

This is quite as it should be, for if this festival is to expand and continue it needs the support of all music lovers. Stockbridge may yet become a national symphonic shrine to which will come those thousands who yearly go to Europe for summer music. If present plans mature the musician and music lover alike will hear in Stockbridge music of a quality which Europe cannot at present hope to equal. It is doubtful if anywhere in Europe one can find an orchestra the equal of the Boston Symphony and certainly there are few conductors of the caliber of Koussevitzky.

Excellent Programs

The programs have been excellent, well planned and designed to interest the audiences. There were no American works but there was no reason why there should be. The time will come, of course, when American works will appear on the programs, but the present is, in some ways, a time of experiments, and it would not do to stray far from the beaten path. That the present methods followed by the board of trustees is correct is judged by the fact that it is said that this year the festival will earn its expenses. If this proves true it will

(Continued from First Page)

be a complete triumph for the trustees Even in the best days of festivals deficits were expected and if in these depressed days a musical festival can pay its own way the future indeed looks bright.

One has heard magnificent performances during these three concerts. Dr. Koussevitzky is tremendously interested in the festival and its possibilities and he seems to have given much of this enthusiasm to his men. They have played under difficulties of heat and bugs, conquered imperfect acoustics and the like and come proudly through their baptism of outdoor performance.

Great Applause

Tonight the huge audience expressed its approval in no uncertain manner. Shouts mingled with applause, applause which Dr. Koussevitzky shared with his men. The Tschaikowsky Symphony No. 5 was magnificently played. It is one of the works in which Dr. Koussevitzky excells. Who today can equal him in its interpretation? In like manner the Italian Symphony by Mendelssohn was given a suave and gracious reading, a fitting opening to this splendid program.

Between the symphonies one heard superlative performances of the preludes to "Lohengrin" and "Die Meistersinger." Some of Wagner's greatest passages are to be found in this music and it was evident tonight that Koussevitzky felt their power.

The festival is over. Only the finest memories remain and hopes for the future.

Trustees to Meet

The festival trustees have been called to meet with the festival president, Miss Gertrude Robinson Smith, at her home in Stockbridge Monday afternoon to consider the future. At the meeting will be Dr. Koussevitzky and George E. Judd, manager of the orchestra.

In a statement released after the concert tonight, Miss Robinson Smith in behalf of the trustees declared: "We are overjoyed at the public response to our endeavors to establish a festival center in the Berkshires. We have had people with us from at least 25 States and Canada and what impresses me most is that the crowd has been a representative one. That is as it should be. We don't know what the future will be, but there cannot help but be a future with the great response that we have had this year. The festival is a success and it has been a success through the awakening of a community spirit through this entire region including neighboring New York and Connecticut."

NORTHAMPTON, MASS.
GAZETTE

1936

BERKSHIRE FESTIVAL

The future of the Berkshire Symphonic Festival is assured, if one may judge by the enthusiastic throngs of music-lovers attending the three concerts given by the Boston Symphony orchestra under the baton of Dr. Serge Koussevitzky in Stockbridge last week. Thousands from far and near gathered to hear the programs, and it does not seem too much to predict that this Berkshire musical event may in time become as important as some of the European festivals, attracting many people who in the past have been accustomed to going abroad to hear special series of concerts.

Selection of the Boston Symphony for this year's festival was a most felicitous choice, for its prestige in the musical world, like that of its distinguished conductor, is secure. It is to be hoped that the same arrangements may be made for next year's festival, and that the beautiful estate of Mrs. Margaret Emerson, "Holmwood," again will be available for the event.

The programs chosen for this year were designed to appeal to the great majority of patrons, rather than to the group interested particularly in "modern" composers. This is as it should be, if a festival is to succeed. In time, it may seem well to include some American composers in the bill of fare, but at present the trustees of the festival appear justified in their decision to offer classical works whose popularity already has been established.

It was a thrilling experience to see the huge audience stand in tribute to Koussevitzy and his inspired orchestra at the conclusion of the festival Sunday night, and to hear the spontaneous "bravos" and cheers that marked his repeated "curtain calls."

The success of this festival means much, not only to patrons of music, but to the general business interests in this section of the state. An influx of visitors from 25 states and Canada, such as was recorded at Stockbridge last week, is bound to have a favorable effect on many enterprises in a dozen communities. The support which the mercantile groups of Western Massachusetts have given to this event is well deserved.

WORCESTER, MASS.
TELEGRAM

Aug. 21

BERKSHIRE FESTIVAL '37 PLANS ON WAY

Special to the Telegram

STOCKBRIDGE, Aug. 20.—With all bills paid and a slight surplus in its treasury, the Berkshire Symphonic Festival executive committee today began planning for 1937. Sustaining memberships and patrons will be invited on the same basis as 1936. The total attendance at this year's festival was 15,000 coming from 25 states, Europe and Canada.

"The reception accorded the Boston Symphony Orchestra and Dr. Serge Koussevitzky, has proved that the American public is ready for the Festival idea and will support it," said the president, Miss Gertrude Robinson Smith.

Berkshire Symphonic Festival Ends; Koussevitzky and Orchestra Hailed

By WILLIAM T. CHASE, JR.
[Special Dispatch to The Herald]

LENOX, Aug. 16—The third annual Berkshire symphonic festival came to a brilliant close this evening with the playing of the final concert by the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, at Holmwood, Mrs. Margaret Emerson's lovely estate between Lenox and Stockbridge. Both conductor and orchestra were given an ovation after an extraordinary dramatic and intense reading of the Tchaikovsky fifth symphony, the last selection on the program. Immediately after the theme typical of fate, "the eternal note of sadness," had reached its climax in the finale, the audience of between four and five thousand persons rose in a body and applauded, cheered and shouted their approval for a number of minutes.

FESTIVAL SPIRIT APPARENT

This demonstration was in keeping with the festival spirit everywhere apparent the last few days. In spite of very hot weather and pronounced humidity, everybody was out to have a good time, musically speaking, of course, and the results were entirely satisfactory. Close to 15,000 people, counting serial ticket holders as separate individuals, must have heard the noted conductor and the great Boston orchestra during the three concerts. Cars from all parts of the country, as well as one with a Hawaii registration, assembled in the parking space. Many attending the festival also visited a variety of other attractions in the vicinity, among them chamber music concerts, dance recitals and plays.

Besides the Tchaikovsky, tonight's program included Mendelssohn's delightful "Italian" Symphony and the preludes to Wagner's music dramas "Lohengrin," and "Die Meistersinger von Nuernberg." Dr. Koussevitzky and his men were very much on their mettle, giving of their best, and at times seeming virtually in mid-season form.

Reasons for the artistic success of the concluding concert were easily to be found. Certain difficulties were experienced at the opening, Thursday night, for the low broad shell and the huge canvas canopy, 2500 feet long and 120 feet in width, were found to distort details of orchestration. The following morning at rehearsal Dr. Koussevitzky moved about the vast enclosure listening while Richard Burgin, the concert master, conducted. The outcome of this was a toning down of woodwinds and brasses and more emphasis on the strings. While vastly improved, however, the acoustics were not perfect. The shape of the canopy and an upward slope on the grounds caused the orchestra to sound better to those far in the rear, for example.

TRAFFIC PROBLEM SOLVED

But these were minor matters after all and did not seriously detract from enjoyment of the orchestra's superlative playing. A more puzzling problem, Thursday night, that of the traffic, was likewise partially solved by yesterday afternoon. A drive near the back of the grounds was opened in addition to the one already in use. Persons came earlier, cars were parked with more rapidity and nearly everybody was seated when the program commenced. There was considerably less delay in getting away, too, and that was a great improvement.

Estimates placed the attendance yesterday at more than 5000 persons, an increase of nearly a thousand over that of Thursday. The audience overflowed from under the canopy, and also occupied a number of benches at the sides and rear. Bright summer clothes and a feeling of gay anticipation lent the affair a sort of garden party atmosphere, an atmosphere heightened by the presence of nearby booths in which refreshments, music books and so on were being sold. This evening, though, there was just a touch of sadness mingling with the carnival air, for Dr. Koussevitzky and the Boston Symphony were ending their first visit to the Berkshires and, incidentally, the orchestra's first summer series outside Boston in the famous organization's history.

Returning to yesterday afternoon, attention naturally centered on the interpretation of the Brahms second symphony. An extremely effective one it was, with here and there a of a particular theme or solo passage than one has come to expect from the playing in Symphony Hall. This was no doubt made necessary by the outdoor nature of the proceedings. The program began with the "Larghetto e Affetuoso" from Handel's concerto grosso for string orchestra, opus 6, No. 6, in G minor, and continued with the prelude to Moussorgsky's "Khovanstchina," Debussy's prelude to "The Afternoon of a Faun" and Rimsky-Korsakov's Capriccio Espagnol, opus 34. One or two errors in the woodwinds and the squeaking of a bat, or perhaps it was a cricket, were the only faults, and hardly worth mentioning at that. They did nothing to mar one's complete pleasure in the performances.

HUDSON, N. Y.
REGISTER

AUG 21 1936

SYMPHONY CONCERTS WERE GREAT SUCCESS

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SPRINGFIELD, MASS.
EVENING UNION

Berkshire Festival Has Small Surplus

Leaders Already Looking to 1937 Event; Annual Meeting Sept. 15

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EVENING UNION

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Excellent Programs

The programs have been excellent, well planned and designed to interest the audiences. There were no American works but there was no reason why there should be. The time will come, of course, when American works will appear on the programs, but the present is, in some ways, a time of experiments, and it would not do to stray far from the beaten path. That the present methods followed by the board of trustees is correct is judged by the fact that it is said that this year the festival will earn its expenses. If this proves true it will be a complete triumph for the trustees Even in the best days of festivals deficits were expected and if in these depressed days a musical festival can pay its own way the future indeed looks bright.

One has heard magnificent performances during these three concerts. Dr. Koussevitzky is tremendously interested in the festival and its possibilities and he seems to have given much of this enthusiasm to his men. They have played under difficulties of heat and bugs, conquered imperfect acoustics and the like and come proudly through their baptism of outdoor performance.

Great Applause

Last night the huge audience expressed its approval in no uncertain manner. Shouts mingled with applause applause which Dr. Koussevitsky shared with his men. The Tschaikowsky Symphony No. 5 was magnificently played. It was one of the works in which Dr. Koussevitzky excells. Who today can equal him in its interpretation? In like manner the Italian Symphony by Mendelssohn was given a suave and gracious reading, a fitting opening to this splendid program.

Between the symphonies one heard superlative performances of the preludes to "Lohengrin" and "Die Meistersinger." Some of Wagner's greatest passages are to be found in this music and it was evident tonight that Koussevitzky felt their power.

The festival is over. Only the finest memories remain and hopes for the future.

Trustees to Meet

The festival trustees have been called to meet with the festival president Miss Gertrude Robinson Smith, at her home in Stockbridge this afternoon to consider the future. At the meeting will be Dr. Koussevitzky and George E. Judd, manager of the orchestra.

In a statement released after the concert last night, Miss Robinson Smith in behalf of the trustees declared: "We are overjoyed at the public response to our endeavors to establish a festival center in the Berkshires. We have had people with us from at least 25 States and Canada and what impresses me most is that the crowd has been a representative one. That is as it should be. We don't know what the future will be, but there cannot help but be a future with the great response that we have had this year. The festival is a success and it has been a success through the awakening of a community spirit through this entire region including neighboring New York and Connecticut."

BENNINGTON, VT.
BANNER

AUG 20 1936

Berkshire Festival Attended by 15,000

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September 20 Dr. Koussevitzky will come to the Berkshires to discuss plans for the 1937 festival.

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Its permanence assured by the discovery of the real formula for its success in a series of three magnificent concerts by the Boston Symphony orchestra that had brought out a combined attendance of approximately 15,000, the Berkshire Symphonic festival closed its third season at Holmwood in Lenox last evening.

Counting receipts which more than covered its $18,000 budget and left a balance to be applied to last year's deficit, officers of the festival corporation this morning said that there was now no longer any doubt that it would continue as an annual affair. The only question is which of the ambitious plans for its development as an even greater and more important event that have been developing in the minds of many of those associated with it since the first concert in this season's series made its artistic and financial success a certainty, shall be adopted and carried out.

Arrangements that had been made tentatively over the week-end for a meeting today of Dr. Serge Koussevitzky, the conductor, with the officers of the corporation to begin the shaping of future plans for the institution were abandoned last night when those in charge came to the realization that their ideas, inspired by the grand success of this year, needed to crystalize under more sober thinking before any definite planning should be done for the future. But they said that there was no question whatever now that the festival would be an annual affair; that the only matters to be decided were the means of making it a more important and valuable institution. These will be decided after the members of the corporation and Dr. Koussevitzky have had an opportunity to think out the numerous ideas that have sprung from this year's success, and have conferred about them.

No definite figures as to revenue and profit from this year's series were available today but officers of the corporation said there was no doubt at all that the $18,000 budget, which had seemed like an immense overhead when this year's undertaking was planned, had been covered and that there would be a balance to be applied to the reduction of last year's deficit. There is little expectation that this debt can be wiped out entirely but this year's success makes possible the liquidation of a part of it.

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EAGLE

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Let us at once admit that there can be no question about the energy and sincerity of the interested parties (as Dickens might have put it) in the current Berkshire festival of symphonic music. Their aim, let us also admit, is to make in the beautiful setting of the countryside around Stockbridge and Lenox a definite place of pilgrimage for lovers of music. The summer is the time, and the project has no strings attached to it as would be connected with a festival in a conservatory or to answer the needs of a particular group.

Now let us proceed to admit the sucess of the concerts this past week by the Boston Symphony orchestra, under Dr. Koussevitzky, on Mrs. Emerson's estate. The first night indicated an extraordinary success, and evidently the idea of such a serious symphonic festival appealed to large masses of the people. If this had not been so, no one would have had to linger for half an hour in a stream of caterpillar-like traffic, and the festival would not have had the impetus even to consider the plans for another year. But obviously the popular interest was there, and hence we are entitled to discuss improvements and prospects for another year.

First it must be said that festivals must have an idea behind them. Bayreuth need hardly be cited as an example, though of course it established the precedent. Salzburg began because it was the birthplace of Mozart and it flourishes today on that initial idea. The last time that the present writer was in Salzburg (in 1934) another idea was broached in doing honor to Richard Strauss. But "The Egyptian Helen" was not much of a success and another of Strauss' operas was withdrawn. What took its place? Why, none other than the popular hit of that season and any other—Mozart's "Don Giovanni!"

The lesson is easy to comprehend. If, as in Salzburg, you work hard and intelligently to establish such a composer as Mozart in the popular consciousness, it is foolish to disestablish him when the festival in his name has become famous. In that same year we met as celebrated French novelist (Francois Mauriac, as a matter of fact) who said that the only fault he found with Salzburg was that he did not have the opportunity to hear enough Mozart, which was one of the reasons why he came. Naturally there is no sense in being hidebound and confining oneself exclusively to one composer, but there is also no point in deserting the composer (or the idea) which has made one's fame.

"Caesar had his Brutus and Charles I his Cromwell; let George III profit by their example.' ' Salzburg is by no means dead, but do not let' Lenox make the same mistakes! Later on we shall have something to say on the English Mozart festival at Glyndebourne

Again, the Berkshires must follow their own course. They have begun as a symphonic festival, then they must not stray too far from this ideal. Opera is enticing, but not—let us agree—in the open air. There are countless choral works which should be given a hearing. But we are all too well aware of the public apathy for choral works.

The Berkshire Festival can become a real summer shrine of music, if present records of attendance are of any value, for the future. New and neglected works should be performed, for there is no point in merely imitating the winter repertoire. But there should be no rash ventures into other fields, if only because the festival aims to be broadly popular. The annual festival at Hartford has erred on the side of being too esoteric and too precious. From the practical side it may be said that the traffic situation on the first night at Lenox must have alienated a good many music lovers who hoped for the quiet of the country and not the congestion of Fifty-seventh street. Musically there is no question but that a great opportunity exists for the summer season in this part of the world. Only, for the most part, let achievement precede publicity!

SPRINGFIELD, MASS.
REPUBLICAN

WILL PLAN ANOTHER BERKSHIRE FESTIVAL

Lenox Event of Last Week a Financial Success — May Enlarge Scope of Program

Stockbridge, Aug. 21—(AP)—Officials of the Berkshire Symphonic festival, in which the Boston Symphony orchestra played here last week said tonight the festival had netted a small surplus, and termed this "an almost unprecedented achievement in America."

"The reception accorded the orchestra proves conclusively the American public is ready for the festival idea and will support it," Miss Gertrude Robinson Smith, president, declared.

More than 15,000 persons from 25 states, Europe and Canada attended the festival, she said.

Plans will be made for the fourth annual event at a meeting here September 15. Dr Serge Koussevitzky, conductor of the Boston orchestra, will attend another meeting September 20 to discuss the possibility of enlarging the scope of next year's program, Miss Smith said. This year the Boston orchestra gave only three concerts.

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The lesson is easy to comprehend. If, as in Salzburg, you work hard and intelligently to establish such a composer as Mozart in the popular consciousness, it is foolish to disestablish him when the festival in his name has become famous. In that same year we met as celebrated French novelist (Francois Mauriac, as a matter of fact) who said that the only fault he found with Salzburg was that he did not have the opportunity to hear enough Mozart, which was one of the reasons why he came. Naturally there is no sense in being hidebound and confining oneself exclusively to one composer, but there is also no point in deserting the composer (or the idea) which has made one's fame.

"Caesar had his Brutus and Charles I his Cromwell; let George III profit by their example.' ' Salzburg is by no means dead, but do not let Lenox make the same mistakes! Later on we shall have something to say on the English Mozart festival at Glyndebourne Again, the Berkshires must follow their own course. They have begun as a symphonic festival, then they must not stray too far from this ideal. Opera is enticing, but not—let us agree—in the open air. There are countless choral works which should be given a hearing. But we are all too well aware of the public apathy for choral works.

The Berkshire Festival can become a real summer shrine of music, if present records of attendance are of any value, for the future. New and neglected works should be performed, for there is no point in merely imitating the winter repertoire. But there should be no rash ventures into other fields, if only because the festival aims to be broadly popular. The annual festival at Hartford has erred on the side of being too esoteric and too precious. From the practical side it may be said that the traffic situation on the first night at Lenox must have alienated a good many music lovers who hoped for the quiet of the country and not the congestion of Fifty-seventh street. Musically there is no question but that a great opportunity exists for the summer season in this part of the world. Only, for the most part, let achievement precede publicity!

SPRINGFIELD, MASS.
REPUBLICAN

WILL PLAN ANOTHER BERKSHIRE FESTIVAL

Lenox Event of Last Week a Financial Success — May Enlarge Scope of Program

Stockbridge, Aug. 21—(AP)—Officials of the Berkshire Symphonic festival, in which the Boston Symphony orchestra played here last week said tonight the festival had netted a small surplus, and termed this "an almost unprecedented achievement in America."

"The reception accorded the orchestra proves conclusively the American public is ready for the festival idea and will support it," Miss Gertrude Robinson Smith, president, declared.

More than 15,000 persons from 25 states, Europe and Canada attended the festival, she said.

Plans will be made for the fourth annual event at a meeting here September 15. Dr Serge Koussevitzky, conductor of the Boston orchestra, will attend another meeting September 20 to discuss the possibility of enlarging the scope of next year's program, Miss Smith said. This year the Boston orchestra gave only three concerts.

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Berkshire Festival
News
for
1937 ~

—Boston News— THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, JUNE 12, 1937

Berkshire Symphonic Festival Finds Permanent Home

Tanglewood provides setting for fourth season of summer concerts by Dr. Koussevitzky and the Boston orchestra—Two series of programs are planned for August.

Only the rustle of the wind in the pines and hemlocks will disturb the hushed moment just before Dr. Serge Koussevitzky again raises his baton to lead the Boston Symphony Orchestra in the first concert of the 1937 season of the Berkshire Symphonic Festival on Aug. 5.

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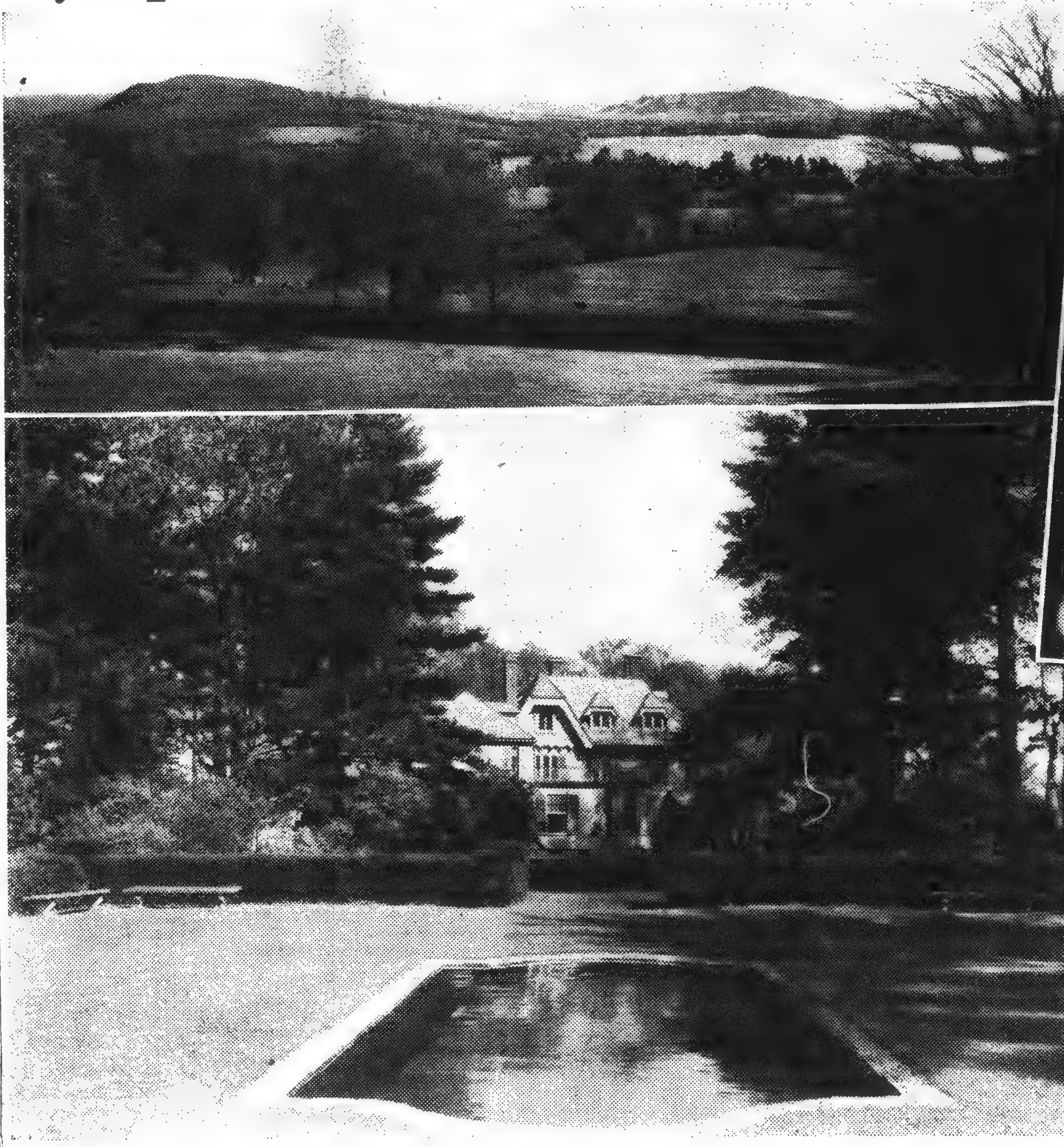
The concert sponsors have no intention of interfering with the many cultural summer activities already established in the Berkshires.

Mention is made on festival posters of 13 activities planned at the same time, including Ted Shawn's dance recitals, the Mohawk Drama Festival, and the Berkshire Garden Center, which has contributed flowers and shrubs to add to the attraction of Tanglewood.

Tanglewood was established in 1849 by William Tappan, Boston banker and merchant. Its landscaping features include a formal garden, an avenue of towering pines, a rose garden, which is entered through an iron gate brought from Italy, and a privet hedge, 12 feet high and interspersed with hemlock.



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John Gass: Underwood

Dr. Serge Koussevitzky

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HORTICULTURE

Vol. XV. June 15, 1937 No. 12

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EDWARD I. FARRINGTON, *Editor*

SUBSCRIPTION RATES
One Year, in advance, $1.00; To Foreign Countries, $2.00

Nature Wedded to Music

NATURE is being wedded to music in an unusually fitting setting at Stockbridge, Mass., a lovely town in the Berkshires. The 210-acre estate known as "Tanglewood" has been given by Mrs. Gorham Brooks of Brookline, Mass., to the Boston Symphony Orchestra as a permanent home for the Berkshire Symphonic Festival, which has been a musical event in the western part of the state for the last three years.

"Tanglewood" is beautifully situated between Stockbridge and Lenox, overlooking the famous Stockbridge Bowl, containing Lake Mahkeenac. It is historically interesting, because it was on the shores of this lake that the Stockbridge tribe of Indians gathered for their campfires. It was at "Tanglewood," too, that Nathaniel Hawthorne lived while in the Berkshires, although, unfortunately, the little red cottage in which he wrote "The House of Seven Gables" and "Tanglewood Tales" was burned some years ago.

PITTSFIELD, MASS.
EAGLE

MAY 27 1937

Festival Patron List Grows To 106

Executive Committee Meets With Mrs. Carlos M. deHeredia

Mrs. Carlos M. deHeredia was hostess at Wheatleigh in Lenox yesterday to a meeting of the executive committee of the Berkshire Symphonic Festival. The list of patrons, growing almost daily, has reached a total of 106.

New patrons include Mr. and Mrs. Norman H. Davis of Stockbridge and New York; Ernest B. Dane of Boston, treasurer of the Boston Symphony Orchestra, who is taking a box for both series of concerts in August. Mr. and Mrs. Dane have made reservations at the Berkshires Hunt and Country Club in Lenox for the first two weeks in August.

Trustees of the Festival will meet at Wheatleigh June 8 and the advisory board will meet at a place to be announced June 15.

New Circular Printed

The new Festival circular with scenes from "Tanglewood," a picture of the orchestra conductor, Dr. Serge Koussevitzky, and a map showing routes to "Tanglewood," has been printed, and 8500 copies will be distributed through a selected mailing list and by community chairmen. The single sheet circular has already reached a circulation of 65,000 with thousands of them having been passed out in the South through the efforts of Lester Roberts of the Curtis Hotel in Lenox.

The Festival, the Mohawk Drama Festival and the Bennington School of the Dance are cooperating on another single sheet circular which will have a circulation of 45,000.

NEW YORK, N. Y.
TIMES

JUN 6 - 1937

CONCERTS IN BERKSHIRES

Festival Will Be Held In Tent—Delay in Providing Shed

Special to THE NEW YORK TIMES.

PITTSFIELD, Mass., June 5.—The Berkshire festival concerts by the Boston Symphony Orchestra are to be given in a tent in August again this year, as a permanent music shed cannot be completed in time at Tanglewood, Stockbridge, now owned by the orchestra. The canopy will be placed north of the formal garden.

More than fifty per cent of the festival's $40,000 budget has been subscribed. The corporation has elected Mrs. George W. Edman of Pittsfield executive vice president.

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HORTICULTURE

GARDENING IN NEW ENGLAND Section

The Results of an Unusual Winter

Mr. Hamblin presents a report on plants which proved reliable for Spring foliage effects

WEATHER conditions throughout New England were unusual during the entire Winter of 1936-37. Reports on the behavior of plants following a Winter which brought no snow and little really cold weather are proving exceedingly interesting. There can be no doubt that last Winter was particularly favorable to flowering trees and shrubs, for seldom has such a remarkable inflorescence been witnessed as during this Spring.

On the other side of the ledger, however, must be placed the behavior of many low-growing perennials and rock plants. Unprotected by snow, as during colder Winters, many of the so-called evergreen herbs came through very browned and sickly looking. Many species had flower buds killed. A few were killed outright.

One of the most informative of reports on the effects of the past Winter on the evergreen herbs is that of the Lexington (Mass.) Botanic Garden, of which Mr. Stephen F. Hamblin is director. For the benefit of New England gardeners a digest of Mr. Hamblin's report follows:

Most of the species of thyme survived the mild Winter very well, particularly the forms of mother-of-thyme, *Thymus serpyllum.* The dwarf forms were less harmed than the taller varieties. The silver variegated, the golden, and the very downy sorts were not as hardy to the winter sun as the plain green kinds. *T. azoricus* and *T. micans* did not survive. Big sprawly *T. odoratissimus* looks just the same every month of the year, regardless of temperatures.

All the forms of moss phlox, *Phlox subulata,* remained green. *P. brittoni* is indifferent to winter weather, and really looks like a gray thyme until the flowers appear. It can also well be noted here that the two species of phlox mentioned are the only phloxes which are really evergreen at this latitude.

The perennial species of iberis took a scorching. Even some of the flower buds were killed. As soon as the flowers are faded, they will need to be given a close clipping. *Iberis tenoreana* came through more completely green than any of the "evergreen" iberis and it flowered as abundantly as usual.

The evergreen species of alyssum were unharmed. The best kinds are little known as yet. The common goldentuft is always rather ragged until it blooms.

The big evergreen saxifrages were a pitiful sight this Spring, lifting their petioles with ragged bits of dead leaves attached. They are not permanently harmed, merely scorched. The evergreen veronica, *Veronica armena,* survived, but all the evergreen pentstemons are dead, even the roots. Four or five species of the santolina group were as brown as if dead, but soon put out new leaves near the ground. They will recover. Even many of the evergreen dianthus, particularly those with gray-blue foliage, including the grass pink, were browned on the tops of the foliage tufts.

Since so many of the evergreen herbs, which are usually counted upon to supply foliage as a background for the earliest Spring flowers, many of which have the habit of blooming before their foliage appears, came through in such poor condition, it was a relief this Spring to turn to plants which are wholly herbaceous. These plants frankly die to the ground with the first cold of Autumn, but push up fresh green foliage in early April. Most of these plants seemed undisturbed by the unsual weather of last Winter and produced green leaves this Spring according to schedule.

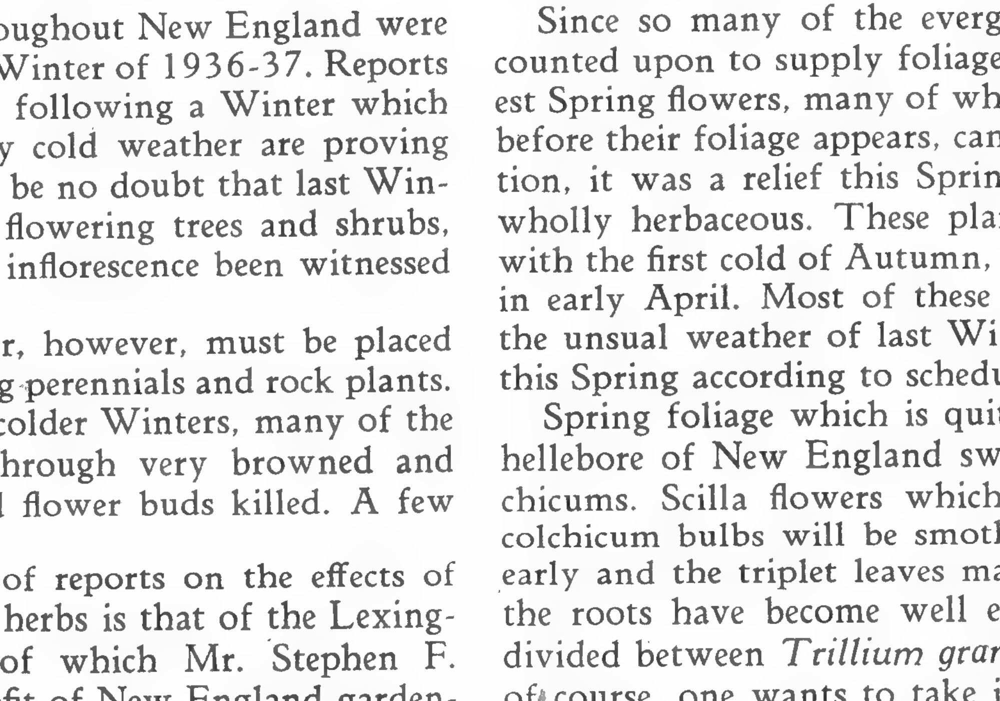
Spring foliage which is quite like that of the native false-hellebore of New England swamps, is produced by the colchicums. Scilla flowers which are planted too close to the colchicum bulbs will be smothered. Trilliums also shoot up early and the triplet leaves make big masses of foliage when the roots have become well established. Leafage honors are divided between *Trillium grandiflorum* and *T. erectum,* but, of course, one wants to take into consideration the fact that the big white flowers of the former are better than the dull red, smelly ones of the latter.

Except for the tuft of leaves above the flowers, the crown imperial, *Fritillaria imperialis* might be taken for a very robust lily two months ahead of season. The stems grow as fast as asparagus shoots with many leaves as broad as those of the Hanson lily and more abundant.

Bloodroot makes much foliage the instant the flowers have fallen, but much taller is the twinleaf, *Jeffersonia diphylla,* a two-leaved bloodroot, making very effective clumps of dark green foliage by late April.

The daylilies furnish grass-like foliage in April. The old-fashioned tawny daylily, *Hemerocallis fulva,* produces foliage six inches high while April is yet young. This species withstands more wetness in the winter soil than the other daylilies. The orange-colored hybrids developed from *H. aurantiaca,* the early daylily, *H. dumortieri,* and the Amur daylily, *H. middendorffi,* also produce foliage very early.

At the top of the list of plants which produce early foliage is the bleedingheart, *Dicentra spectabilis.* The arching stems grow several inches each night and soon make big clumps of fern-like foliage. The Dutchmans-breeches, *D. cucullaria,* also produces an abundance of finely cut foliage very early in the season. The similar squirrel-corn, *D. canadensis,* is not as productive of foliage, nor does it grow as well in the border. The fringed bleedingheart, *D. eximia,* has foliage of a similar growth, but it is darker green in color. It remains in good foliage all Summer and flowers continuously.



A view of the trial gardens at the Berkshire Garden Center.

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Berkshire Garden Center

THE Berkshire Garden Center at Stockbridge, Mass., is a community enterprise, which in two brief years has achieved an enviable record and set a high standard for similar projects. The Center was founded in 1935 by members of the Lenox Garden Club, with the co-operation of the Lenox Horticultural Society and the garden clubs of Richmond, Great Barrington, Pittsfield and Richmond Valley. It was designed by its organizers to provide a clearing house for garden information, to carry out horticultural experiments and to provide a meeting place for interested organizations.

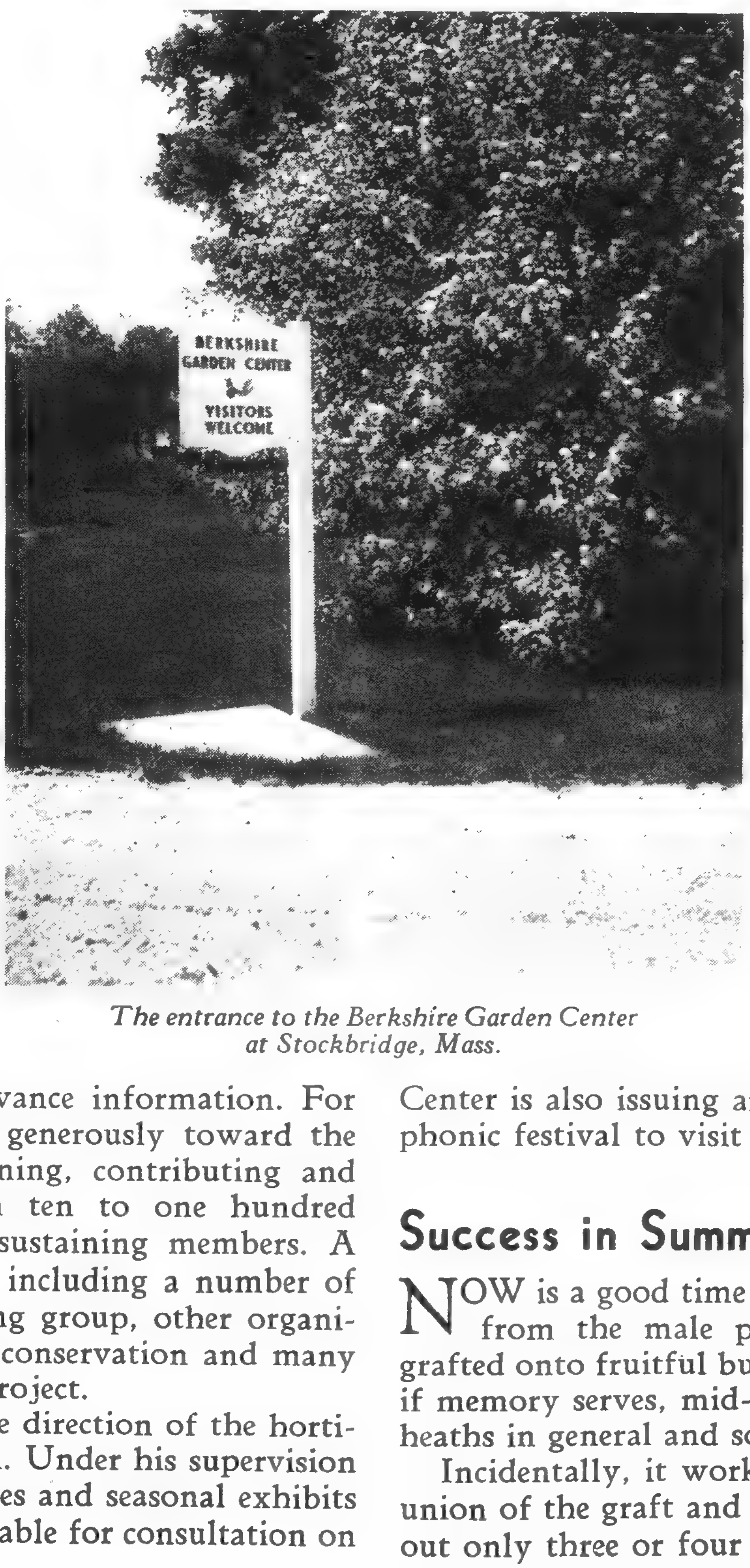
Probably the variety of memberships offered has been one of the chief factors in the center's success, for in this way its facilities have been placed in reach of everyone. Anyone may join for fifty cents a year and enjoy all the facilities. There is another membership at a dollar which places the person on the mailing list to receive certain advance information. For those who wish to contribute more generously toward the work of the center, there are sustaining, contributing and associate memberships ranging from ten to one hundred dollars. Organizations may join as sustaining members. A membership totaling more than 500, including a number of garden clubs other than the organizing group, other organizations interested in horticulture and conservation and many individuals attests the success of the project.

The work of the center is under the direction of the horticultural director, A. Kenneth Simpson. Under his supervision a trial garden is maintained and lectures and seasonal exhibits are arranged. The director is also available for consultation on gardening problems.

The trial gardens have proved of particular interest both to members and to garden makers throughout the region. In 1936 trials included novelty annuals, hardy asters, both early and late varieties, chrysanthemums, hardy varieties suitable for the Berkshires, daylilies, a dry-wall planting and a planting of native shrubs. (See *Gardening in New England,* November 1, 1936, for a report of the novelty annual trials.) An herb garden is being added as a 1937 project and a demonstration of edging plants.

During the Summer a series of weekly lectures on seasonal topics, given by authorities in various fields, is presented. A library of books, bulletins and catalogues is also maintained. Children's activities are sponsored, including a flower show and a tent caterpillar gathering project, which last year resulted in a total of 290,393 egg clusters being destroyed.

The Center, through its director, is this year co-operating with the annual Berkshire Symphonic Festival to be held at "Tanglewood," near Stockbridge, during the first and second weeks of August, in making plantings which will be at their height at that season. The Center is also issuing an invitation to all visitors to the symphonic festival to visit the Center and its trial gardens.



The entrance to the Berkshire Garden Center at Stockbridge, Mass.

Success in Summer Grafting

NOW is a good time to lay in an inexpensive stock of holly from the male plants of nurserymen. They may be grafted onto fruitful bushes. I have not grafted any lately, but if memory serves, mid-summer grafting is best for holly, the heaths in general and some of the walnuts.

Incidentally, it works well with apples, too, giving a firm union of the graft and stock. Apples in summer grafting send out only three or four leaves before putting up a top bud. A firm union then becomes established, so that birds cannot munch away the new growth.

I have found summer grafting to work well with hickories, but not later than the last of August, for the new growth after that time is exposed to winterkilling. I have grafted hickories up to the middle of September experimentally, but to do so is a waste of one's time.

—Robert T. Morris, M.D.

Stamford, Conn.

Florence Fennel as a Salad Plant

WHEREVER Italians congregate it is certain that the vegetable known as Florence fennel, and sometimes catalogued as finnochio, will be found. This vegetable is extensively used in Italy as a salad, and there is no reason why American garden makers should not become acquainted with it. In some ways it resembles celery, for it has a large leaf stalk which is blanched in the same way, becoming white and crisp. The flavor is rather sweet and has a slight suggestion of anise. There is also a fragrance which suggests anise.

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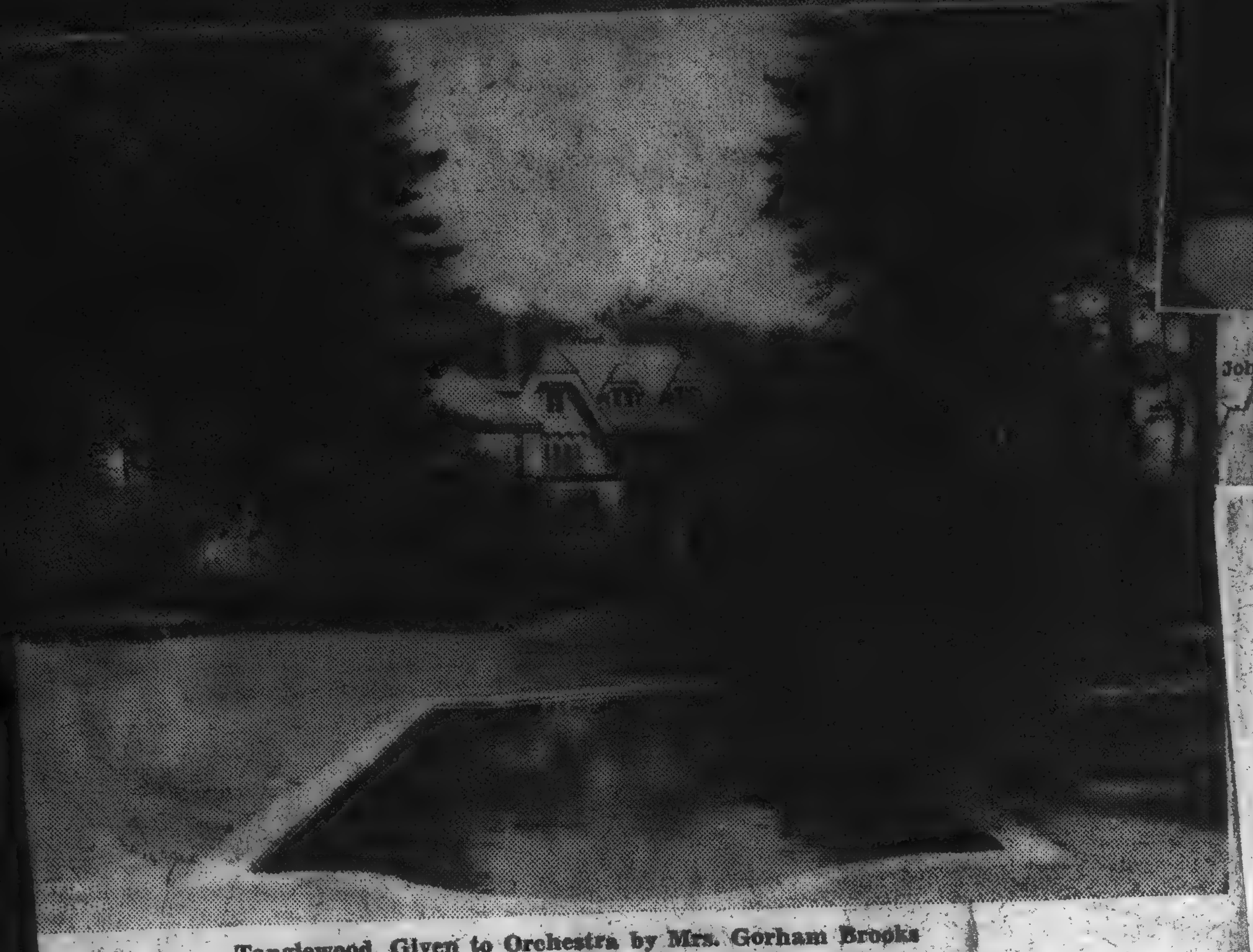

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Little-Known Flowering Shrubs

Dr. McFarland recommends several kinds to vary the garden picture

NOT in a full half-century of garden observation, 28 years of which have been in the more intimate surroundings at "Breeze Hill," have I enjoyed a Spring as fine as the one now merging into early Summer. It is one of the amusements or occupations coming with years beyond the Supreme Court age, that I have to wonder why. The past Winter brought almost no snow and little severe weather, which pleasing condition seems to be reflected in all woody plants.

When the lilacs are almost finished, with the deutzias coming in, and the philadelphus group on the edge of bloom, it seems unfair to horticultural friends not to mention a few things out of the usual run, which will add to garden attractiveness and tend to reduce garden imitation and similarity.

One of the earlier lilacs, *Syringa microphylla*, which came to us from the Department of Agriculture in 1926, and much more enduringly from the Arnold Arboretum in 1934, has just given us its peculiarly attractive inflorescence. Compared with the average species lilac, its blooms, which are really lilac in color, are quite different in shape, being in a sense bunchy. The plant is rounded and thoroughly attractive. It has persisted, apparently with complete comfort, on the north side of a shrubbery border, getting scarcely 40 per cent of sunshine.

Long ago I called attention to the extreme beauty of *S. pubescens*, one of the lilac species which Professor Charles S. Sargent believed to be dominant in attractiveness. It is both early and late, and sometimes repeats its bloom scantily later in the season. Right now, when most of the so-called French lilacs are just passing their magnificent prime, *S. pubescens*, a great rounded bush which has been with us since 1913, is a mass (if so dainty a thing can ever be mentioned that way) of exquisite bloom. There is a peculiarly airy pungency in the fragrance of this lilac, my adjectives in relation to which I admit are probably strained. One dominating factor is that this fine old bush blooms from its eight-foot top to the ground, all over, every year. That is, the fortunate possessor of this lilac can expect it to refuse to become leggy, and, therefore, not to require the direct beheading which Dr. E. H. Wilson beneficently enforced upon the collection at the Arnold Arboretum.

Then, that most distinct of all the species, *S. reflexa*, is, as this is written in late May, just coming into bloom as the vulgaris hybrids are passing. It holds its panicles differently from any other lilac, and its somewhat rugose foliage is different from any other lilac I know. The flowers are the nearest to a clear pink I have seen in any lilac. The shrub is a bit awkward, but not anything like as much so as the average French lilac. Why more nurserymen have not yet discovered it, I do not know.

Another less usual but thoroughly desirable shrub is *Neillia sinensis*, which has been with us since 1923 by Arnold Arboretum provision. It is obviously akin to the spireas, from which Dr. L. H. Bailey distinguishes it because of its stipulate leaves and shining seeds, although I confess I have never seen any of its seeds. At "Breeze Hill" it is a six-foot shrub, of graceful habit and with pleasing foliage, sufficiently different from the average spirea to attract the eye. For an altogether too short time the plant is covered with its terminal racemes of very dainty flowers, the buds of which are light carmine, merging into clear pink as maturity occurs. The shrub does not have the tendency to become gross, which characterizes the various spireas. While it does not long continue to bloom, it very surely pays its way in different beauty.

I have been among those who inveighed against the weigelas as coarse shrubs, and save in the case of the red flowering Eva Rathke, they are coarse as generally grown. Five Lemoine hybrids are, however, anything but coarse either in growth or bloom, and I commend Avalanche, Feerie, Girondin, Profusion and Richesse, which have been with us for a dozen years as excellent shrubs just preceding the main spirea burst, and by their relatively upright habit giving a garden resource of high value. It is hard to imagine a more pleasing early white shrub than the Avalanche weigela.

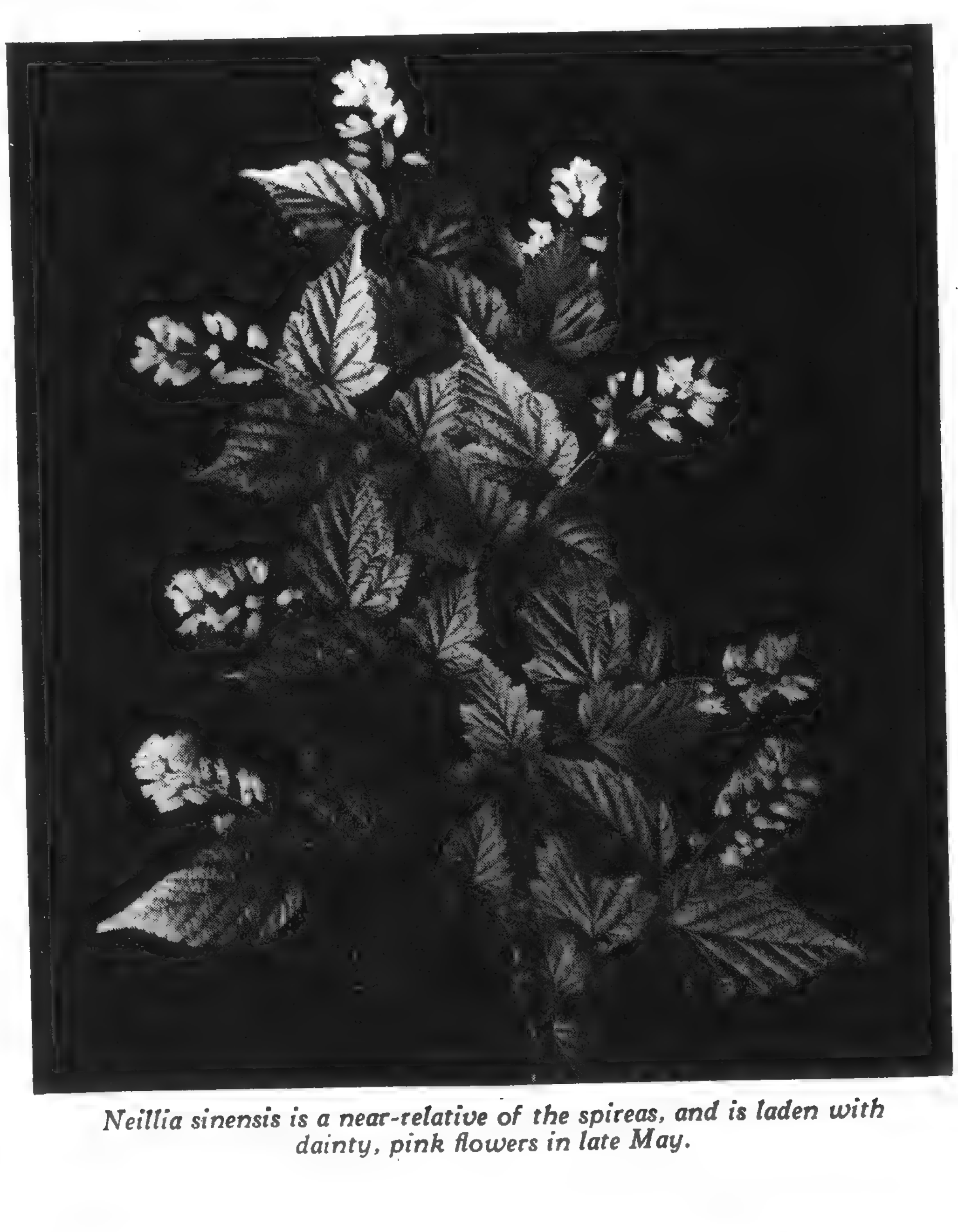
Just about the time when America was being isolated from plants from abroad, that shrewd and able plantsman, the late John Dunbar, of Highland Park, Rochester, N. Y., brought in a group of deutzias, mostly from Lemoine. He was always willing to give propagating material, although not many nurserymen seem to have been interested. From wood he supplied in 1919 I grew 17 varieties at "Breeze Hill," and have kept them in sight so as to show that the ordinary deutzias which the nurserymen make available in America are just no competition at all.

This is not the place to intimately describe these deutzias, but I may say that *D. candida* provides at the moment of writing a mass of large white flowers that is pleasingly decorative and lovely.

Then, the fact that many of these newer deutzias are more or less pink in bloom as well as varying tremendously in habit, adds to the attraction they give in the shrubbery borders. The rosea varieties are exciting me just now, but, to be frank, I do not know any one of the group I would want to be without. They include early and late varieties, but all of them seem to be willing to happily endure much shade, and therefore fit into a garden which respects trees and yet wants shrubbery.

To save myself and my garden friends embarrassment, let me say that I do not know of a nurseryman who has all or most of these shrubs, although undoubtedly some of them are in certain nurseries, as all of them ought to be.

Harrisburg, Pa. —J. Horace McFarland.



Neillia sinensis is a near-relative of the spireas, and is laden with dainty, pink flowers in late May.

…IAN SCIENCE MONITOR, BOSTON, SATURDAY, JUNE 12,

…mphonic Festival Finds Permanent Ho…

John Cass, Underwood

Dr. Serge Koussevitzky
Conductor of the Boston Symphony Orchestra

…son of
…oncerts by Dr.
…ussevitzky and the
Boston orchestra—Two
series of programs are
planned for August.

Only the rustle of the wind in the pines and hemlocks will disturb the hushed moment just before Dr. Serge Koussevitzky again raises his baton to lead the Boston Symphony Orchestra in the first concert of the 1937 season of the Berkshire Symphonic Festival on Aug. 5.

Over the wooded and grassy slopes of Tanglewood in Stockbridge, where Hawthorne first told his "Tanglewood Tales," and where years before Kickapoo Indians gathered in communal deliberation, will float the strains of Beethoven's Fifth and Pastoral Symphonies to open the fourth season of New England's summer festival.

With three previous symphonic festivals giving the Berkshires the
appearance of a national music…
ter, donation of Tanglew…
home for summer…
Boston Sympho…
the underta…
basis…

PITTSFIELD, MASS.
EAGLE
MAY 27 1937

Festival Patron List Grows To 106

Executive Committee Meets With Mrs. Carlos M. deHeredia

Mrs. Carlos M. deHeredia was hostess at Wheatleigh in Lenox yesterday to a meeting of the executive committee of the Berkshire Symphonic Festival. The list of patrons, growing almost daily, has reached a total of 106. New patrons include Mr. and Mrs. Norman H. Davis of Stockbridge and New York; Ernest B. Dane of Boston, treasurer of the Boston Symphony Orchestra, who is taking a box for both series of concerts in August. Mr. and Mrs. Dane have made reservations at the Berkshires Hunt and Country Club in Lenox for the first two weeks in August.

Trustees of the Festival will meet at Wheatleigh June 8 and the advisory board will meet at a place to be announced June 15.

New Circular Printed

The new Festival circular, with scenes from "Tanglewood," a picture of the orchestra conductor, Dr. Serge Koussevitzky, and a map showing routes to "Tanglewood," has been printed, and 8500 copies will be distributed through a selected mailing list and by community chairmen. The single sheet circular has already reached a circulation of 65,000 with thousands of them having been passed out in the South through the efforts of Lester Roberts of the Curtis Hotel in Lenox.

The Festival, the Mohawk Drama Festival and the Bennington School of the Dance are cooperating on another single sheet circular which will have a circulation of 45,000.

NEW YORK, N. Y.
TIMES
JUN 6 - 1937

CONCERTS IN BERKSHIRES

Festival Will Be Held in Tent—Delay in Providing Shed

Special to THE NEW YORK TIMES.

PITTSFIELD, Mass., June 5.—The Berkshire festival concerts by the Boston Symphony Orchestra are to be given in a tent in August again this year, as a permanent music shed cannot be completed in time at Tanglewood, Stockbridge, now owned by the orchestra. The canopy will be placed north of the formal garden.

More than fifty per cent of the festival's $40,000 budget has
subscribed. The corpora…
elected Mrs. George…
Pittsfield executiv…

INFORMATION OBSCURED

H O R T I C U L T U R E

Vol. XV. June 15, 1937 No. 12

Published Semi-Monthly
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EDWARD I. FARRINGTON, *Editor*

SUBSCRIPTION RATES
One Year, in advance, $1.00; To Foreign Countries, $2.00

Nature Wedded to Music

NATURE is being wedded to music in an unusually fitting setting at Stockbridge, Mass., a lovely town in the Berkshires. The 210-acre estate known as "Tanglewood" has been given by Mrs. Gorham Brooks of Brookline, Mass., to the Boston Symphony Orchestra as a permanent home for the Berkshire Symphonic Festival, which has been a musical event in the western part of the state for the last three years.

"Tanglewood" is beautifully situated between Stockbridge and Lenox, overlooking the famous Stockbridge Bowl, containing Lake Mahkeenac. It is historically interesting, because it was on the shores of this lake that the Stockbridge tribe of Indians gathered for their campfires. It was at "Tanglewood," too, that Nathaniel Hawthorne lived while in the Berkshires, although, unfortunately, the little red cottage in which he wrote "The House of Seven Gables" and "Tanglewood Tales" was burned some years ago.

The grounds of "Tanglewood" are notable for their magnificent trees and their evergreen hedges, some of which have been allowed to grow very tall and are in splendid condition. Gardens and pools help to make the place attractive, and the Boston Symphony Orchestra has made an arrangement with the Berkshire Garden Center at Stockbridge to plan and plant the borders of a formal garden on the estate in such a way as to make them attractive at the time of the Music Festival. Indeed, the co-operation of the Berkshire Garden Center with the Symphony Orchestra is one of the interesting features of this new venture. The concerts will be given for two weeks in August. Serge Koussevitzky, the orchestra's famous leader, will return from Europe, where he has been having his vacation, in time to conduct the Festival.

"Tanglewood," where music is wedded to nature.

The Peoni…

DUTIES on
Ohio, and in
United States. Fello
into parts ornamente
Wert is a cheerful tow
with trees.

The writer's hosts sha
There were rows of peony
borders. There were vigorous
places, and neighbors' yards h
These peony bushes were a preci
as early as May 15 this year, with
and with their treasures of flower
diameter, soon to burst open and
beauty and the fragrance of the peony

Every one of these buds was due to be
in order to participate in the Annual P
ducted this year on that date. Van Wert peo
plants have been trained to be ready for, and
an annual peony festival on an early Wednesday

It is observable that the Van Wertites keep o
and developing their peonies, as do their bre
flowers all over the world. They, too, have tapped
China and in Japan. The writer was vouchsafed the
of looking upon a species recently imported from
which had been filled with bloom since May 7. The
of each flower were large, airy and fluffy, in very dou
layers. A ruddy glow tinged the whitish background colo
The flowers of each plant were lifted in a close mass above
the leaves and each plant looked like a large Hindu turban.

—Lemon L. Uhl.

Boston, Mass.

Books for Vacation Days*

SCHOOL is out. Furniture dons summer covers. Trunks are packed. It is the general exodus to the country, the hills, or the sea. What Nature books will you take along?

To go with you on tramps through the fields and woods, sunny meadow or shady ravine, take one or more of the following:

Fieldbook of American trees and shrubs, by F. S. Mathews.
Fieldbook of American wildflowers, by F. S. Mathews.
Our native trees, by H. L. Keeler.
American plants for American gardens, by E. A. Roberts and E. Rehmann.
Harper's guide to wild flowers, by Mrs. C. A. Creevey.
The flower-finder, by G. L. Walton.
A guide to the wild flowers, by N. Taylor.
Our ferns in their haunts, by W. N. Clute.
Fieldbook of common ferns, by H. Durand.
The fern lover's companion, by G. H. Tilton.

For a tramp over sand dunes and along the beach:

The sea-beach at ebb-tide, by A. F. Arnold.
The book of the seashore, by H. J. Shannon.

There are numerous books which the children will enjoy, which will give them an introduction to plants, and answer some of their innumerable questions. A few of them are:

The Burgess flower book for children, by T. Burgess.
Trees every child should know, by J. E. Rogers.
The human side of plants, by R. Dixon.
The flower and the bee, by J. H. Lovell.
The bee people, by M. W. Morley.

For a rainy day in front of a log fire,—a quiet, still, summer afternoon under a graceful elm,—or tucked under your arm until you reach the soft carpet beneath your favorite pine, we suggest:

Wild gardens of New England, by W. P. Eaton.
Under green apple boughs, by L. Grebenc.
Four hedges, by C. Leighton.
The forest, by S. E. White.

Anthologies of poetry:

Up from the earth, by S. Spencer.
Study to be quiet, by B. L. Edwards.

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*A list compiled in the library of the Massachusetts Horticultural Society.

THE BOSTON HERALD, SUNDAY, JUNE 6, 1937

Famed Tanglewood Estate Prepared For Berkshire Symphonic Festival

By LAWRENCE DAME

PITTSFIELD, June 5—Although as tranquil as the hills and lakes which form its setting, Tanglewood estate, new home of the Berkshire symphonic festival, today felt the gathering of spectral throngs, harbingers of the 30,000 music lovers expected to attend the six August concerts of the Boston Symphony orchestra.

New details concerning one of America's greatest artistic projects came to light today as volunteers, working for the fourth consecutive season to make the festival a success, paced across the green lawns under cathedral pines, determining where to seat 5000 persons at each outdoor concert.

Imaginatively, executives saw the crowds pour into the estate, as they will from Aug. 5 to 15. Looking still further into the future, they visualized a time when the temporary tent to be raised in August will be supplanted by a permanent festival building, plans for which are now being drawn by Eliel Saarinen, famous Finnish architect.

Of all the visions evoked by Tanglewood, which Mrs. Gorham Brooks of Brookline gave the Boston Symphony orchestra as its summer home last February, perhaps the most ambitious saw this 210-acre property, situated between Lenox and Stockbridge, as the premier music center of America, worthy of rank with the festival places of Europe.

DETAILS REHEARSED

As robins and thrushes sang where poignant music will spring forth next August, those at Tanglewood today could not help dreaming. But they also held to practical activities, designed to bring perfect enjoyment to those who will hear Dr. Serge Koussevitzky and his orchestra transform the estate into a fairyland of harmonic illusion.

The rehearsal of such details as audience-placing and traffic supervision, directed by G. E. Judd, manager of the orchestra, was just as important as a Boston Symphony rehearsal. It was something more. It illustrated the extraordinary community spirit of all Berkshire towns and the co-operation of festival committees scattered all over the country.

"It's the biggest thing Berkshire has ever known," declared George W. Edman of this model town, energetic clerk of the board of trustees head by Miss Gertrude Robinson Smith of New York and Stockbridge. His statement was merely an echo of what they are saying in the shops and hotels, the farmhouses and mansions of this independent county. His voice was only one of a chorus of those serving without pay in a non-profitmaking enterprise.

As Mr. Edman spoke, the eyes could not help wandering to the wooded ramparts of Berkshire hills, across the Tanglewood meadows and shimmering Lake Mahkeenac.

In the sunlight and delicate blue mist, one recalled the Wienerwald, those charming sylvan hills outside Vienna, so dear to Beethoven. From such a panorama as that offered by Tanglewood ,across its native hemlock and private hedges, great composers like Brahms and Sibelius have drawn their inspiration. Some believe that not only will their music thrill multitudes at Tanglewood, but the estate itself will inspire new pieces of American music.

ONCE HAWTHORNE HOME

Nathaniel Hawthorne, Salem dreamer, came in 1850 and occupied a red cottage, now gone, on Tanglewood estate. There he plotted The House of the Seven Gables and wrote Tanglewood Tales. Later the world of wealth and fashion moved in and created the great Berkshire estates.

With this new society world came cultivated tastes for artistic expression. Such women as Mrs. Elizabeth Sprague Coolidge established a repertoire of chamber music on her mountain property.

In 1934, Miss Robinson Smith, Mrs. Owen Johnson, wife of the novelist, and others encouraged the goal of a general Berkshire music gathering by their sponsorship of the first symphonic festival, on the old Dan Hanna farm, near Tanglewood in Stockbridge. Henry Hadley, Somerville composer, diercted three concerts. Seven thousand persons heard 60 members of the New York Philharmonic Orchestra. Little money was lost—all festival proponents expect to lose some—and the committee was encouraged to plan a 1935 festival. That resulted in a deficit of $3500 and near discouragement.

Although not admitting defeat, Berkshire townsfolk and summer residents had their optimism jarred. They decided to make one more trial. By happy thought, they enlisted the Boston Symphony Orchestra. They found Mr. Judd, its manager, sympathetic, and Dr. Koussevitzky soon became enthusiastic.

The thought of going into the country for open-air concerts appealed to the Russian orchestra leader. He recalled his younger days, when he led an orchestra up and down the Volga, playing to peasants in the Czarist hamlets.

So the Boston Symphony orchestra, one of the world's most distinguished music groups, came to what the natives simply call "Berkshire." More than 15,000 music lovers responded last year, from 25 states and Canada, to hear three concerts under a tent on the Holmwood estate, lent by Mrs. Margaret Emerson. The concerts cost about $18,000 and, to the astonishment of the committee, created a small surplus.

Even at that, the Berkshire festival would have looked into the future with anxiety had not Mrs. Brooks given Tanglewood to the orchestra as its summer home. Her grandfather, William Tappan, Boston merchant and banker, established the estate in 1849. Her gift was made in honor of her musician-parents, Mr. and Mrs. Richard C. Dixey of Boston.

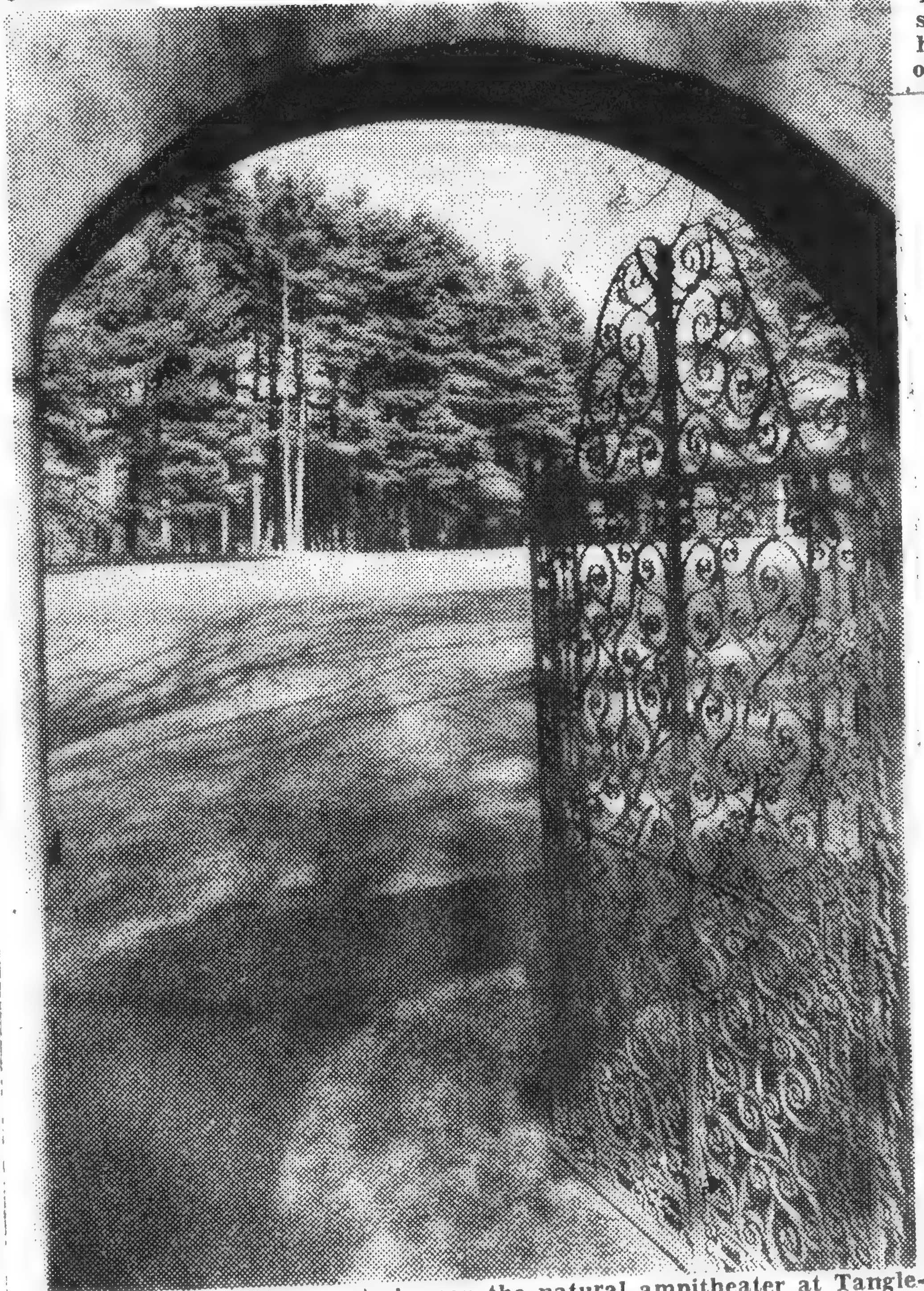
All seems clear now. Enthusiastic as are festival trustees and cooperating committees, including a Canadian branch, over prospects of the future, they are not allowing themselves to be carried away by high spirits. They seem to understand festival limitations. Loose talk of making Tanglewood into another Salzburg is discounted. Executives want to work with materials at hand. They want Tanglewood to be itself, and not an imitation of something else.

Enormous possibilities exist, of course, particularly when such a creative person as Dr. Koussevitzky, now in Europe, has adopted the project as his own child. His brain is sure to bring great things to music in this vernal place. Great operas, typical of the country, have been openly envisaged by the orchestra leader. Perhaps they may be given some day—if the necessary $500,000 for opera production could be found.

Yet, for the present, festival sponsors want to "go slow" and concentrate on good symphony programs, devoted to the repertory of orchestral music.

SCENE OF FOURTH BERKSHIRE SYMPHONIC FESTIVAL

The front lawn at Tanglewoo showing the lakes and Berkshir hills which surround the new estat of the Boston Symphony Orchestra



Through this old Italian gate is seen the natural ampitheater at Tanglewood which will be occupied by music lovers at the fourth annual Berkshire Symphonic Festival in August. On the unseen side of the gate are formal gardens and a loggia, which will be used at concert intermissions as a foyer.

SPRINGFIELD, MASS.
EVENING UNION

Berkshire Garden Center Aids in Planting Gardens As Setting for Festival

June 4/37

The Berkshire Garden Center, a community enterprise, opened in Stockbridge in 1935 by members of the Lenox Garden Club, with the cooperation of the Lenox Horticultural Society, the Garden Clubs of Richmond, Great Barrington, Pittsfield and Richmond Valley, is helping with the planting of annuals and their supervision at "Tanglewood," where the Berkshire Symphonic Festival concerts will be presented August 5, 7 and 8; August 12, 14 and 15.

Annuals that will bloom the first two weeks in August are being planted as fillers in the formal borders, under the supervision of A. Kenneth Simpson, horticultural director of the Garden Center. The initial labor of preparation is being carried out by students of the vocational agriculture classes in the Stockbridge High School, under John Burrington. For this work the students receive credits. These formal gardens will be used as an open air foyer at the time of the concerts by the Boston Symphony Orchetra, under the direction of Serge Koussevitzky.

Because many music lovers are also garden lovers, the Berkshire Garden Center extends an invitation to persons attending the festival to plan their schedule to include a visit to the Center. The Garden Center provides a clearing house for garden information and horticultural experiment and a place where those interested in horticulture and gardening may meet. There are weekly lectures by experts throughout the season, a library of garden books, a file of nursery catalogues and garden magazines, and a continuous indoor display of named flowers in season. Outside, the trial gardens are a constant source of interest. Experiments with day lilies, rock garden plants, and also a new herb garden add greatly to the many attractions. While the Garden Center was started by a group of garden clubs who assist in maintaining it, the very large membership includes other organizations interested in horticulture and conversation, and many individuals not members of any garden club.

This enterprise is just one of the many expressions of interest by all Berkshire residents to conserve the beauties of nature and add to them where possible, thus increasing the joy and satisfaction in a setting with such great and varied possibilities.

Among those actively interested in the Garden Center are Mrs. William Felton Barrett, Mr. and Mrs. Edward F. Belches, Mrs. Thomas Blodgett, the Rev. E. Russell Bourne, Miss Mabel Choate, Mrs. Carl A. Gersdorff, Walter Pritchard Eaton, Mrs. George Forbes, Mrs. W. Rockwood Gibbs, Miss Marian Hague, Mr. and Mrs. Bernhard Hoffmann, Mrs. Owen Johnson, Mrs. Shaun Kelly, Mrs. John O. Lynch and Miss Heloise Boyer.

SCHENECTADY, N. Y.
UNION-STAR

JUN 7 - 1937

Moment

By MAUD

THE Boston Symphony Orchestra will assemble its illustrious personnel for two weeks in August with concerts on Thursday, Saturday and Sunday of each week, for the Fourth Annual Berkshire Symphonic Festival at "Tanglewood," a delightful 210-acre estate between Stockbridge and Lenox. Serge Koussevitzky, the orchestra's incomparable leader, will return from his Summer sojourn in Europe to conduct the Festival.

In the first week there will be an all-Beethoven program, (the Fifth and Pastoral Symphonies and the Third "Leonore" Overture); also Mozart's Symphony in E flat; Ravel's Second Suite from "Daphnis and Chloe;" Tschaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and ballet music from "Rosamunde;" Stravinsky's Suite from "The Fire-Bird;" Franck's Symphony in D minor, and two movements from the String Sinfonietta of Edward Burlingame Hill.

In the second week there will be an all-Wagner program, including excerpts from "Rienzi;" "Tannhauser;" "The Valkyrie" and "Siegfried;" also an all-Brahms program, (the First and Third Symphonies and the Academic Festival Overture); Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius; and Rimsky-Korsakov's "Schenerazade."

Because many musicians are also gardeners, the Berkshire Garden Center, a community enterprise which includes the Lenox Garden Club, the Lenox Horticultural Society, the Garden Clubs of Richmond, Great Barrington, Pittsfield and Richmond Valley will have a flower show. Annuals that will bloom the first two weeks in August are being planted as fillers in the formal borders at Tanglewood. The Garden Center, in Stockbridge, provides a clearing house for garden information and horticultural experiment. There are weekly lectures by experts throughout the season, a library of garden books, a file of nursery catalogs and garden magazines and a continuous indoor display of named flowers in season. Outside, the trial gardens are a constant source of interest. Experiments with day lilies, rock garden plants and also a new herb garden add to the attractions.

THE Kuhlau Sonatina for two pianos and the "Soldier's Chorus," Gounod, in duet form, will feature the recital by pupils of Doris V. Francis, in Cluett's music room, June 10 at 7:45 p. m. Mrs. H. E. Letterton will appear with Miss Francis in the Kuhlau number and Marjorie Van Auken and Elaine Male will play the duet. The Junior Rhythm Band will open the program. The public is invited.

Other pupils appearing will be Gordon Hahn, Betty Templeton, Betty Murray, Dorothy Getty, Betty Hopkins, Lois Walker, Mary Lou Keenholts, Frank Capello, Esther Young, Gladys E. Hopkins, Kenneth Sierleja and Madeline Bramer. The final pupil recital of the season will be held June 29.

ARTHUR CATRICALA, cellist, of the Schenectady Conservatory of Music, will be the assisting artist at benefit concert for David De Voe lutist, at the Kingsborough Hote Gloversville, tomorrow at 8:15 p. [illegible] Mr. Catricala will offer Ravel, S[illegible]u-mann, Saint-Saens and Eccle[illegible] numbers.

SCHENECTADY, N. Y.
GAZETTE

90 JUN 5 - 1937

Music Festival To Open Aug. 5

Boston Symphony to Play in Berkshire Series on "Tanglewood" Estate

Announcements have been received in Schenectady of the fourth annual Berkshire Symphonic Festival by the Boston Symphonic Orchestra. Serge Koussevitzky, directing, beginning August 5 and continuing through August 15.

The festival will take place this year in the new permanent site, "Tanglewood" the property which Mrs. Gorham Brooks of Brookline has given to the Boston Symphony Orchestra for the festivals. The estate extends from West street in Lenox to the shore of Lake Mahkeenac in Stockbridge. Nathaniel Hawthorne the New England writer once lived at Tanglewood in a little house which was burned a few years ago. There he wrote his "Tanglewood Tales," and "The House of Seven Gables."

The announcement says that "in the first week there will be an all-Beethoven program (the fifth and Pastoral symphonies and the third "Leonore" overture); also Mozart's symphony in E flat; Ravel's second suite from "Daphnis and Chloe;" Tchaikovsky's fourth symphony; Schubers's "Unfinished" symphony, and ballet music from "Rosamunde;" Stravinsky's suite from "The Fire-Bird;" Franck's symphony in D minor, and two movements from the string sinfonietta of Edward Burlingame Hill.

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SPRINGFIELD, MASS.
REPUBLICAN

1 13 1937

Berkshire Garden Center A Community Enterprise

The Berkshire Garden center, a community enterprise, opened in Stockbridge in 1935 by members of the Lenox Garden club with the cooperation of the Lenox Horticultural society, the Garden clubs of Richmond, Great Barrington, Pittsfield and Richmond Valley, is helping with the planting of annuals and their supervision at "Tanglewood", where the Berkshire Symphonic festival concerts will be presented August 5, 7 and 8; August 12, 14 and 15.

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BENNINGTON, VT.
BANNER

JUN 1 1 1937

Host of Prominent Personages Coming This Fall to Berkshire Festival

Norman H. Davis, America's ambassador-at-large; Miss Mabel Choate, daughter of Joseph H. Choate, late ambassador to Great Britain; Ernest B. Dane, treasurer of the Boston Symphony orchestra; Edward Taft, trustee of the orchestra; Albert Spalding, America's eminent violinist, and Mrs. Alto Rockefeller Prentice of Williamstown and New York are but a few of the many patrons for the fourth annual Berkshire Symphonic festival to be held in August. Only a limited number of boxes remain, according to the acting president, Mrs. Carlos M. de Heredia, of Lenox and New York.

The Boston Symphony orchestra under the direction of Serge Koussevitsky will play six concerts, August 5, 7 and 8; August 12, 14 and 15, at beautiful "Tanglewood," 210 acre estate between Lenox and Stockbridge presented as a permanent home for the festival, by Mrs. Gorham Brooks of Brookline.

"The thousands we expect for the concerts will be representatives of all kinds of people in this country and Canada," said Mrs. de Heredia, whose lovely summer home is not far from "Tanglewood." "We have but a limited number of boxes remaining and hope that music lovers wishing to make reservations will do so at once to avoid disappointment."

Other patrons (boxholders) include Miss Gertrude Robinson Smith, festival president of New York and Stockbridge, Miss Ellen Bullard of Boston, Mr. and Mrs. Bruce Crane of Dalton, Mr. and Mrs. Owen Johnson of Stockbridge and New York, Mr. and Mrs. William Felton Barrett of Egremont and New York, Mr. and Mrs. Thomas H. Blodgett of Great Barrington and New York, Mr. and Mrs. John Bross Lloyd of Lee and New York, Mrs. de Heredia, Mr. and Mrs. Norval H. Busey, jr., of Lee and New York, Giraud Foster of Lenox and New York, Grenville L. Winthrop of Lenox and New York, Mr. and Mrs. R. Jay Flick of Lenox and New York, Mr. and Mrs. Winthrop M. Crane of Dalton, Mr. and Mrs. Leonard Clark Feathers of Lenox and Miami Beach, Mrs. Cornelia Colton Hollister of Toledo, Mrs. Arthur Frederic Schermerhorn of Lenox and New York, Mrs. Edwards Spencer of Lenox and New York, Mrs. James H. Andrews of Chatham and Southern Pines, N. C., Mr. and Mrs. Edward Davis of Stamford, Vt., Mr. and Mrs. Samuel G. Colt of Pittsfield.

Also Miss Gertrude Watson of Pittsfield, Mrs. W. Rockwood Gibbs of Richmond and Los Gatos, Calif., Mr. and Mrs. William Marshall Bullitt of Stockbridge and Louisville, Ken., Mr. and Mrs. Carl de Gersdorff of New York and Stockbridge, Mrs. Charles C. Griswold of Stockbridge and New York, Mr. and Mrs. Bernhard Hoffman of Stockbridge and Santa Barbara, Mr. and Mrs. Ramsay C. Hoguet, Mr. and Mrs. James Lawson Karrick, Mr. and Mrs. Percy Musgrave of Stockbridge.

Also Mr. and Mrs. John Barry Ryan of New York and Stockbridge, Mr. and Mrs. John Butler Swann, Mr. and Mrs. Heaton I. Treadley of Stockbridge, Professor and Mrs. Philip Marshall Brown of Williamstown, Mr. and Mrs. Walter A. Atherton of Boston and Windsor, Mrs. Elisabeth C. T. Miller of Windsor and Cleveland, Mrs. Herbert Scoville of Taconic, Conn., and New York, Mrs. E. E. Whitney of Greenwich and New York, Mrs. Evelyn W. Adams of Colebrook, Conn., and New York, Mrs. Arnold Whitridge of Salisbury, Conn., and New Haven, James E. Leath of Kinderhook, New York, Mr. and Mrs. Frank C. Smith of Dublin, N. H., and Milton, Mrs. Mathew John Whittel of Washington, D. C., Mrs. R. B. Danielson of Manchester and Groton, Mr. and Mrs. Adolf A. Berle, jr., of New York and Great Barrington.

BUFFALO, N. Y.
COURIER EXPRESS

JUN 13 1937

MUSIC FESTIVAL IN BERKSHIRES UPSETS TRENDS

No profit for anyone, nothing monumental planned, and no duplications, either

By JOHN SELBY

Stockbridge, Mass., June 12 (AP)—The Berkshire Symphonic Festival, which will open August 5th for its fourth summer, is reversing almost every "trend" in the festival-giving business.

For one thing, this curious festival will never make any money for anybody. This will shock many European festival bodies; Salzburg, especially, where the annual summer gathering of eager musical seekers is a financial success, but where the municipal theater has had to close down in poverty.

Surplus for Improvement

The Berkshires take everything quite seriously, even their beauty. So that the festival, although more successful than most, will always turn back any surplus for improvement. This same serious spirit has, for example, kept every inch of the main road between Stockbridge and Lenox free of gasoline stations.

Secondly, the socially and musically prominent among the festival's backers apparently do not want to do anything "monumental." no neo-Gothic or pseudo-classic buildings are likely to dwarf the magnificent hemlock hedges and soaring pines of Tanglewood, the property Mrs. Gorham Brooks has given the Boston Symphony Orchestra as a permanent home for the festival.

Eliel Saarinen, who has been commissioned to design a permanent home for the festival will not decide on a final form until he has seen a crowd on the estate, according to George E. Judd, manager of the orchestra. Probably the building will be as inconspicuous as possible, designed to merge with the "country" atmosphere and tradition.

Cont. above right

Was Indian Council Ground

Originally the 210-acre estate where Hawthorne worked and first told his Tanglewood Tales was part of an Indian council ground; an Indian fireplace still stands on the lake shore, an enormous tree having grown up in the middle of it.

Chief Konkapot of the Stockbridge tribe of Mohican Indians held council on the shore of Lake Mahkeenic; although many writers connect Abraham Lincoln's famous rhymed epitaph with a Kickapoo Indian, some believe it refers to this same chief:

"Here lies poor Johnny Konjapod,
"Have mercy on him, gracious God,
"As he would do if he were God
"And you were Johnny Kongapod."

Last year's third festival was visited and approved, incidentally, by (literally) the last of the Mohican chiefs. He is the Rev. Samuel Miller, an impressive 50-year-old Congregational minister from Gresham, Wis., and his Indian name is Uhm-Pa-Tuth.

Thirdly, Serge Koussevitzky, conductor of the Boston Symphony and artistic director of the festival, has no intention of duplicating anybody else's project. He has doubled its size this year, but only because last year so many wanted to attend that one week was not enough.

Only Concerts on Program

This year only symphonic concerts will be given. Perhaps a large chorus will take part next year. If money can be found to give opera in a finished (and not a "festival") manner, that may be done. Dr. Koussevitzky is playing also with the idea of a school on the big estate—not another Curtis Institute or Juilliard School, but ~~one~~ which does not touch any other field—perhaps for the advanced study of symphonic literature and conducting.

And lastly, neither Dr. Koussevitzky nor the Berkshire backers has the least intention of interfering with the large number of cultural activities already under way in the neighborhood. In fact, the festival announcement carries free mention of thirteen other enterprises ranging from the well-established Berkshire Playhouse in Stockbridge to Ted Shawn's dance recitals at Jacob's Pillow, West Becket.

Believe it or not—in four years the symphonic festival never has had a quarrel with one of its neighbors.

WATERBURY, CONN.
REPUBLICAN

JUN 13 1937

Music

Berkshire Festival Reverses Usual Methods

Stockbridge, Mass., June 12—(AP)—The Berkshire symphonic festival, which opens Aug. 5 for its fourth summer, is reversing almost every "trend" in the festival giving business.

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Profits For Improvements.

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Indian Council Spot.

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Plans New Training.

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DANVILLE, VA.
REGISTER

JUN 13 1937

MUSIC FESTIVAL TRENDS REVERSED

Berkshire Symphonic Festival Never Plans to Make Any Money From Venture

STOCKBRIDGE, Mass., June 12.—(AP)—The Berkshire symphonic festival, which opens August 5 for its fourth summer, is reversing almost every "trend" in the festival giving business.

For one thing, this curious festival will never make any money for anybody. This will shock many European festival bodies; Salzburg, especially, where the annual summer gathering of eager musical seekers is a financial success, but where the municipal theater has had to close down in poverty.

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MILWAUKEE, WIS.
JOURNAL

JUN 13 1937

Berkshires Will Resound With Classic Music Again

By John Selby

STOCKBRIDGE, Mass. – (AP) – The Berkshire symphonic festival, which opens Aug. 5 for its fourth summer, is reversing almost every "trend" in the festival giving business.

For one thing, this curious festival will never make any money for anybody. This will shock many European festival bodies; Salzburg, especially, where the annual summer gathering of eager musical seekers is a financial success, but where the municipal theater has had to close down in poverty.

The Berkshires take everything quite seriously, even their beauty, so that the festival, although more successful than most, will always turn back any surplus for improvement. This same serious spirit has, for example, kept every inch of the main road between Stockbridge and Lenox free of gasoline stations.

Seek No Monument

Secondly, the socially and musically prominent among the festival's backers apparently do not want to do anything "monumental". No neogothic or pseudo-classic buildings are likely to dwarf the magnificent hemlock hedges and soaring pines of "Tanglewood," the property Mrs. Gorham Brooks has given the Boston symphony orchestra as a permanent home for the festival.

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Originally the 210-acre estate where Hawthorne worked and first told his "Tanglewood Tales" was part of an Indian council ground; an Indian fireplace still stands on the lake shore, an enormous tree having grown up in the middle of it.

Indian From Wisconsin

Last year's festival, the third, was visited and approved, incidentally, by the last of the Mohican chiefs. He is the Rev. Samuel Miller, an impressive 50-year-old Congregational minister from Gresham, Wis., and his Indian name is Uhm-Pa-tuth.

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BIRMINGHAM, ALA.
NEWS

JUN 20 193

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The Berkshire Symphonic Festival, which opens Aug. 5 for its fourth Summer, is reversing almost every "trend" in the festival-giving business. For one thing, this curious festival will never make any money for anybody. This will shock many European festival bodies, Salzburg especially, where the annual Summer gathering of eager musical seekers is a financial success, but where the municipal theater has had to close down in poverty. The home of the festival, the 210-acre estate where Hawthorne worked and first told his "Tanglewood Tales," was part of an Indian council ground, and last year's festival was visited by what proved, incidentally but literally, the last of the Mohican Chiefs. He is the Rev. Samuel Miller, 50-year-old congregational minister from Gresham, Wis., and his Indian name is Uhm-Pa-Tuth. Serge Koussevitzky, conductor of the Boston Symphony and artistic director ~~of the~~ festival, has doubled the size of the festival this year and will continue it for two weeks instead of the usual seven days.

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TAMPA, FLA.
TRIBUNE

JUN 13 1937

Berkshire Music Festival Tosses "Trends" to Winds

By JOHN SELBY

STOCKBRIDGE, Mass., June 12.—(A.P.)—The Berkshire symphonic festival, which opens Aug. 5 for its fourth summer, is reversing almost every "trend" in the festival giving business.

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The Berkshires take everything quite seriously, even their beauty. So that the festival, although more successful than most, will always turn back any surplus for improvement. This same serious spirit has, for example, kept every inch of the main road between Stockbridge and Lenox free of gasoline stations.

Nothing Spectacular

Secondly, the socially and musically prominent among the festival's backers apparently do not want to do anything "monumental." No neo-gothic or pseudo-classic buildings are likely to dwarf the magnificent hemlock hedges and soaring pines of "Tanglewood," the property Mrs. Gorham Brooks has given the Boston symphony orchestra as a permanent home for the festival.

Eliel Saarinen, who has been commissioned to design a permanent home for the festival, will not decide on a final form until he has seen a crowd on the estate, according to George E. Judd, manager of the orchestra. Probably the building will be as inconspicuous as possible, designed to merge with the "country" atmosphere and tradition.

Has Rich History

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Entirely Novel

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HOUSTON, TEX.
POST

JUN 13 1937

Berkshire Fete Is Reversing Popular Trend

Curious Symphony Show Steering Clear of Making Money.

By JOHN SELBY.

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Believe it or not—in four years the Symphonic Festival never has had a quarrel with one of its neighbors.

SAN ANTONIO, TEX.
EXPRESS

JUN 13 1937

FESTIVAL BACKERS WANT NO PROFITS

Berkshire Group Plans Series Of Concerts for Art's Sake Only

(By Associated Press)

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HOUSTON, TEX.
CHRONICLE

JUN 13 1937

FESTIVAL OF BERKSHIRES IS SET AUGUST 5

Almost Every "Trend" Is Reversed; Profit Put Back Into Improvements.

BY JOHN SELBY.

By Associated Press.

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To Design Permanent Home.

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○ ○ ○

Last of Mohicans.

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NEW YORK, N. Y.
TIMES
JUN 14 1937

OPERA IS PROPOSED FOR THE BERKSHIRES

Koussevitzky Group Hopes to Give Performances Next Year With Symphony Festival

Although the Berkshire Symphonic Festival to be held at Stockbridge, Mass., in August will be devoted entirely to programs by the Boston Symphony Orchestra, it is probable that next season choral works and even operas may be presented. Operatic performances, however, will not be attempted unless money enough can be raised to give them in a finished manner.

Serge Koussevitzky, conductor of the orchestra and artistic director of the festival, also is considering the idea of establishing a school on the property which Mrs. Gorham Brooks has given the orchestra as a permanent home for its annual event. The school's curriculum may consist largely of the advanced study of symphonic literature and the art of conducting.

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GREENWICH, CONN.
NEWS-GRAPHIC
JUN 14 1937

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MAHANOY CITY, PA.
RECORD-AMERICAN
JUN 22 1937

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HUDSON, N. Y.
DAILY STAR
JUN 15 1937

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In the absence in Europe of Miss Gertrude Robinson Smith, president, Mrs. George W. Edman, of Pittsfield, Mass., executive vice president, presided. After a word or two of welcome, Mrs. Edman introduced Mrs. Carlos M. de Heredia, of Lenox, Mass., vice president. Mrs. de Heredia spoke of the splendid co-operation the trustees were receiving from the advisory committee in furthering the Festival, which she characterized as a "wonderful thing in the musical world."

George W. Edman, of the board of trustees, then spoke of the wonderful generosity of Mrs. Gorham Brooks, of Brookline, Mass., in giving her property, "Tanglewood," between Stockbridge and Lenox, to the Boston Symphony Orchestra as a permanent home for the Berkshire Symphonic Festival. She has done this as a memorial to her father and mother. Mr. Edman described "Tanglewood's" fine location, its accessibility, and stated that, with four exits to the property, there never could be any traffic jam." He told of the fine work being done to the grounds by the Berkshire Garden Centre.

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A list of the number of subscribers in the various towns was read, literature distributed, and announcement was made that the next meeting, with a tea following, will be held at "Tanglewood" sometime early in July.

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WASHINGTON, D. C.
HERALD
JUN 22 1937

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Musician's Practice Leads to Decree

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◆Serge Koussevitzky stated that Panenka's original work with the orchestra was so satisfactory that he soon became first bassoonist. A year ago, the deposition read, Panenka appeared disconsolate.

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PROVIDENCE, R. I.
JOURNAL

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Judge Joseph R. McCoole awarded him the decree on grounds of cruel and abusive treatment, and Panenka agreed to pay his wife $15 weekly.

Pittsburgh PRESS

SUNDAY, JUNE 20, 1937

Festival To Feature Boston Symphony As Week-End Attraction

Music Patron Gives Vast Estate For Pavilion Where Concerts Will Be Regular Attractions

By RALPH LEWANDO
Press Music Critic

OUT IN Western Massachusetts where the picturesque section known as the Berkshire Hills gladdens the eyes of all who pass that way a notable non-profit music project is evolving

I refer to the Berkshire Symphonic Festival that has been held annually for the past three years at Stockbridge, Mass., and which will be held this year on Thursdays, Saturdays and Sundays of the first two weekends in August with the Boston Symphony Orchestra, led by its conductor, Dr. Serge Koussevitzky, as the artistic magnets of the event.

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Last season the common undertaking of the Boston Orchestra and Berkshire Festival Association attained the highest point in artistic achievement since the festival's founding, scoring an emphatic success. Fifteen thousand persons attended the three performances, every one of which was a complete sell-out. Final accounting showed the Festival was out of the red by a wide margin.

The business success of this musical venture resulted from many happy contributing factors, executive skill and administrative efficiency.

The guiding genius, though, is Festival President Miss Gertrude Robinson Smith of Stockbridge and New York City, whose vision, courage and artistic sense have won many to a great musical cause.

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NEW YORK, N. Y.
TIMES
JUL 11 1937

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NEW YORK, N. Y.
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WASHINGTON, D. C.
HERALD
JUN 22 1937

as much smoke as the present candle does in that many minutes.

It is hoped that a grenade will be perfected which will consist of 12 cells, each to be ignited by a separate fuse during flight. At the moment of impact a detonating charge would scatter the pieces so that a considerable area would be covered.

Army officers believe such grenades would be of incalculable value as a defense against tank attacks. A battalion would, at present, have no chance against a company of 15 or 20 tanks, crossing a ridge line to the battalion front if the battalion had no one-pounders and

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Pittsburgh PRESS

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Mrs. Brooks' gift is in the nature of a memorial to her mother and father. Thus the first of Dr. Koussevitzky's requests had been fulfilled. Next came the problem of erecting a suitable pavilion for the performances this year.

Ideally located, "Tanglewood" was established in 1849 by William Tappan of Boston. The estate extends from West Street in Lenox to Lake Mahkeenac in Stockbridge. On this site in earlier days Chief Konkapot and the Stockbridge Indian Tribe held their pow-wows.

At "Tanglewood" Nathaniel Hawthorne resided while in the Berkshires. Here, in the little red cottage, burned 46 years ago, Hawthorne first related his "Tanglewood Tales" and wrote "The House of Seven Gables."

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POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE
JUL 7 - 1937

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TOLEDO, O.
TIMES

JUN 20 1937

Strange Festival Reverses Every 'Trend' in Business

By JOHN SELBY

STOCKBRIDGE, Mass., June 19 (AP)— The Berkshire symphonic festival, which opens August 5 for its fourth summer, is reversing almost every "trend" in the festival giving business.

For one thing, this curious festival will never make any money for anybody. This will shock many European festival bodies; Salzburg, especially, where the annual summer gathering of eager musical seekers is a financial success, but where the municipal theater has had to close down in poverty.

The Berkshires take everything quite seriously, even their beauty. So that the festival, although more successful than most, will always turn back any surplus for improvement. This same serious spirit has, for example, kept every inch of the main road between Stockbridge and Lenox free of gasoline stations.

Natural Beauty

Secondly, the socially and musically prominent among the festival's backers apparently do not want to do anything "monumental." No neo-Gothic or pesudo-classic buildings are likely to dwarf the magnificent hemlock hedges and soaring pines of "Tanglewood," the property Mrs. Gorham Brooks has given the Boston Symphony orchestra as a permanent home for the festival.

Eliel Saarinen, who has been commissioned to design a permanent home for the festival will not decide on a final form until he has seen a crowd on the estate, according to George E. Judd, manager of the orchestra. Probably the building will be as inconspicuous as possible, designed to merge with the "country" atmosphere and tradition.

Originally the 210-acre estate where Hawthorne worked and first told his "tanglewood Tales" was part of an Indian council ground; an Indian fireplace still stands on the lake shore, an enormous tree having grown up the middle of it.

Famous Epitaph

Chief Konkapot of the Stockbridge tribe of Mohican Indians held council on the shore of Lake Mahkeenic; although many writers connect Abraham Lincoln's famous rhymed epitaph with a Kickapoo Indian, some believe it refers to this same chief:

"Here lies poor Johnny Kongapod,
"Have mercy on him, gracious God,
"As he would do if he were God
"And you were Johnny Konapod."

Last year's third festival was visited and approved, incidentally, by (literally) the last of the Mohican chiefs. He is the Rev. Samuel Miller, an impressive 50-year-old Congregational minister from Gresham, Wis., and his Indian name is Uhm-Pa-Tuth.

Thirdly, Serge Koussevitzky, conductor of the Boston Symphony and artistic director of the festival, has no intention of duplicating anybody else's project. He has doubled its size this year, but only because last year so many wanted to attend that one week was not enough.

Symphonic Concerts

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COLUMBUS, O.
DISPATCH

JUN 20 1937

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POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

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LOWELL, MASS.
COURIER-CITIZEN

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NEW YORK, N. Y.
TIMES

JUN 22 1937

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SPRINGFIELD, MASS.
NEWS

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Dedham, June 22—Ernest Pan-

WILMINGTON, DEL.
EVENING JOURNAL

JUN 2 [illegible]

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GREENWICH, CONN.
NEWS-GRAPHIC

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MOUNT CARMEL, PA.
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NEW BRITAIN, CONN.
HERALD

JUN 22 1937

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THIS CLIPPING FROM
NEW YORK, N. Y.
HERALD-TRIBUNE

JUL 26 1936

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WORCESTER, MASS.
TELEGRAM

JUL 26 1936

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Almost every city from Maine to California has plenty of Summer music. In some of the larger centers the quality of the performances is unquestionably high. There are the Stadium concerts in New York by the Philharmonic Orchestra under distinguished conductors and with fine assisting artists. There are good performances of Summer opera, too, in most of the big towns.

But we have no great Summer music festival like those, for instance, at Salzburg and Bayreuth. And only the privileged few can go abroad to hear a month's series of concert and opera given under ideal conditions and with artists gathered from the four corners of the world.

The United States may eventually have a similar festival for its residents who are unable to go abroad. Dr. Koussevitzky's initial appearances at Stockbridge are a step in the right direction. Perhaps America will yet have a Salzburg in the Berkshires, the White Mountains, or the Rockies. In the meantime Worcester, Cincinnati, and a growing number of other cities will continue to enjoy their Fall or Winter festivals.

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REPUBLICAN

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SPRINGFIELD, MASS.
MORNING UNION

JUL 6 - 1937

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N. ADAMS, MASS.
TRANSCRIPT

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HARTFORD, CONN.
TIMES

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TOLEDO, O.
TIMES

JUN 20 1937

Strange Festival Reverses Every 'Trend' in Business

By JOHN SELBY

STOCKBRIDGE, Mass., June 19 (AP) The Berkshire symphonic festival, which opens August 5 for its fourth summer, is reversing almost every "trend" in the festival giving business.

For one thing, this curious festival will never make any money for anybody. This will shock many European festival bodies; Salzburg, especially, where the annual summer gathering of eager musical seekers is a financial success, but where the municipal theater has had to close down in poverty.

The Berkshires take everything quite seriously, even their beauty. So that the festival, although more successful than most, will always turn back any surplus for improvement. This same serious spirit has, for example, kept every inch of the main road between Stockbridge and Lenox free of gasoline stations.

Natural Beauty

Secondly, the socially and musically prominent among the festival's backers apparently do not want to do anything "monumental." No neo-Gothic or pesudo-classic buildings are likely to dwarf the magnificent hemlock hedges and soaring pines of "Tanglewood," the property Mrs. Gorham Brooks has given the Boston Symphony orchestra as a permanent home for the festival.

Eliel Saarinen, who has been commissioned to design a permanent home for the festival will not decide on a final form until he has seen a crowd on the estate, according to George E. Judd, manager of the orchestra. Probably the building will be as inconspicuous as possible, designed to merge with the "country" atmosphere and tradition.

Originally the 210-acre estate where Hawthorne worked and first told his "tanglewood Tales" was part of an Indian council ground; an Indian fireplace still stands on the lake shore, an enormous tree having grown up the middle of it.

Famous Epitaph

Chief Konkapot of the Stockbridge tribe of Mohican Indians held council on the shore of Lake Mahkeenic; although many writers connect Abraham Lincoln's famous rhymed epitaph with a Kickapoo Indian, some believe it refers to this same chief:

"Here lies poor Johnny Kongapod,
"Have mercy on him, gracious
God,
"As he would do if he were God
"And you were Johnny Konapod."

Last year's third festival was visited and approved, incidentally, by (literally) the last of the Mohican chiefs. He is the Rev. Samuel Miller, an impressive 50-year-old Congregational minister from Gresham, Wis., and his Indian name is Uhm-Pa-Tuth.

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REPUBLICAN

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"We have sold subscriptions in a widespread area but not enough to assure a financial success. The next two weeks will be critical. Subchairmen will meet with Mrs Charles C. Griswold at Stockbridge August 4. By that time we ought to know whether the future of the festival is in doubt. Therefore we ask every music lover and others interested in the success of this venture to contact their local chairmen at once or write directly to the office at Stockbridge."

SPRINGFIELD, MASS.
MORNING UNION

JUL 6 - 1937

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N. ADAMS, MASS.
TRANSCRIPT

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HARTFORD, CONN.
TIMES

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PITTSFIELD, MASS.
EAGLE

JUL 3 - 1937 94

DOWNES, EMINENT CRITIC, TO LECTURE ON FESTIVAL AT MUSEUM IN PITTSFIELD

New York Times Writer To Discuss Music of Boston Symphony Orchestra in Four Talks To Be Given in Ellen Crane Addition Aug. 5, 6, 12 and 13—Tickets for Lectures Available First to Members Because of Limited Seating Capacity

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Capacity Limited

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Mr. Downes, a national figure, was born in Evanston, Ill., Jan. 27, 1886. He commenced the study of the piano at the age of 8 and continued his studies in Boston when he was 16, with Homer Norris, in harmony; Carl Baermann, in piano; Dr. Louis Kelterborn, in the history of music. He played piano accompaniments in studios and studied the viola a little; taught and accompanied whenever he got any work to do in that direction, and then began writing music criticism for The Post.

On Jan. 1, 1924, Mr. Downes went from The Post to The Times. He has written two or three books, the latest one being "Symphonic Masterpieces."

Taught Theory and History

In 1912-13, Mr. Downes taught theory and music history at Chautauqua Institute and assisted in similar courses at Harvard University Summer School and Boston University. He has likewise lectured at the Brooklyn Academy of Music, at a number of universities throughout the country and contributed to many magazines, including "Musical Quarterly," the "New Music Review," "The Musician," "Musical America" and periodicals, including "The Saturday Evening Post," "The North American Review," "Vanity Fair," and others.

"If I were to go into details of where I thought I had learned the most, I would say it was from the remarkable Dr. Louis Kelterborn in Boston, who started his career as a student of jurisprudence under Nietzsche at Basle and became a remarkably broad-minded musician," said Mr. Downes today in commenting on his experience.

OLIN DOWNES

. . . My experience convinces me, that the Beethovens and the Wagners wrote their music for the plain men and women of the world . . ."

"For some four years he gave me a background of general music history and actual detailed ecquaintance with many masters' works whose contents and form he discussed with me most illuminatingly; and also from the writings of the incomparable Philip Hale, which I read daily in Boston before and after I started writing myself, for some 24 years; and not the least from some intensive work of a few months at the Congressional Library in Washington in my 15th year.

"The Man in the Street"

"I am happy to say that there were no professional musicians in my generation in my family and that I approached music in a sense from the outside standpoint of the man in the street, rather than from the professional and sophisticated background that a professional musical family would have given me.

"Perhaps for these reasons, music is, to me, very much an integral part of a man's living and thinking, rather than a specialized art, to be cultivated only by connoisseurs, critics and artists; and my experience convinces me, not only that the Beethovens and the Wagners wrote their music for the plain men and women of the world, but that their art is readily assimilated and intensely enjoyed by people with no technical knowledge or particular experience of it."

MONTREAL, CAN.
GAZETTE

JUL 10 1937

Berkshire Festival Is Well Subscribed

Over $20,000—more than the total budget of last year, and over half the coming season's budget of $40,000—has already been raised by the management of the Berkshire Festival through subscriptions in the form of patrons and memberships, according to The New York Times.

The details of the sources of income are as follows: Patrons pay $75 for a box; full membership, at $10, buys one high or two lower priced tickets for each of six concerts; sustaining membership for $5, affords the same privileges as full membership, but for three concerts only.

Tanglewood, new home of the festival, is equipped for 5,000 customers. All the seats will be under canvas.

The need for a $40,000 budget is twofold. The orchestra will give six concerts, as against three of last season. Also (and therefore) the management must face the expense of housing for two weeks the full personnel of the Boston Symphony Orchestra.

Serge Koussevitzky, director of the festival, is expected about July 27, and will make his headquarters at the Berkshires Hunt and Country Club.

LEWISTON, ME.
JOURNAL

JUL 9 - 1937

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Hub Symphony Orchestra Has Permanent Home For Its Berkshire Festival

The Boston Symphony Orchestra has begun a new development; one that is likely to be more significant than anything since it was founded by Henry Lee Higginson 56 years ago.

This was not yet fully perceptible even last summer, when Dr. Koussevitzky and his men played the three concerts that constituted the third annual Berkshire Symphonic Festival. When the story came over the wires, a few months ago, that Mrs. Gorhan Brooks of Brookline had given her beautiful and historic "Tanglewood" estate in the Berkshire hills to the Boston Symphony Orchestra as a permanent home for the festival it took on new significance. From now on, assuming a continued success and growth of the Berkshire Symphonic Festival, the Boston orchestra will devote an appreciable part of the year not to one more extension of its regular season (either at home or afield) but to a different kind of season altogether.

The new season will differ from the regular one in those obvious ways in which festivals differ from regular concerts.

At the Berkshire Festival the audiences will be clearly composed not only of natives of summer residents hereabouts but also of many who will have been attracted from long distances specifically for the purpose of attending the festival.

Last year the festival attendants from twenty-five States certainly included a goodly number of persons who had come from distant places and at considerable inconvenience to attend the outdoor concerts of the world-famous orchestra and its conductor. The festival this August, when the orchestra will give six concerts in two weeks instead of three in one, is certain to draw greatly increased numbers and from farther distances and many Maine music-lovers will no doubt be among them.

The "hall" where the concerts will be given is a good-sized field, capable of accommodating at least five thousand persons comfortably, and surrounded by natural walls of trees. There is also a natural slope to the field, so that orchestra and conductor, at the foot of it, will be visible to the audience without benefit of tiers for the chairs.

Eventually, as has already been disclosed, there will be a permanent auditorium or some similar and suitable structure.

HOLYOKE, MASS.
Transcript Telegram

JUL 13 1937

More than half the $40,000 budget has been raised by the management of the Berkshire Symphonic Festival thru subscriptions in the form of patrons and memberships. That sum is more than the total budget of last year.

The doubled budget is necessary because the orchestra will give six concerts as against three in 1936 and the full personnel of the Boston Symphony orchestra must be housed for two weeks. Serge Koussevitzky, director of the festival, is expected about July 27 and will make his headquarters at the Berkshire Hunt and Country club.

The Schubert Memorial, Inc., has elected Eugene Ormandy, conductor of the Philadelphia Symphony orchestra, as president to succeed the late Ossip Gabrilowitsch. Dr. Gabrilowitsch held that office from the organization's beginning in 1928.

WATERBURY, CONN.
DEMOCRAT

JUL 14 1937

FUNERAL MARCH FOR GERSHWIN

Boston, July 14. — (UP) — Members of the Boston Symphony Orchestra, conducted by Arthur Fiedler, last night played the Funeral March from Beethoven's "Heroic" Symphony in memory of George Gershwin, modern composer who died in Hollywood Sunday.

The regular outdoor esplanade concert was interrupted to announce the tribute to Gershwin, "known and admired by the orchestra, and esteemed by Mr. Fiedler . . . as a stimulating figure in American music . . . who added earnest effort to real talent."

More than 8,000 music lovers, many of them wrapped in overcoats and blankets because of a sudden cool spell, lined Charles river bank.

MONTREAL, CAN.
GAZETTE

JUL

Critic Will Lecture

Olin Downes, music critic of The New York Times, will give a series of four lectures next month on the compositions to be played by the Boston Symphony Orchestra at the Berkshire Symphonic Festival. The lectures will be given on August 5, 6, 12 and 13 at 11 a.m., in the new Ellen Crane Memorial addition of the Berkshire Museum, Pittfield, Mass.

WASHINGTON, D. C.
STAR

JUL 10 1937

MUSIC FEATURES FOR BERKSHIRES

THE Berkshire Symphonic Festival, which opens August 5 for its fourth Summer, is reversing almost every "trend" in the festival giving business. For one thing, this curious festival will never make any money for anybody. This will shock many European festival bodies; Salzburg, especially, where the annual Summer gathering of eager musical seekers is a financial success, but where the municipal theater has had to close down in poverty.

The Berkshires take everything quite seriously, even their beauty, so that the festival, although more successful than most, will always turn back any surplus for improvement. This same serious spirit has, for example, kept every inch of the main road between Stockbridge and Lenox free of gasoline stations.

Secondly, the socially and musically prominent among the festival's backers apparently do not want to do anything "monumental." No neo-gothic or pseudo-classic buildings are likely to dwarf the magnificent hemlock hedges and soaring pines of Tanglewood, the property Mrs. Gorham Brooks has given the Boston Symphony Orchestra as a permanent home for the festival.

Eliel Saarinen, who has been commissioned to design a permanent home for the festival, will not decide on a final form until he has seen a crowd on the estate, according to George E. Judd, manager of the orchestra. Probably the building will be as inconspicuous as possible, designed to merge with the "country" atmosphere and tradition.

Originally the 210-acre estate where Hawthorne worked and first told his "Tanglewood Tales" was part of an Indian council ground; an Indian fireplace still stands on the lake shore, an enormous tree having grown up in the middle of it. Chief Konkapot of the Stockbridge tribe of Mohican Indians held council on the shore of Lake Mahkeenic; although many writers connect Abraham Lincoln's famous rhymed epitaph with a Kickapoo Indian, some believe it refers to this same chief:

"Here lies poor Johnny Kongapod,
Have mercy on him, gracious God,
As he would do if he were God
And you were Johnny Kongapod."

Last year's third festival was visited and approved, incidentally, by (literally) the last of the Mohican chiefs. He is the Rev. Samuel Miller, an impressive 50-year-old Congregational minister from Gresham, Wis., and his Indian name is Uhm-Pa-Tuth.

Thirdly, Serge Koussevitzky, conductor of the Boston Symphony and artistic director of the festival, has no intention of duplicating anybody else's project. He has doubled its size this year, but only because last year so many wanted to attend that one week was not enough.

This year only symphonic concerts will be given. Perhaps a large chorus will take part next year. If money can be found to give opera in a finished (and not a "festival") manner, that may be done. Dr. Koussevitzky is playing also with the idea of a school on the big estate—not another Curtis Institute or Juilliard School, but one which does not touch any other field—perhaps for the advanced study of the symphonic literature and conducting.

And lastly, neither Dr. Koussevitzky nor the Berkshire backers has the least intention of interfering with the large number of cultural activities already under way in the neighborhood. In fact, the festival announcement carries free mention of 13 other enterprises ranging from the well established Berkshire Playhouse in Stockbridge to Ted Shawn's dance recitals at Jacob's Pillow, West Becket.

FALL RIVER, MASS.
HERALD-NEWS

JUL 14 193

Boston Symphony Honors Gershwin

BOSTON, July 14, (UP)—Members of the Boston Symphony Orchestra, conducted by Arthur Fiedler, last night played the funeral march from Beethoven's "Heroic" symphony in memory of George Gershwin, modern composer who died in Hollywood Sunday.

The regular outdoor esplanade concert was interrupted to announce the tribute to Gershwin "Known and admired by the orchestra, and esteemed by Mr. Fiedler * * * as a stimulating figure in American music * * * who added earnest effort to real talent.'

More than 8,000 music lovers many of them wrapped in overcoats and blankets because of a sudden cold spell, lined Charles River bank.

PITTSFIELD, MASS.
EAGLE

JUL 10 1937

Every Saturday

★ ★ ★

Mayor No Warwick He Says, Denying He Proposes To Perpetuate Dynasty.

Week's High Light

MAYOR BAGG'S decision not "to stick my nose into this election" was the high point of this week's City Hall news.

His statement offsets reports that the retiring chief executive of the city was planning to take an active part in the campaign in an effort to perpetuate his administration. Some municipal wags were saying that the Mayor intended to place a complete ticket in the field and already had held interviews with potential candidates.

"I have had my time," the Mayor said in reiterating his decision not to seek reelection or take part in the campaign. He apparently intends to make a clean break in leaving City Hall, and that probably is the only way in which he can be reasonably sure of the rest he is entitled to after four years of strenuous municipal life.

With only two candidates in the field—Thomas A. Macken and Harry Kannes—and two to be nominated, the mayoralty field is wide open. Councilman-at-Large William F. Magner, Alfred C. Daniels, Charles W. Dewey and others are being mentioned as potential candidates. Council President Denis T. Noonan and City Clerk Harold F. Goggins are definitely in the campaign picture and because of their acknowledged vote-getting strength no true appraisal of the election situation can be gained until they make known their intentions. Their attitude right now seems to be that "it's too hot to discuss politics."

* * *

Zoning Down County

IN GREAT BARRINGTON a few days ago, the fifth special town meeting of the year was held. The one and only purpose of the session was to act on zoning. A law pertaining thereto has been in effect there since 1932. The assemblage, the largest ever to convene for a special town meeting, literally tossed the report of the planning board out the window—a report that a group of five intelligent men had labored over for several days—not in their own interests, but in the interest of the town.

If Planning Boards are to function they must have the cooperation of the voters. In the first place, every town in Berkshire County would obtain beneficial results from community planning, properly directed. No one has questioned the integrity of those conducting the administration in Great Barrington, but apparently only persons interested in changing the by-laws attended the session.

It must be granted that changes some times are necessary in all things, including zoning laws, as a town grows. The recommendations for changes however should remain in the hands of the Planning Board.

After all, Great Barrington does have some industries, but the major part of its business is derived from the summer guest and tourist trade. If this is the case, and apparently it is, some consideration should be given that phase of zoning, if alterations are to be made in the regulations.

An attractive town, well planned, should receive its share of summer trade despite a few industries, if movements on town planning have the full cooperation of all townspeople, not a few. The charm of a well developed, unspoiled business section and its commercial value to the whole community, should not be jeopardized for the commercial interests of the few. Protection of the interests of the majority is the principle behind zoning and all just laws.

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Aug. 8—Schubert,
"Rosamunde"; Sch
Symphony; Stravi
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phony in D minor

Aug. 12—Wagn
to "Rienzi"; "A
lude and Liebestod
Isolde"; "The Ride
"Waldweben from
lude to "Parisfal";
hauser."

Aug. 14—Haydn,
in G major No. 8
phony No. 7;
"Scheherazade."

Aug. 15 — Bra
demic Festival O
No. 3; Symphony

95

Olin Downes's Lectures

OLIN Downes, eminent music critic of The New York Times, will deliver four lecture on the music to be played at the Berkshire Symphonic Festival by the Boston Symphony Orchestra An able and delightful writer, Mr Downes is equally as entertaining on the lecture platform. He spen his boyhood in Boston, listened t the orchestra from the "peanut" gallery of Symphony Hall, and a the age of 20 began to write musi criticism for the Boston Post. H remained in Boston, a colleague o the great Philip Hale, until 192 when he joined The Times. Hi lectures to be given at the Berkshire Museum in Pittsfield, Aug 5 and 6 and Aug. 12 and 13 at 1 A. M., will afford the public an excellent opportunity to obtain a better understanding and greater enjoyment of the music at the Festival.

* * *

Fourth Kept Police Busy

Chief Sullivan and his men faced a difficult situation for, as in the case of the man who bought the ticket for the clambake—the Fourth was good for all three days. Firing on the several fronts continued desultorily until mid-night Sunday-Monday and the city at 6 was as quiet as the tomb. The chief took occasion to express his appreciation for the cooperation he received especially from the press in heralding the danger. The result was a happier day than would have been possible in other circumstances.

Many officials share the opinion of Chief Sullivan that, if the sale of dangerous firecrackers is not absolutely prohibited by municipal ordinance or other means, positive restrictions should be placed upon size. A difficulty found is that, in this raucous age, persons are not satisfied with the simpler noises of another generation. They want boisterousness and variety. Meantime the reason why people like noise is something that eludes analysis. That we start at the cradle to teach children to like it in the form of rattles, drums, horns and toy pistols does not explain it all. Most persons think they were put aboard this earth to make themselves heard. That reveals the secret if it does not altogether exororate or condone Congress.

SPRINGFIELD, MASS.
EVENING UNION

SIX CONCERTS WILL BE GIVEN AT TANGLEWOOD

Serge Koussevitzky Announces Details of Programs by Boston Symphony Orchestra

Details of the six concerts which will make up the six programs by the Boston Symphony Orchestra under Dr. Serge Koussevitzky have been made public by the directors of the Berkshire Symphonic Festival, Inc. All concerts will be given at Tanglewood, new home of the Boston Symphony Orchestra, between Pittsfield and Stockbridge.

The concerts will be diveded into two groups of three each. The first three will be given on Aug. 5 and 7 at 8.30 p. m. and on Aug. 8 at 4.30 p. m. The second group will be given Aug. 12-14 at 8.30 a. m. and Aug. 15 at 4.40 p. m.

This will be the fourth annual symphonic festival and the second to be given by the Boston Symphony Orchestra. Doubled in extent, all performances are already anticipated by a subscription so large as to confirm the belief that a musical festival in America of the first importance is being established.

The programs will be as follows:

Aug. 5—Beethoven program, Overture to "Leonore" No. 3; Symphony No. 6, "Pastoral"; Symphony No. 5.

Aug. 7—Mozart, Symphony in E flat; Hill, Two movements from the 'Sinfonietta for String Orchestra"; Ravel, Second Suite, "Daphnis and Chloe"; Tchaikowsky, Symphony No. 4.

Aug. 8—Schubert, Ballet Music from "Rosamunde"; Schubert, "Unfinished" Symphony; Stravinsky, Suite from "L'Oiseau de Feu"; Franck, Symphony in D minor.

Aug. 12—Wagner program, Overture to "Rienzi"; "A Siegfried Idyl;" Prelude and Libestod from "Tristan and Isolde"; "The Ride of the Valkyries"; "Waldweben from "Siegfried"; Prelude to "Parisfal"; Overture to "Tanhauser."

Aug. 14—Haydn, Symphony No. 13 in G major (No. 88); Sibelius, Symphony No. 7; Rimsky - Korsakoff "Scheherazade."

Aug. 15 — Brahms program, Academic Festival Overture; Symphony No. 3; Symphony No. 1.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 1 1 1937

Olin Downes to Lecture At Berkshire Festival

Olin Downes, critic of the New York Times, will give a series of four lectures next month, on the music to be played by the Boston Symphony orchestra at the Berkshire Symphonic festival. The lectures will be given in the new Ellen Crane memorial addition of the Berkshire museum, Pittsfield.

Mr Downes will lecture August 5, 6, 12 and 13 at 11 a. m. The Boston Symphony orchestra conducted by Serge Koussevitsky will give its concerts at "Tanglewood," between Lenox and Stockbridge, on route 183, August 5, 7, 8, 12, 14 and 15.

Because the seating capacity of the hall is limited, invitations to attend the lectures are being sent first to sustaining members and patrons of the festival. Tickets for the series or for single lectures may be obtained at the festival office at Stockbridge.

Mr Downes was born in Evanston, Ill., January 27, 1886. He commenced the study of the piano at the age of eight and continued his studies in Boston when he was 16, with Homer Norris in harmony, Carl Baermann in piano, Dr Louis Kelterborn in the history of music. He played piano accompaniments in studios and studied the viola a little; taught and accompanied whenever he got any work to do in that direction and then began writing music criticism for the Boston Post.

On January 1, 1924, Mr Downes went from the Post to the Times. He has written two or three books, the latest one being "Symphonic Masterpieces."

In 1912-13 Mr Downes taught theory and music history at Chautauqua institute and assisted in similar courses at Harvard University Summer school and Boston university. He has likewise lectured at the Brooklyn Academy of Music, at a number of universities throughout the country and contributed to many magazines, including Musical Quarterly, the New Music Review, the Musician, Musical America," and periodicals, including the Saturday Evening Post, the North American Review, Vanity Fair and others.

"If I were to go into details of where I thought I had learned the most, I would say it was from the remarkable Dr Louis Kelterborn in Boston, who started his career as a student of jurisprudence under Nietzsche at Basle and became a remarkably broadminded musician," said Mr Downes in commenting on his experience. "For some four years he gave me a background of general music history and actual detailed acquaintance with many masters' works whose contents and form he discussed with me most illuminatingly, and also from the writings of the incomparable Philip Hale, which I read daily in Boston before and after I started writing myself, for some 24 years, and not the least from some intensive work of a few months at the Congressional library at Washington in my 15th year.

"I am happy to say that there were no professional musicians in my generation in my family and that I approached music in a sense from the outside standpoint of the man in the street, rather than from the professional and sophisticated background that a professional musical family would have given me.

"Perhaps for these reasons, music is, to me, very much an integral part of a man's living and thinking, rather than a specialized art to be cultivated only by connoisseurs, critics and artists, and my experience convinces me, not only that the Beethovens and the Wagners wrote their music for the plain men and women of the world, but that their art is readily assimilated and intensely enjoyed by people with no technical knowledge or particular experience of it."

PITTSFIELD, MASS.
EAGLE

JUL 1 7 1937

Downes Lecture Tickets Go to Members First

Because of the demand for seats for the four lectures to be given by Olin Downes, Aug. 5, 6, 12 and 13 at the Berkshire Museum, this city, Berkshire Symphonic Festival members who wish reservations are urged to return application blanks for tickets at once. After a reasonable time, if there are tickets left, they will be issued to subscribers and the general public. Mr. Downes will lecture on the music to be played by the Boston Symphony Orchestra at Tanglewood Aug. 5, 7 and 8; Aug. 12, 14 and 15. On the list who have already applied for tickets are members and patrons from a widespread area.

CHICAGO, ILL.
NEWS

JUL 1

BERKSHIRE MPHONIC FESTIVAL OFFERED AT TANGLEWOOD

The Berkshire

BY EUGENE STINSON

THE fourth annual Berkshire symphonic festival—the second to be played by the Boston Symphony under Serge Koussevitzky—has been doubled in extent and moved to a new locale, Tanglewood, an estate lying between Stockbridge and Lenox, Mass., and presented to the orchestra last winter.

The festival this summer will consist of six concerts in a space of two weeks and will commence Thursday, Aug. 5, the date of the opening of the final week of the Chicago Symphony's "festival" at Ravinia. Mr. Koussevitzky's program for this occasion will consist of works of Beethoven, the favorite "Leonore" overture, the "Pastoral" symphony and the fifth.

On the following Saturday evening Mr. Koussevitzky will conduct a Mozart symphony (E flat), two string movements by Hill, Ravel's "Daphnis and Chloe" suite and the fourth symphony of Tschaikowsky. On Sunday afternoon the program begins with Schubert, the ballet music for "Rosamunde" and the Unfinished symphony, continuing with Strawinsky's "Fire-Bird" and the Franck symphony.

A Wagnerian program is scheduled for the second Thursday evening concert: the overture to "Rienzi," "A Siegfried Idyl," the prelude and finale of "Tristan," "The Ride of the Valkyries," the Waldesweber from "Siegfried," the prelude to "Parsifal" and the overture to "Tannhaeuser."

A Haydn symphony in G (No. 88), Sibelius' seventh symphony and Rimsky-Korsakoff's "Schererezade" are listed for Saturday evening; the festival closes the following afternocn, Aug. 15, with a Brahms program; the Academic Festival overture, the third symphony and the first.

N. ADAMS, MASS.
TRANSCRIPT

JUL 1 7 1937

MUSIC FESTIVAL ATTRACTS GROUP

Six Are Coming From Pacific Coast

Attracted to the Berkshires by the Symphonic Festival, a party of six persons from Alameda, Calif., is leaving the Pacific coast this week by motor and upon arrival in the Berkshires will stay two to three months.

This information was received today at the office of the Berkshire Hills Conference. The group has never been to Berkshire before. In reply to the question as to what influenced them to come, the reply was:

"The Berkshire Symphonic Festival."

News releases have been issued regularly from the Festival office to a list of 150 to more than 300 newspapers and returns from a clipping bureau indicate that about twice as much space has been given to these releases as was given last year. Newspapers on the list cover every state in the Union and Canada. Included in the releases are weekly stories of activities at South Mountain in Pittsfield as well as of the concerts to be given by the Boston Symphony orchestra next month at Tanglewood.

SCHENECTADY, N. Y.
GAZETTE

JUL 16 1937

BERKSHIRE MUSIC FETE TO FEATURE GREAT COMPOSERS

Appearing in the programs of the Berkshire symphonic festival to be held in the new auditorium at the festival site Tanglewood, near Lenox, in August, will be several modern works but the programs will be made up mostly of the established writings of well known composers, according to the program announcements recently sent out by Serge Koussevitzky, director of the Boston Symphony Orchestra.

This will be the fourth annual symphonic festival and the second to be given by the Boston Symphony Orchestra. Doubled in extent, all performances are already anticipated by a subscription so large as to confirm the belief that a musical festival in America of the first importance is being established.

Dr. Koussevitzky has announced the program in full:

Thursday, August 5, 8:30—Beethoven program, Overture to Leonore No. 3, Symphony 6, "Pastoral," Symphony 5.

Saturday, August 7, 8:30—Mozart, Symphony in E flat, Hill, two movement from the Sinfonietta for string orchestra; Ravel, Second Suite, "Daphnis and Chloe"; Tchaikovsky, Symphony 4.

Sunday, August 8, 4:30—Schubert, ballet music from "Rosamunde" and "Unfinished" Symphony; Stravinsky Suite from "L'Oiseau de Feu"; Franck, Symphony in D minor.

Thursday, August 12, 8:30—Wagner program—Overture to "Rienzi," a Siegfried Idyl, Prelude and Liebestod from "Tristan and Isolde," The Ride of the Valkyries, Walweben from "Siegfried," Prelude to "Parsifal," Overture to "Tannhauser."

Saturday, August 14, 8:30).—Haydn, Symphony 13 in G major (88); Sibelius, Symphony 7; Rimsky-Korsakov, "Scheherazade."

Sunday, August 15, 4:30—Brahms program, Academic Festival Overture, Symphony 3, Symphony 1.

WASHINGTON, D. C.
STAR

JU

KOUSSEVITSKY SAILS HOME NEXT WEEK

SERGE KOUSSEVITSKY, conductor of the Boston Symphony Orchestra, will sail next week on the Ile de France, and is expected to arrive in New York, July 27. He will have ample time to complete preparations for the annual symphonic festival which the Boston Symphony Orchestra will give at Tanglewood, the estate of Mrs. Gorham Brooks. The concerts will be given Thursday and Saturday afternoons, August 5 and 7, and 12 and 14, and Sunday afternoons, August 8 and 15.

For the first evening concert, August 5, Dr. Koussevitsky has chosen a Beethoven program including the overture to "Leonore No. 3," and the two symphonies, No. 6, known as the "Pastoral," and No. 5. The second evening program, August 7, will be a more varied one including one or two works from composers of the modern school, a plan which he also will carry out in the first Sunday afternoon concert, August 8. An all Wagner program will be presented August 12 and the last program will be all Brahms, the academic festival overture and the symphonies No. 3 and No. 1.

So many Washingtonians, summering in the Berkshires, will have the privilege of hearing this leading orchestra of the country, a privilege which is denied them at home.

NORTHAMPTON, MASS.
GAZETTE

JUL 1 7 1937

BERKSHIRE FESTIVAL PROGRAM ANNOUNCED

Serge Koussevitsky Returns from Europe to Conduct Opening August 5

Serge Koussevitzky, the famous conductor of the Boston Symphony orchestra, is about to sail from France on his return in preparation to conduct the Berkshire Symphonic Festival. Koussevitzky is expected to arrive on the Ile de France, on July 27. The two weeks of concerts will inaugurate as a festival site Tanglewood, the beautiful and historic estate between Stockbridge and Lenox, in the Berkshire Hills, which was presented to the orchestra last winter. The concerts will be given on Thursday and Saturday evenings, August 5 and 7, at 8.30, and Sunday afternoon, August 8, at 4.30; Thursday and Saturday evenings, August 12 and 14, at 8.30, and Sunday afternoon, August 15, at 4.30.

This will be the fourth annual symphonic festival, and the second to be given by the Boston Symphony orchestra. Doubled in extent, all performances are already anticipated by a subscription so large as to confirm the belief that a musical festival in America of the first importance is being established.

Dr. Koussevitzky here announces the programs in full:

Thursday, Aug. 5 (8.30)

Beethoven Program—
  Overture to Leonore, No. 3
  Symphony No. 6, "Pastoral"
  Symphony No. 5

Saturday, Aug. 7 (8.30)

Symphony in E flat — Mozart
Two Movements from the Sinfonietta for String Orchestra — Hill
Second Suite, "Daphnis and Chloe" — Ravel
Symphony No. 4 — Tchaikovsky

Sunday, Aug. 8 (4.30)

Ballet Music from "Rosamunde" — Schubert
"Unfinished" Symphony — Schubert
Suite from "L'Oiseau de Feu" — Stravinsky
Symphony in D minor — Franck

Thursday, Aug. 12 (8.30)

Wagner Program—
  Overture to "Rienzi"
  A Siegfried Idyl
  Prelude and Liebestod from "Tristan and Isolde"
  The Ride of the Valkyries
  Waldweben from "Siegfried"
  Prelude to "Parsifal"
  Overture to "Tannhauser"

Saturday, Aug. 14 (8.30)

Symphony No. 13, in G major (No.— 88) — Haydn
Symphony No. 7 — Sibelius
"Scheherazade" — Rimsky-Korsakov

Sunday, Aug. 15 (4.30)

Brahms Program—
  Academic Festival Overture
  Symphony No. 3
  Symphony No. 1

Tickets are on sale in Northampton and can be procured from Northampton School for Girls, The Music House, and from Miss Jane Bowker, at the Hampshire Bookshop.

SPRINGFIELD, MASS.
MORNING UNION

JUL 10 1937

96

Berkshire Festival Announces Programs

Six Concerts On Two Successive Weekends in August to Be Given by the Boston Symphony Orchestra at 'Tanglewood' — Selections Well Chosen for the Etnertainment of a Discriminating Public—Other Activities in That Vicinity

By BENJAMIN BUXTON

THE SIX programs to be presented by the Boston Symphony orchestra at the fourth annual Berkshire Symphonic festival during the first and second weekends in August at Tanglewood, the festival's new home between Stockbridge and Lenox, have been arranged by Dr Koussevitzky with sound judgment. The selection of these programs is not startling for its modernity, nor orthodox for its classicism, yet there is sufficient contrast throughout to hold the attention of the intelligent symphonic listener.

With double the number of concerts previously given at the festival, the directors have wisely spread the series over two weekends, with an interval of a day between the first and second, both weeks. The schedule follows: Thursday night, August 5, at 8.30; Saturday night, August7, at 8.30; Sunday afternoon, August 8, at 4.30; Thursday night, August 12, at 8.30; Saturday night, August 14, at 8.30, and Sunday afternoon, August 15, at 4.30.

These programs have been arranged with an obvious desire to please the public, but a public whose taste has already become cultivated to the point of preferring the best. It is only in recent years that concerts entirely devoted to the works of one composer have been prevalent, yet in the coming festival series, three such programs are listed, one by Beethoven, one by Wagner and one by Brahms. Each one of these has become increasingly popular during the past seasons, and their particular styles are no longer unfamiliar to concertgoers, radio listeners, and phonograph record collectors.

Beethoven Program

In the first program, on Thursday, August 5, three of Beethoven's works will be played. Two of these, the "Leonore" overture No 3 and the Fifth symphony, are known to everyone. The centerpiece is the Sixth symphony, "Pastoral," not as frequently played as the Fifth or Seventh, and in lighter vein, with its "program" which makes it unique among the Beethoven symphonies.

The Wagner program, scheduled for Thursday night, August 12, will offer an interesting and comprehensive cross section of that composer's works, with the early "Rienzi," selections from the "Ring" cycle, from "Tristan," "Parsifal," and "Tannhaeuser." The complete list is as follows: Overture to "Rienzi"; "A Siegfried Idyl," "Prelude and Liebestod" from "Tristan and Isolde"; "The Ride of the Valkyries" from "Die Walkuere"; "Waldweban" from "Siegfried"; Prelude to "Parsifal" and Overture to "Tannhaeuser."

The closing concert of the series, on Sunday afternoon, August 15, will be an all-Brahms program which will include three favorite works: The "Academic" festival overture, the Third and First symphonies.

The list of composers programmed for the other three concerts is interesting and varied: Mozart, Hill, Ravel, Tschaikowsy, Schubert, Stravinsky, Franck, Haydn, Sibelius and Rimsky-Korsakoff. Here is classicism, romanticism, and in judicious splashes, modernism. One of the high spots of the festival will undoubtedly be the performance of the Seventh symphony of Sibelius, Finnish composer, many of whose works Dr Koussevitzky has introduced to this country. Those who heard him conduct the great Second symphony at the festival last year and during a previous season at the Springfield Auditorium, will recall it with the utmost pleasure, and will be interested to compare it with the much later Seventh.

If he has permitted himself the luxury of selecting a work by one of his favorite composers, Koussevitzky, on this same program, which will take place Saturday night, August 12, has chosen the colorful and melodious "Scheherazade" suite of Rimsky-Korsakoff, which sings and plays itself and which offers no problems of unfamiliarity. In the Haydn Symphony in G-major, No 88, the clear-cut idiom of classicism should also cause no mental tangles.

The second program, Saturday night, August 7, will include Mozart's E-flat symphony, two movements from a sinfonietta for string orchestra by Edward Burlingame Hill, contemporary Negro composer who has but recently come into prominence, the brilliant "Daphnis and Chloe" second suit of Ravel, and Tschaikowsky's fourth symphony.

The third program, Sunday afternoon, August 8, will also find listeners on familiar ground in Schubert's "Unfinished" symphony and his ballet music from "Rosamunde," Franck's Symphony in D-minor, and Stravinsky's "Firebird" suite.

Regarded as he whole, these selections cannot be considered light summer entertainment, but with very few exceptions there are none which the public has not had an opportunity to hear in concert or over the radio during the past few years. A total of 10 symphonies for six concerts may sound formidable, but should give no cause for worry to present-day music lovers.

It is also necessary to call attention to the wealth of cultural entertainment of virtually every kind offered in the Berkshires. For chamber music the tourist has three places from which to choose on Sunday afternoons: South mountain, near Pittsfield; Falls Village, Ct., and the "Playhouse-in-the-Hills," Cummington. Ted Shawn's dancers appear each Friday afternoon at Becket, and the playhouse at Stockbridge and the art exhibition there are also to be considered.

PITTSBURGH, PA.
SUN-TELEGRAPH

JUL 16 193

Koussevitzky To Return

Serge Koussevitzky, famous conductor of the Boston Symphony Orchestra, is about to sail from France on his return in preparation to conduct the Berkshire Symphonic Festival. He is expected to arrive on the Ile de France, on July 27.

The two weeks of concerts will inaugurate as a festival site Tanglewood, the historic estate between Stockbridge and Lenox in the Berkshire Hills, which was presented to the orchestra last winter.

The concert series will start on Thursday August 5. It will be the fourth annual symphonic festival, and the second to be given by the Boston Symphony Orchestra.

TOLEDO, O.
TIMES

JUL 16

Art and Music Fete Planned

Joint Program Set for August 4

THE Berkshire Symphonic festival, with lectures by Olin Downes, music critic of the New York Times, and the twenty-ninth annual exhibition of the Stockbridge Art association will be held simultaneously in the Pittsfield, Mass., museum this summer.

Mr. Downes lectures will be concerned with the music of the Boston Symphony orchestra, conducted by Serge Koussevitzky.

Usually held at Stockbridge, shortly after Labor day, the exhibition this year will open with the traditional Varnishing Day reception on Wednesday, Aug. 4, the day before the opening of the festival and the day before the first of Mr. Downes' lectures. The exhibition will continue through Aug. 18.

Formal announcement of the exhibition is made by Miss Olive Beaver for the exhibition committee, which consists of Nora Iasagi Bullitt, Margaret French Cresson, Jean MacLane, Marie O. Kobbe and John C. Johansen.

"We are delighted to avail ourselves of the opportunity offered us through the kindness of Miss Laura M. Bragg, director, and the trustee of the museum," said the committee today.

The exhibition will be in the Ellen Crane Memorial addition completed only last month, while the lectures by Mr. Downes will be in the theater of the same addition. Miss Bragg, the museum director was for several years director of the Museum at Charleston, S. C., honorary life director of that institution.

Artists from Massachusetts, New York, Vermont and New Hampshire have contributed in the past to the great success attending the Stockbridge show.

NEW YORK, N. Y.
HERALD-TRIBUNE

JUL 18 1937

Program Prepared For 4th Festival In the Berkshires

Koussevitzky Sails for Six Concerts on Two Week Ends of August

Serge Koussevitzky is due here on July 27 on the Ile de France to begin rehearsals with the Boston Symphony Orchestra for the fourth annual Berkshire Symphonic Festival, which will be held on a new site, the Tanglewood Estate near Lenox, Mass., on Thursday and Saturday nights and Sunday afternoons, August 5, 7, 8, 12, 14 and 15. The programs will be:

Thursday, August 5, 8:30

BEETHOVEN PROGRAM

Overture to "Leonore," No. 3; Symphonies Nos. 6 and 5.

Saturday, August 7, 8:30

Symphony in E flat..............Mozart
Two Movements from Sinfonietta for strings..............Hill
"Daphnis et Chloe," Suite No. 2.....Ravel
Symphony No. 4, in F minor..Tchaikovsky

Sunday, August 8, 4:30

Ballet Music from "Rosamunde"; Unfinished Symphony..............Schubert
Suite from "L'Oiseau de Feu"..Stravinsky
Symphony in D minor...........Franck

Thursday, August 12, 8:30

WAGNER PROGRAM

Overture to "Rienzi"; Siegfried Idyll: Prelude and Liebestod from "Tristan und Isolde"; Valkyries' Ride: Waldweben from "Siegfried"; Prelude to "Parsifal"; Overture to "Tannhaeuser."

Saturday, August 14, 8:30

Symphony in G, No. 13 (88).....Haydn
Symphony No. 7..................Sibelius
Scheherazade..........Rimsky-Korsakoff

Sunday, August 15, 4:30

BRAHMS PROGRAM

Academic Festival Overture; Symphonies Nos. 3 and 1.

Olin Downes, music critic of "The New York Times," will give four lectures on the festival programs in the Ellen Crane Memorial Addition of the Berkshire Museum at Pittsfield on Thursday and Friday mornings, August 5, 6, 12 and 13 at 11 o'clock.

Information about tickets for the concerts and lectures, routes to Tanglewood and other activities during this period in the region is obtainable by application to the Berkshire Symphonic Festival, Stockbridge, Mass.

In the second program of the chamber-music series at South Mountain, Pittsfield, today at 4 o'clock, the South Mountain Quartet will play Haydn's quartet in D, Op. 76; Reger's quartet in F sharp minor, Op. 121, and Dvorak's quintet in F, Op. 81.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 21 1937

HOTEL BOOKINGS HEAVY FOR MUSIC FESTIVAL

Stockbridge, July 20—Hotels in Lenox, Stockbridge and Great Barrington were reported booked full today for the first two weekends in August when the Berkshire Symphonic Festival concerts will be given at Tanglewood, between Lenox and Stockbridge by the Boston Symphony orchestra under Serge Koussevitzky's baton.

Hotels and inns at Richmond, Pittsfield, Lee and Dalton are catching the overflow with many reservations reported from these towns. Many guests are also making reservations in private homes for the festival. According to the festival office however there is no housing shortage yet since there are comfortable quarters left in many surrounding towns.

Community chairmen meeting with the president, Miss Gertrude Robinson Smith at Glendale, reported a great increase in enthusiasm as the time for the concerts draws near. Community chairman were asked to pass along to music lovers the information, that there has been an unusual demand for reserved seats and if they wish to avoid disappointment, early application would be advisable.

MONTCLAIR, N. J.
TIMES (Semi-Weekly)

JUN 18 1937

Musicians of Today

by LUELLA M. WIERS

The Boston Symphony Orchestra, which will give a concert in the Montclair High School on Feb. 9, 1938, as the extra in connection with the Unity Concert Course, is something more than half a century old. More notable than the span of its years is its place in the growth of musical America.

In 1881 the late Mayor Henry L. Higginson realized the first dream and aspiration of his life by founding in Boston an orchestra of European standards—a phenomenon then unknown in America. The idea had come to him as a student in Vienna. It was an ambitious dream for an inpecunious young man, but after many years, having made a fortune as a banker, he was able to finance the Boston Symphony Orchestra. He engaged the finest musicians in Europe and brought to this country a succession of the greatest conductors of their time. He set a new precedent by expecting of the musicians entire devotion to the orchestra. To the conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor gave of his genius to the improvement of the ensemble. Soon the orchestra had the attention of the world.

George Henchel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through twelve years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fielder. In 1900, Symphony Hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his eighty-fourth year, the orchestra's founder left it in control of a board of trustees.

After two French conductors, Henri Raband and Pierre Monteux, the term of Serge Koussevitzky began in 1924 and, it will be seen, has extended beyond any single term of a previous conductor. The long association of such an orchestra and such a leader is eloquently justified by the results. The great Russian conductor has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction as shown in the enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of the performance which indicates the direction of a genius

Tickets for the Boston Symphony Orchestra Concert are now available. Telephone Montclair 2-6770.

SCHENECTADY, N. Y.
UNION-STAR

JUL 20 1937

Plan Berkshire Music Festival At Stockbridge

Koussevitzky to Conduct Boston Symphony; Art Exhibit Planned

Serge Koussevitzky, famed conductor of the Boston Symphony Orchestra, is expected to arrive from France on the Ile de France, July 27. Koussevitzky returns to conduct the fourth annual Berkshire Symphonic Festival, the second to be given by the Boston Symphony Orchestra. All performances are already anticipated by a subscription so large as to confirm the belief that a musical festival in America of the first importance is being established.

The complete programs for the two week Festival at Stockbridge from August 5 to August 15, have been announced as follows: Thursday, August 5, 8:30 p. m., Beethoven Program, Overture to "Lenore," No. 3; Symphony, "Pastoral," No. 6 and "Symphony No. 5;" August 7, 8:30 p. m., "Symphony in E flat," Mozart; two movements from the "Sinfonietta for String Orchestra," Hill; Second Suite, Daphnis and Chloe," Ravel and "Symphony No. 4," Tchaikovsky; August 8, 4:30 p. m., Ballet Music from "Rosamunde," Schubert; "Unfinished Symphony," Schubert; Suite from "L'Oiseau de Feu," Stravinsky and "Symphony in D minor," Franck.

August 12, 8:30 p. m., Wagner program, "Overture to Rienzi," "A Siegfried Idyl," "Prelude" and "Liebestod" from "Tristan and Isolde," "The Ride of the Valkyries, "Waldweben" from "Siegfried," "Prelude to Parsifal," "Overture to Tannhauser;" August 14, 8:30 p. m., "Symphony No. 13 in G major," Haydn; "Symphony No. 7," Sibelius and "Scheherazade," Rimsky-Korsakov; August 15, Brahms Program, "Academic Festival Overture;" "Symphony No. 3," and "Symphony No. 1."

Olin Downes will give four lectures on the music to be played by the Boston Symphony in the new Ellen J. Crane Memorial Room of the Berkshire Museum at Pittsfield, in conjunction with the Festival. These coincide also with the 29th Annual Exhibition of the Stockbridge Art Association, held at the Museum this year.

NEW YORK, N. Y.
TIMES

JUL 18 1937

BERKSHIRE PROGRAMS

THE fourth annual Berkshire Symphonic Festival will open at Tanglewood, Mass., Thursday, Aug. 5, with an all-Beethoven program by the Boston Symphony Orchestra, under Serge Koussevitzky, consisting of the "Leonore" overture, No. 3; the "Pastoral" symphony and the Fifth symphony. Mr. Koussevitzky is expected to arrive on the Ile de France from Europe July 27 to begin rehearsals of the orchestra for the six concerts of the series.

At the second concert, Aug. 7, the orchestra will be heard in Mozart's symphony in E flat major; two movements from Hill's "Sinfonietta for String Orchestra"; Ravel's "Daphnis and Chloe" suite, No. 2, and the Fourth symphony by Tchaikovsky.

The Sunday list, Aug. 8, begins with two Schubert numbers, namely, the ballet music from "Rosamunde" and the "Unfinished" symphony, following which Stravinsky's "Firebird" suite and the Franck symphony will be presented.

Thursday, Aug. 12, the program will be devoted to excerpts from Wagner's operas, comprising the overture to "Rienzi"; the prelude and "Love Death" from "Tristan und Isolde"; the "Ride of the Valkyries"; the "Waldweben" from "Siegfried"; the prelude from "Parsifal" and the overture to "Tannhaeuser."

Haydn's symphony in G major, No. 88, opens the program for Aug. 14, which also contains the Seventh symphony by Sibelius and Rimsky-Korsakoff's "Scheherazade" suite.

A Brahms program Sunday, Aug. 15, will bring the festival to a close. The selections at this event will be the "Academic Festival" overture and the First and Third symphonies.

All of the concerts will take place at 8:30 P. M., except the two Sunday events, which are scheduled for 4:30 P. M.

SCHENECTADY, N. Y
UNION-STAR

JUL 23 1937

Berkshire Symphonic Festival Tickets Ready

Mrs. Dudley Diggs of Schenectady, chairman of the Berkshire Symphonic Festival for Schenectady and vicinity, announces that tickets have been placed on sale at Cluett's Music Store.

The six Festival concerts by the Boston Symphony Orchestra will be given August 5, 7, 8, 12, 13 and 15 under Serge Koussevitzky's baton at Tanglewood, 210-acre estate near Stockbridge, Mass., given as a permanent home for the Festival by Mrs. Gorham Brooks of Brookline.

There is ample free parking space nearby.

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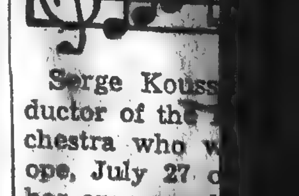

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N. ADAMS, MASS.
TRANSCRIPT

JUL 19 1937

Downes Lecture Seats To Go To Members First

Because of the demand for seats for the four lectures to be given by Olin Downes, August 5, 66, 12 and 13 at the Berkshire Museum in Pittsfield, Berkshire Symphonic Festival members, who are being given first choice for tickets, are urged to return application blanks issued with the festival tickets.

After a reasonable time, tickets for the lectures, if there are any available will be issued to subscribers and the general public. This arrangement is necessary because of the limited seating capacity of the theater in the new Ellen Judith Crane memorial addition, where the lectures will be given.

Mr. Downes will lecture on the music to be played by the Boston Symphony orchestra under the baton of Serge Koussevitzky at Tanglewood, August 5, 7 and 8 and August 12, 14 and 15.

Applications for lecture tickets and tickets for the concerts may be sent directly to the Festival office at Stockbridge.

WASHINGTON, D. C.
POST

Berkshire Music Will Be Conducted By Koussevitzky

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is about to sail from France on his return trip to prepare to conduct the Berkshire Symphonic Festival. Koussevitzky is expected to arrive on the Ile de France, on July 27.

The two weeks of concerts will inaugurate as a festival site Tanglewood, the beautiful and historic estate between Stockbridge and Lenox in the Berkshire Hills, which was presented to the orchestra last winter. The concerts will be given on Thursday and Saturday evenings, August 5 and 7, at 8:30 o'clock and Sunday afternoon, August 8, at 4:30 p. m.; Thursday and Saturday evenings, August 12 and 14, at 8:30 o'clock and Sunday afternoon, August 15, at 4:30 p. m.

This will be the fourth annual symphonic festival, and the second to be given by the Boston Symphony Orchestra. Doubled in extent, all performances are already anticipated by a subscription so large as to confirm the belief that a musical festival in America of the first importance is being established.

HOLYOKE, MASS.
Transcript Telegram

JUL 20 1937

Serge Koussevitzky, famous conductor of the Boston Symphony Orchestra who will return from Europe, July 27 on the Ile de France, has announced the program for the Berkshire Symphonic Festival, August 5-15 as follows:

Thursday evening, August 5: Beethoven program, Overture to "Leonore", No. 3; Symphony No. 6, "Pastoral"; Symphony No. 5.

Sunday afternoon, August 8: aBlphony in E flat, Mozart; two movements from the Sinfonietta for String Orchestra, Hill; Second Suite, "Daphnis and Chloe", Ravel; Symphony No. 4, Tchaikovsky.

Sunday afternoon, August 8: aBllet Music from "Rosamunde", Schuenzi", a Siegfried Idyl; Prelude and from "L'Oiseau de Feu", Stravinsky; and Symphony in D minor, Franck.

Thursday evening, August 12: Wagner program, Overture to "Rizenzi", a Siefried Idyl; Prelude and Liebestod from "Tristan and Isolde"; The Ride of the Valkyries; Waldweben from "Siegfried"; Prelude to "Parsifal"; and Overture to "Tannhauser".

Sunday afternoon, August 15: Symphony No. 13 in G major, No. 88, Haydn; Symphony No. 7, Sibelius; and "Scheherazade", Rimsky-Korsakov.

Sunday afternon, August 15: Brahms program, Academic Festival Overture; Symphony No. 3; and Symphony No. 1.

HACKENSACK, N. J.
BERGEN RECORD
JUL 23 1937

Music News And Views

By ROGER S. VREELAND

BERKSHIRE FESTIVAL

It's almost time to begin thinking about our own American "Salzburg", the fourth annual Berkshire Symphonic Festival, which will open at Tanglewood, Mass., Thursday, August 5, with the Boston Symphony Orchestra under Serge Koussevitzky. Mr. Koussevitzky will arrive next Tuesday on the Ile de France from Europe to begin rehearsals.

There will be six concerts this year instead of three. Our information at date about Tanglewood, its permanency, characteristics, and so on, is scant. Two years ago the festival was given on the Hanna farm, with Henry Hadley conducting an orchestra assembled for the occasion. Last year it took place at Holmwood, between Lenox and Stockbridge on Route 7, a fine sweep of land and trees on the estate of Mrs. Margaret Emerson. There were reasons why that site could not be obtained a second year, however. Koussevitzky and the Boston Orchestra brought the music to the festival last year also.

Public response to the festival last year was extraordinary. One of the nation's foremost critics called it the exceptional musical event of the summer in America. An average of 5,000 persons attended each of the three concerts. A fair representation from Bergen County was reported among those audiences.

In comparison with audiences at the Lewisohn Stadium, where 15- and 16,000 individuals have gathered on certain occasions, these Berkshire attendances would not be considered great—until the relative proportions of populations is taken into account, and also the fact that the Berkshire festival was given on a private estate loaned for the occasion. Add to these items the difficulties of cheap transportation. Then those audiences seem magnificent.

Critics agreed that the performances were of a quality to set them wholly apart from any others heard at summer concerts in America. Olin Downes, of the New York Times, itemized three reasons: "The presence of one of the two or three most distinguished conductors in the world, who gave of his very best; the qualities of a celebrated symphony orchestra of the same rank, appearing as a unit for the first time outside its concert series of the winter season; and the extermination on the part of all concerned to spare no pains in preparing the kind of performances which usually are reserved for the climaxes of the winter season."

The future of the Berkshire Festivals is a question of paramount interest to music lovers of the East. America in the summertime can provide a great audience for these events. That is one of the fundamental facts established. The locale is beautiful, and is so situated that a substantial patronage from many places in the United States, even from other countries, is practical.

Schedule for this season's programs will be as follows:

Thursday, August 5, 8:30 p. m.—Beethoven program. Overture to "Leonore", No. 3, and Symphonies 6 and 5.

Saturday, August 7, 8:30 p. m.—Symphony in E flat, Mozart; two movements from Sinfonietta for strings, Hill; "Daphnis et Cloe", Suite No. 2, Ravel; Symphony No. 4, F minor, Tschaikowsky.

Sunday, August 8, 4:30 p. m.—Ballet music from "Rosamunde" and the "Unfinished" Symphony, Schubert; Suite from "L'Oiseau de Feu", Stravinsky; Symphony in D minor, Franck.

Thursday, August 12, 8:30 p. m.—Wagner Program. Overture to "Rienzi"; "Siegfried Idyll"; Prelude and Liebestod from "Tristan und Isolde"; Valkyrie's Ride; "Walweben from "Siegfried"; Prelude to "Parsifal"; Overture to "Tannhauser".

Saturday, August 14, 8:30 p. m.—Symphony in G, No. 13 (88), Haydn; Symphony No. 7, Sibelius; "Scherazade", Rimsky-Korsakoff.

Sunday, August 15, 4:30 p. m.—Brahms program. "Academic Festival Overture"; Symphonies Nos. 3 and 1.

Information about tickets, how to get to Tanglewood, etc., is obtainable by application to the Berkshire Symphonic Festival, Stockbridge, Mass.

* * *

John Barnett Returned

John Barnett of Englewood, who returned from Europe last weekend, has brought with him many fresh ideas and viewpoints regarding musical Europe.

His perspective, that of an American music-loving youth, visiting Europe for the first time, concentrating his interests on music at the chief musical centers, is one to be encountered rarely. His mission there, as a student in conducting, a protege of the New York Philharmonic-Symphony Society, of course centers even greater interest in him than in his observations as a traveler. From both angles, however, an interview with him is of much interest. An interview with John Barnett will appear in this column.

SCHENECTADY, N. Y.
UNION-STAR

JUL 24 1937

Berkshire Festival Plays Will Feature Two Noted Players

The featured players heading productions of the Berkshire Playhouse during the two weeks of the Berkshire Symphonic Festival at Stockbridge, Mass., will be Alexander Kirkland and Edith Barrett.

The Festival concerts by the Bos- Symphony Orchestra, under Serge Koussevitzky's baton, will be given at nearby "Tanglewood," August 5, 7 and, 12, 14 and 15.

Kirkland will be seen, the week of August 2, in a new play, "Many Mansions," by the father-and-son writing team of Eckert Goodman and Jules Eckert Goodman. It is described as a play about the Anglican church, written from inside-the-ministry angle, and affording young Kirkland a role as powerful as his successful Dr. Ferguson in the Pulitzer Prize winning play, "Men in White,"

Miss Barrett will star in a revival of the late Langdon Mitchell's "Becky Sharp." She was last seen at the Playhouse during the summer of 1935 in a production of "Trelewney of the Wells" and in the interval since has been appearing on Broadway and in the Pacific Coast offering of "Parnell," as well as other plays.

The all-Sibelius program which was slated to be given under Werner Janssen's baton at the Hollywood Bowl last Tuesday night was announced as the "first in America" by the Bowl's publicity department. An article in last Sunday's issue of THE NEW YORK TIMES referred to the schedule accordingly as "what is said to be the first all-Sibelius orchestral program ever offered in this country." But a correspondent rightly has stated that the first concert devoted entirely to the Finnish composer's orchestral works on this side of the Atlantic was given by the Boston Symphony Orchestra, under Serge Koussevitzky, in Carnegie Hall Nov. 17, 1932. The program consisted of the "Swanwhite" suite, the tone-poem "Tapiola" and the First symphony. During that same season Mr. Koussevitzky later programmed all seven Sibelius symphonies at regular concerts of the Boston series.

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NEW YORK, N. Y.
WORLD-TELEGRAM
JUL 26 1937

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and his wife, who are returning to the United States on the Ile de France, are expected at the Savoy-Plaza tomorrow. Also arriving at the same hotel this week is Bell Gurnee, who has been visiting at Bar Harbor.

N. ADAMS, MASS.
TRANSCRIPT

JUL 24 1937

MUSIC FESTIVAL TICKETS ON SALE

At Apothecary Hall in This City

SIX CONCERTS

Will be Given at "Tanglewood" by Boston Symphony Orchestra With Dr. Koussevitsky Directing.

Subscription or single tickets for the Berkshire Symphonic Festival have been placed on sale at Apothecary Hall in this city. The concerts which are to be given at "Tanglewood" in Stockbridge, by the Boston Symphony orchestra, will be directed by Dr. Serge Koussevitzky. The program, which will include six concerts, has been arranged by Dr. Koussevitzky as follows:

Thursday, August 5, Overture to "Leonore" No. 3, Beethoven; Symphony No. 6 "Pastoral", Beethoven; Symphony No. 5, Beethoven.

Saturday, August 7, Symphony in E flat major, Mozart; Sinfonietta for String Orchestra, Edward Burlingame; Moderato e risoluto, Hill; Scherzo: Allegro vivace "Daphnis et Chloe" Second Suite, Ravel; Symphony No. 4, Tchaikovsky.

Sunday, August 8, Ballet, Music from Rosamunde, Schubert; "Unfinished Symphony," Schubert; Suite from "L'Oiseau de Feu", Stravinsky; Symphony in D minor, Franck.

Thursday, August 12, Overture to "Rienzzi", Wagner; A Siegfried Idyl, Wagner; Prelude and Liebestod from "Tristan und Isolde", Wagner; The Ride of the Valkyries from "Die Walkure", Wagner; Waldweben from "Siegfried", Wagner; Prelude to "Parsifal', Wagner; Overture to "Tannhauser", Wagner.

Saturday, August 14, Symphony in

NEW YORK, N. Y.
TIMES

JUL 25 1937

Celebration in Berkshires Today For Church That Is 175 Years Old

Bishop Lawrence to Join in St. James Event at Great Barrington —Will Be Honored Later at Rector's Luncheon— Music Festival Opens on Aug. 5

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., July 24.—The Right Rev. William Appleton Lawrence, Bishop of the Protestant Episcopal Diocese of Western Massachusetts, has come from Bar Harbor, Me., to participate in the 175th anniversary celebration of St. James Church in Great Barrington, which will be observed tomorrow.

Bishop Lawrence is the guest of Mr. and Mrs. George B. de Gersdorff at the Old Rectory, which was built on Stockbridge Plain more than a hundred years ago and which was occupied by the late Rev. Dr. Arthur Lawrence during the thirty-four years he was rector of St. Paul's Church. The late Dr. Lawrence was an uncle of Mrs. de Gersdorff and a first cousin of the Right Rev. William Lawrence, retired, father of the present Bishop.

Mrs. de Gersdorff, the former Miss Isabel C. Lawrence, is a cousin of her guest, for whom she gave a garden party this afternoon. At the tea tables were Mrs. Francis C. Huntington of New York, who is also a guest at the Old Rectory; Miss Mabel Choate, Mrs. William Ellery Sedgwick, Mrs. Carl A. de Gersdorff, Mrs. Franklin Chase Downing and Mrs. Henry Ivison Parsons.

Bishop Lawrence will preach the sermon at tomorrow's service at St. James Church, and later will be guest of honor at a luncheon to be given at the Berkshire Inn by the rector, the Rev. Edward C. M. Tower.

In the evening Bishop Lawrence will preach at the sunset service in the garden of Wheatleigh, Mrs. Carlos M. de Heredia's estate, and will be guest of honor at a supper party there.

Festival Boxes Bought

Among the purchasers of boxes for the Berkshire Music Festival of the Boston Symphony Orchestra, beginning Aug. 5, are Mrs. Arnold Whitridge, Mrs. Adolf A. Berle Jr., Mrs. Philip Marshall Brown, Mrs. James Lawson Karrick, Mrs. Herbert Scoville, Mrs. Norman H. Davis, Mrs. E. Parmalee Prentice, Mrs. Bruce Crane, Mrs. John Bross Lloyd, Mrs. Charles C. Griswold, Mrs. R. Jay Flick, Grenville Lindall Winthrop and Giraud Foster.

Also Mrs. Samuel Gilbert Colt, Mrs. Edward Davis, Mrs. Thomas H. Blodgett, Mrs. Owen Johnson, Mrs. William Felton Barrett, Mrs. W. Rockwood Gibbs, Mrs. William Marshall Bullitt, Mrs. Carl A. de Gersdorf, Mrs. Bernhard Hoffmann, Mrs. John Barry Ryan, Mrs. Heaton I. Treadway, Mrs. John Butler Swann, Mrs. Edwards Spencer, Mrs. Percy Musgrave, Mrs. Leonard Clark Feathers, Miss Ellen Bullard, Mrs. E. Griswold Hollister, Mrs. Norval H. Busey and Mrs. Winthrop M. Crane.

The festival, of which Miss Grace Robinson Smith and Mrs. de Heredia are president and vice president, respectively, will be held at Tanglewood.

Ball at Golf Club

The combined Lenox Horse Show and Stockbridge golf tournament ball was held tonight at the Stockbridge Golf Club. Among those who entertained with dinners before the dance were Mr. and Mrs. Lowell M. Clucas and Mr. and Mrs. Ramsay Hoguet.

Earlier today Mrs. R. Jay Flick gave a luncheon at Uplands, Lenox, for the officers of the Lenox Horse Association and show judges. Reginald W. Rives, one of the judges, and Mrs. Rives are guests of Mr. and Mrs. Flick.

Another horse-show ball will be held on Friday at the conclusion of the first day's showing of the eleventh annual event of the Pittsfield Riding and Polo Club at the country club at Holmesdale. On the ball committee are the Misses Mary and Louise Robbins, Mrs. Brenton Crane Pomeroy and Mrs. William Thompson Rice, the former Miss Agnes Van Santvoord of Troy, N. Y.

PITTSFIELD, MASS.
EAGLE

JUL 27 1937

KOUSSEVITZKY LANDS IN NEW YORK

Conductor and Boston Orchestra To Rehearse for Festival Opening

(Special to THE EAGLE)

NEW YORK, July 27.—Serge Koussevitzky, eminent conductor of the Boston Symphony Orchestra, landed here today aboard the French liner, Ile de France, and immediately began discussing the Berkshire Symphonic Festival where he and the orchestra will appear next week and the week following.

Koussevitzky will go directly to Boston where he and the orchestra will enter intensive rehearsals in preparation for their six Berkshire concerts. The orchestra will come to "Tanglewood," between Lenox and Stockbridge, Mass., for a rehearsal next week Thursday. The Festival opens that evening.

The conductor has been in Europe on a vacation since the first week in May.

NEW YORK, N. Y.
EVENING POST

JUL 27 1937

Boston Conductor Arrives

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mrs. Koussevitzky arrived in the Ile de France today and will be at the Savoy-Plaza.

N. ADAMS, MASS.
TRANSCRIPT

JUL 19 1937

Downes Lecture Seats To Go To Members First

Because of the demand for seats for the four lectures to be given by Olin Downes, August 5, 66, 12 and 13 at the Berkshire Museum in Pittsfield, Berkshire Symphonic Festival members, who are being given first choice for tickets, are urged to return application blanks issued with the festival tickets.

After a reasonable time, tickets for the lectures, if there are any available will be issued to subscribers and the general public. This arrangement is necessary because of the limited seating capacity of the theater in the new Ellen Judith Crane memorial addition, where the lectures will be given.

Mr. Downes will lecture on the music to be played by the Boston Symphony orchestra under the baton of Serge Koussevitzky at Tanglewood, August 5, 7 and 8 and August 12, 14 and 15.

Applications for lecture tickets and tickets for the concerts may be sent directly to the Festival office at Stockbridge.

WASHINGTON, D. C.
POST

Berkshire Music Will Be Conducted By Koussevitzky

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is about to sail from France on his return trip to prepare to conduct the Berkshire Symphonic Festival. Koussevitzky is expected to arrive on the Ile de France, on July 27.

The two weeks of concerts will inaugurate as a festival site Tanglewood, the beautiful and historic estate between Stockbridge and Lenox in the Berkshire Hills, which was presented to the orchestra last winter. The concerts will be given on Thursday and Saturday evenings, August 5 and 7, at 8:30 o'clock and Sunday afternoon, August 8, at 4:30 p. m.; Thursday and Saturday evenings, August 12 and 14, at 8:30 o'clock and Sunday afternoon, August 15, at 4:30 p. m.

This will be the fourth annual symphonic festival, and the second to be given by the Boston Symphony Orchestra. Doubled in extent, all performances are already anticipated by a subscription so large as to confirm the belief that a musical festival in America of the first importance is being established.

HOLYOKE, MASS.
Transcript Telegram

JUL 20 1937

Serge Koussevitzky, famous conductor of the Boston Symphony Orchestra who will return from Europe, July 27 on the Ile de France, has announced the program for the Berkshire Symphonic Festival, August 5-15 as follows:

Thursday evening, August 5: Beethoven program, Overture to "Leonore", No. 3; Symphony No. 6, "Pastoral"; Symphony No. 5.

Sunday afternoon, August 8: aBlphony in E flat, Mozart; two movements from the Sinfonietta for String Orchestra, Hill; Second Suite, "Daphnis and Chloe", Ravel; Symphony No. 4, Tchaikovsky.

Sunday afternoon, August 8: aBllet Music from "Rosamunde", Schuenzi", a Siegfried Idyl; Prelude and from "L'Oiseau de Feu", Stravinsky; and Symphony in D minor, Franck.

Thursday evening, August 12: Wagner program, Overture to "Rizenzi", a Siefried Idyl; Prelude and Liebestod from "Tristan and Isolde"; The Ride of the Valkyries; Waldweben from "Siegfried"; Prelude to "Parsifal"; and Overture to "Tannhauser".

Sunday afternoon, August 15: Symphony No. 13 in G major, No. 88, Haydn; Symphony No. 7, Sibelius; and "Scheherazade", Rimsky-Korsakov.

Sunday afternon, August 15: Brahms program, Academic Festival Overture; Symphony No. 3; and Symphony No. 1.

HACKENSACK, N. J.
BERGEN RECORD
JUL 23 1937

Music News And Views

By ROGER S. VREELAND

BERKSHIRE FESTIVAL

It's almost time to begin thinking about our own American "Salzburg", the fourth annual Berkshire Symphonic Festival, which will open at Tanglewood, Mass., Thursday, August 5, with the Boston Symphony Orchestra under Serge Koussevitzky. Mr. Koussevitzky will arrive next Tuesday on the Ile de France from Europe to begin rehearsals.

There will be six concerts this year instead of three. Our information at date about Tanglewood, its permanency, characteristics, and so on, is scant. Two years ago the festival was given on the Hanna farm, with Henry Hadley conducting an orchestra assembled for the occasion. Last year it took place at Holmwood, between Lenox and Stockbridge on Route 7, a fine sweep of land and trees on the estate of Mrs. Margaret Emerson. There were reasons why that site could not be obtained a second year, however. Koussevitzky and the Boston Orchestra brought the music to the festival last year also.

Public response to the festival last year was extraordinary. One of the nation's foremost critics called it the exceptional musical event of the summer in America. An average of 5,000 persons attended each of the three concerts. A fair representation from Bergen County was reported among those audiences.

In comparison with audiences at the Lewisohn Stadium, where 15- and 16,000 individuals have gathered on certain occasions, these Berkshire attendances would not be considered great—until the relative proportions of populations is taken into account, and also the fact that the Berkshire festival was given on a private estate loaned for the occasion. Add to these items the difficulties of cheap transportation. Then those audiences seem magnificent.

Critics agreed that the performances were of a quality to set them wholly apart from any others heard at summer concerts in America. Olin Downes, of the New York Times, itemized three reasons: "The presence of one of the two or three most distinguished conductors in the world, who gave of his very best; the qualities of a celebrated symphony orchestra of the same rank, appearing as a unit for the first time outside its concert series of the winter season; and the extermination on the part of all concerned to spare no pains in preparing the kind of performances which usually are reserved for the climaxes of the winter season."

The future of the Berkshire Festivals is a question of paramount interest to music lovers of the East. America in the summertime can provide a great audience for these events. That is one of the fundamental facts established. The locale is beautiful, and is so situated that a substantial patronage from many places in the United States, even from other countries, is practical.

Schedule for this season's programs will be as follows:

Thursday, August 5, 8:30 p. m.—Beethoven program. Overture to "Leonore", No. 3, and Symphonies 6 and 5.

Saturday, August 7, 8:30 p. m.—Symphony in E flat, Mozart; two movements from Sinfonietta for strings, Hill; "Daphnis et Cloe", Suite No. 2, Ravel; Symphony No. 4, F minor, Tschaikowsky.

Sunday, August 8, 4:30 p. m.—Ballet music from "Rosamunde" and the "Unfinished" Symphony, Schubert; Suite from "L'Oiseau de Feu", Stravinsky; Symphony in D minor, Franck.

Thursday, August 12, 8:30 p. m.—Wagner Program. Overture to "Rienzi"; "Siegfried Idyll"; Prelude and Liebestod from "Tristan und Isolde"; Valkyrie's Ride; "Walweben from "Siegfried"; Prelude to "Parsifal"; Overture to "Tannhauser".

Saturday, August 14, 8:30 p. m.—Symphony in G, No. 13 (88), Haydn; Symphony No. 7, Sibelius; "Scherazade", Rimsky-Korsakoff.

Sunday, August 15, 4:30 p. m.—Brahms program. "Academic Festival Overture"; Symphonies Nos. 3 and 1.

Information about tickets, how to get to Tanglewood, etc., is obtainable by application to the Berkshire Symphonic Festival, Stockbridge, Mass.

* * *

John Barnett Returned

John Barnett of Englewood, who returned from Europe last weekend, has brought with him many fresh ideas and viewpoints regarding musical Europe.

His perspective, that of an American music-loving youth, visiting Europe for the first time, concentrating his interests on music at the chief musical centers, is one to be encountered rarely. His mission there, as a student in conducting, a protege of the New York Philharmonic-Symphony Society, of course centers even greater interest in him than in his observations as a traveler. From both angles, however, an interview with him is of much interest. An interview with John Barnett will appear in this column.

NEW YORK, N. Y.
WORLD-TELEGRAM
JUL 26 1937

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and his wife, who are returning to the United States on the Ile de France, are expected at the Savoy-Plaza tomorrow. Also arriving at the same hotel this week is Bell Gurnee, who has been visiting at Bar Harbor.

SCHENECTADY, N. Y.
UNION-STAR

JUL 24 1937

Berkshire Festival Plays Will Feature Two Noted Players

The featured players heading productions of the Berkshire Playhouse during the two weeks of the Berkshire Symphonic Festival at Stockbridge, Mass., will be Alexander Kirkland and Edith Barrett.

The Festival concerts by the Bos-Symphony Orchestra, under Serge Koussevitzky's baton, will be given at nearby "Tanglewood," August 5, 7 and, 12, 14 and 15.

Kirkland will be seen, the week of August 2, in a new play, "Many Mansions," by the father-and-son writing team of Eckert Goodman and Jules Eckert Goodman. It is described as a play about the Anglican church, written from inside-the-ministry angle, and affording young Kirkland a role as powerful as his successful Dr. Ferguson in the Pulitzer Prize winning play, "Men in White,"

Miss Barrett will star in a revival of the late Langdon Mitchell's "Becky Sharp." She was last seen at the Playhouse during the summer of 1935 in a production of "Trelewney of the Wells" and in the interval since has been appearing on Broadway and in the Pacific Coast offering of "Parnell," as well as other plays.

The all-Sibelius program which was slated to be given under Werner Janssen's baton at the Hollywood Bowl last Tuesday night was announced as the "first in America" by the Bowl's publicity department. An article in last Sunday's issue of THE NEW YORK TIMES referred to the schedule accordingly as "what is said to be the first all-Sibelius orchestral program ever offered in this country." But a correspondent rightly has stated that the first concert devoted entirely to the Finnish composer's orchestral works on this side of the Atlantic was given by the Boston Symphony Orchestra, under Serge Koussevitzky, in Carnegie Hall Nov. 17, 1932. The program consisted of the "Swanwhite" suite, the tone-poem "Tapiola" and the First symphony. During that same season Mr. Koussevitzky later programmed all seven Sibelius symphonies at regular concerts of the Boston series.

N ROME NY Times

…still remain a myster

N. ADAMS, MASS.
TRANSCRIPT

JUL 24 1937

MUSIC FESTIVAL TICKETS ON SALE

At Apothecary Hall in This City

SIX CONCERTS

Will be Given at "Tanglewood" by Boston Symphony Orchestra With Dr. Koussevitsky Directing.

Subscription or single tickets for the Berkshire Symphonic Festival have been placed on sale at Apothecary Hall in this city. The concerts which are to be given at "Tanglewood" in Stockbridge, by the Boston Symphony orchestra, will be directed by Dr. Serge Koussevitzky. The program, which will inciude six concerts, has been arranged by Dr. Koussevitzky as follows:

Thursday, August 5, Overture to "Leonore" No. 3, Beethoven; Symphony No. 6 "Pastoral", Beethoven; Symphony No. 5, Beethoven.

Saturday, August 7, Symphony in E flat major, Mozart; Sinfonietta for String Orchestra, Edward Burlingame; Moderato e risoluto, Hill; Scherzo: Allegro vivace "Daphnis et Chloe" Second Suite, Ravel; Symphony No. 4, Tchaikovsky.

Sunday, August 8, Ballet Music from Rosamunde, Schubert; "Unfinished Symphony," Schubert; Suite from "L'Oiseau de Feu", Stravinsky; Symphony in D minor, Franck.

Thursday, August 12, Overture to "Rienzzi", Wagner; A Siegfried Idyl, Wagner; Prelude and Liebestod from "Tristan und Isolde", Wagner; The Ride of the Valkyries from "Die Walkure", Wagner; Waldweben from "Siegfried", Wagner; Prelude to "Parsifal', Wagner; Overture to "Tannhauser", Wagner.

Saturday, August 14, Symphony in G. major, No. 88, Haydn; Symphony No. 7, Sibelius; "Scheherazade", Rimsky-Korsakov.

Sunday, August 15, "Academic Festival" Overture, Brahms; Symphony No. 3, Brahms, Symphony No. 1, Brahms.

PITTSFIELD, MASS.
EAGLE

JUL 27 1937

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…kshires Today …s 175 Years Old

… in St. James Event at Great Barrington —Will Be Honored Later at Rector's Luncheon— Music Festival Opens on Aug. 5

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NEW YORK, N. Y.
TIMES
JUL 25 1937

KOUSSEVITZKY SPEAKS

SERGE KOUSSEVITZKY, who returns this week to America to conduct the concerts of the Berkshire Symphonic Festival, said interesting things about conducting to an interviewer of The Atlantic Monthly. The practical knowledge, the lack of pose, the common sense of his remarks come, it should be remembered, from a distinguished orchestral leader, not a dilettante, not a dabbler with the baton. Mr. Koussevitzky disagrees with the practice of conducting everything from memory if this is not a perfectly natural and simple thing for a conductor to do.

"Do you think," asked the interviewer, "that there is actually any difference in the effect achieved by the conductor?"

"To my mind," replied Dr. Koussevitzky, "this is a purely individual matter. One man feels more comfortable without a score, another more comfortable with it. You will find that almost always a pianist-conductor will conduct from memory, because he is used to memorizing vast quantities of music for performance as a soloist and continues to do so in his orchestral work. If you are asking me why I use a score"—there was a twinkle in his eyes as he answered my none too subtle question—"I can only say quite simply that I never made a practice of working without one. As a soloist I was, of course, accustomed to playing everything from memory. But I have never carried over that habit into my conducting. I am certain that any first-rate conductor knows his scores well enough to dispense with them entirely, so his choice is a personal one. As long as he feels completely free in the method he has chosen, how can there be any difference in the effect of his performance? If he is nervous without a score, the audience will be aware of it at once; if on the other hand he feels bound, tied down, when he uses one, they will be equally sensitive to his mood. There is this to be said, however: unless a man has an absolutely phenomenal memory, his determination never to use a score will in some degree limit his répertoire. We have, alas, just so much time for what we want to do—and there seems to be no limit to the amount of music that we must study and perform."

* * *

Of audiences and their effect upon a conductor: "Do you know, I often wonder if the public realizes the part they play. The contact with the audience—that is as vital to the success of an orchestral performance as it is to an individual musician, actor or speaker. This contact, I believe, is of equal importance to the audience. To listen eagerly in company with other listeners is a rich experience; the waves of attentive sympathy which travel through an interested audience create an almost electric effect upon both hearer and performer. So! These currents the conductor has to set in motion. When he succeeds in establishing the contact, a good performance is assured."

The interviewer mentioned difficulties experienced in reading an orchestral score. "Why try?" said Koussevitzky. "Unless you are a serious student of music and wish to learn how certain effects are achieved, you will gain nothing at all by bringing a score to a concert. On the contrary, you will lose, because your attention is divided, you cannot give yourself up to the music, you are cheating yourself of the supreme enjoyment."

He picked up a score of Roussel's Fourth symphony. "Look at this first page. It happens to be very simple. When I was young—a hundred years ago!—I would study that music at first horizontally, line by line, then vertically, measure by measure, to make sure I had missed nothing. Then I would read it all together. Now, naturally, I no longer study separately the horizontal and the vertical, for I hear it in my mind at the same time. Occasionally, when the dissonances are so sharp that I do not trust my mind's ear to hear them accurately, I play a few measures on the piano. Then the work begins—the work which is required before the music can be brought to life by performance. I study, study, study. I study the notes and I contemplate the purpose of this piece of music; then, finally, I arrive at the point where I feel that I realize what the composer wished to say, what is the true meaning of his music. The procedure is the same for program music as for absolute music—no so-called 'program' gives anything but the mere outline of the composer's thought.

"The composer's thought! That is the key to the mystery, a key not always easy to find. You know, it is an error common to many whose musical education is incomplete to think that everything lies in the printed page of a composition. They sit at a concert with the score on their knees, following so carefully that they can hardly listen to the music. 'Ah,' they murmur—even in their excitement they must remember that they are in a concert hall—'Ah, what is that accent? Why that pause? It is not indicated here on the printed page. It is wrong!' Then they scribble little indignant notes on the margins of their nice, clean music.

. . . What they do not realize, perhaps have not had time to learn, is that there is more to a score than the simple ability to read it will reveal. Tempo is retarded to clarify modulations, to reveal harmonic beauties of certain passages; accents are emphasized to point a phrase and make it more expressive. These liberties are accorded the interpreter by the composer. As an example of the greatest living composer's attitude on questions of this kind, I must tell you about Sibelius. I was working on his Fourth symphony and was much troubled by the tempo in one movement. I wrote him, asking his advice, saying that I simply could not feel the tempo as it was indicated in the score. His answer was, 'The right tempo is as you feel it.'"

HOLYOKE, MASS.
Transcript Telegram
JUL 26 1937

Boston Symphony Festival Program In Berkshires

Among the 134 people who have paid $150 each for the boxes for Berkshire Symphony festival are Mrs. Heaton Ives Treadway and Mrs. Owen Johnson. This festival brings the Boston Symphony orchestra to Berkshire where now it has a permanent home at Tanglewood with its formal gardens, cathedral pines and rolling meadows overlooking Stockbridge Bowl.

In the first week (Aug. 5, 7, and 8) there will be an all-Beethoven programme (the Fifth and Pastoral Symphonies and the Third "Lenore" Overture); also Mozart's Symphony in E flat; Ravel's Second Suite from "Daphnis and Chloe"; Tschaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony, and Ballet Music from "Rosamunde"; Stravinsky's Suite from "The Fire-Bird"; Franck's Symphony in D minor, and two movements from the String Sinfonietta of Edward Burlingame Hill.

In the second week (Aug. 12, 14 and 15) there will be an all-Wagner programme, including excerpts from "Rienzi"; "Tannhauser"; "The Valkyrie" and "Siegried"; also an all-Brahms programme (The First and Third Symphonies and the Academic Festival Overture); Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius; and Rimsky-Korsakov's "Scheherazade."

Tickets for this festival or for any part of it may be had at Heidner's Music store.

POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE
JUL 26 1937

Serge Koussevitzky To Start Berkshire Concert Rehearsals

Serge Koussevitzky, conductor of the Boston Symphony orchestra, will return from Europe tomorrow aboard the S. S. "Ile de France" and will go directly to the Berkshires to begin rehearsals for the opening concert of the fourth annual Berkshire Symphonic Festival, Aug. 5.

Six concerts will be given by the orchestra, Aug. 5, 7, 8, 12, 14 and 15, at "Tanglewood", the 210-acre estate given to the orchestra by Mrs. Gorham Brooks of Brookline as a permanent home for the Festival. The two Sunday concerts will be at 4:30 o'clock to accommodate hundreds of music lovers from distant centers while the other concerts will be at 8:30 o'clock at night.

There will be no postponements. A huge canvas will provide shelter for an audience of 5,000.

SPRINGFIELD, MASS.
REPUBLICAN

REHEARSALS TO START FOR MUSIC FESTIVAL

Serge Koussevitzky Will Arrive Soon to Start Work for Berkshire Festival

Stockbridge, July 26—Serge Koussevitzky, conductor of the Boston Symphony orchestra, returned from Europe today aboard the Ile de France and will come directly to the Berkshires to begin rehearsals for the opening concert of the fourth annual Berkshire symphonic festival, August 5.

Six concerts will be given by the full personnel of the orchestra, August 5, 7 and 8 and August 12, 14 and 15 at "Tanglewood," 210 acre estate given to the orchestra by Mrs Gorham Brooks of Brookline, as a permanent home for the festival. The two Sunday concerts will be at 4.30 p. m. to accommodate hundreds of music lovers from distant centers, while the other concerts will be at 8.30 in the evening.

There will be no postponements. A huge canvas will provide shelter for an audience of 5000. There is free parking space on the grounds for thousands of cars.

Mr Koussevitzky and party, and several trustees of the Boston Symphony orchestra will make their headquarters at the Berkshires Hunt and Country club in nearby Lenox during the festival weeks.

Hotels and inns at Stockbridge, Great Barrington and Lenox are booked to capacity, but there are ample accommodations in private homes, and in nearby Pittsfield, Dalton, Lee and other communities. Complete information may be obtained by writing to the Berkshire symphonic festival, Stockbridge, Mass.

NEW YORK, N. Y.
HERALD-TRIBUNE
JUL 27 1937

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is due here today on the Ile de France and will go directly to Lenox, Mass., to begin rehearsals with his orchestra for the fourth annual Berkshire Symphonic Festival, which opens Thursday night, August 5. During the two festival week ends Dr. Koussevitzky and several trustees of the Boston Symphony will make their headquarters at the Berkshire Hunt and Country Club.

HUDSON, N. Y.
DAILY STAR
JUL 27 1937

KOUSSEVITZKY RETURNS FROM EUROPE

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Six concerts will be given by the full personnel of the orchestra, Aug. 5, 7 and 8 and Aug. 12, 14 and 15 at beautiful "Tanglewood,' 210 acre estate given to the orchestra by Mrs. Gorham Brooks, of Brookline, as a permanent home for the festival. The two Sunday concerts will be at 4:30 p. m. to accommodate hundreds of music lovers from distant centers, while the other concerts will be at 8:30 in the evening.

It was at "Tanglewood" that Hawthorne lived when in the Berkshires.

There will be no no postponements. A huge canvas will provide shelter for an audience of 5,000. There is free parking space on the grounds for thousands of cars.

SPRINGFIELD, MASS.
EVENING UNION

BERKSHIRE FESTIVAL

Time Should Be Allowed for Parking by Motorists

The opening concert Thursday evening, Aug. 5, by the Boston Symphony Orchestra under Serge Koussevitzky's baton at the Berkshire Symphonic Festival, will start promptly at 8.30, said the Festival President, Miss Gertrude Robinson Smith today.

"Because of the hundreds of motors that will be coming to Tanglewood, from all parts of the country, we ask that music lovers make a reasonable allowance of time for parking in the large areas on the estate and the time necessary to reach their seats," said Miss Robinson Smith. "The concerts must begin promptly. The opening night will feature a broadcast, so it is readily understood why a rigid schedule must be maintained.

"In addition, many persons wishing to drive home after the concerts do not want to be delayed until an extremely late hour. Prompt openings will be appreciated by everyone. Of that we are certain.

Subscriptions to the Festival concerts are transferable and so priced as to be within the range of almost everyone.

Charles E. Williams, of Pittsfield, district traffic agent of the New York, New Haven and Hartford railroad, has made arrangements for special cars from New York on the morning train from the Grand Central. The return trip will start from Stockbridge shortly before 8 p. m. following the Sunday concerts, Aug. 8 and 15.

NORTHAMPTON, MASS.
GAZETTE
JUL 27 1937

BERKSHIRE FESTIVAL PROGRAM ANNOUNCED

Serge Koussevitzky Expected Today for Series Opening August 5

Serge Koussevitzky, the famous conductor of the Boston Symphony orchestra, arrives this week from France on his return in preparation to conduct the Berkshire Symphonic festival. Koussevitzky is expected to come on the Ile de France today. The two weeks of concerts will inaugurate as a festival site Tanglewood, the beautiful and historic estate between Stockbridge and Lenox in the Berkshire hills, which was presented to the orchestra last winter. The concerts will be given on Thursday and Saturday evenings, August 5 and 7, at 8.30 and Sunday afternoon, August 8, at 4.30; Thursday and Saturday evenings, August 12, and 14, at 8.30, and Sunday afternoon, August 15, at 4.30.

This will be the fourth annual symphonic festival and the second to be given by the Boston Symphony orchestra. Doubled in extent, all performances are already anticipated by a subscription so large as to confirm the belief that a musical festival in America of the first importance is being established.

Dr. Koussevitzky here announces the programs in full:

Thursday, August 5 (8.30) Beethoven program:
Overture to Leonore, No. 3.
Symphony No. 6, "Pastoral"
Symphony, No. 5.

Saturday, August 7 (8.30):
Symphony in E flat — Mozart
Two Movements from the Sinfonietta for String Orchestra
Second Suite, "Daphnis and Chloe"
Ravel
Hill
Symphony No. 4 — Tschaikovsky

Sunday, August 8 (4.30):
Ballet Music from "Rosamunde" — Schubert
"Unfinished" Symphony — Schubert
Suite from "L'Oiseau de Eau" — Stravinsky
Symphony in D minor — Franck

Thursday August 12 (8.30). Wagner program:
Overture to "Rienzi"
A Siegfried Idyl
Prelude and Liebestod from "Tristan and Isolde"
The Ride of the Valkyries
Waldweben from "Siegfried"
Prelude to "Parsifal"
Overture to "Tannhauser"

Saturday, August 14 (8.30):
Symphony, No. 15, in G major (No. 38) — Haydn
Symphony No. 7 — Sibelius
Scheherazade — Rimsky-Korsakov

Sunday, August 15, (4.30): Brahms program:
Academic Festival Overture
Symphony No. 3
Symphony No. 1

Tickets for the series or for single performances may be had at the Music house, where information concerning the festival may be had.

RECORD
JUL 28 193

BERKSHIRE SYMPHONIC FESTIVAL TO BE HELD IN AUGUST AT TANGLEWOOD

Mrs. Albert Bergeron, chairman, pro-tem, of the Berkshire Symphonic Festival for Amherst and vicinity, announces that for the conveniece of music lovers, tickets have been placed on sale at Miss Cutler's Gift Shop.

The six Festival concerts by the Boston Symphony Orchestra will be given Aug. 5, 7, 8, 12, 14, and 15th under Serge Koussevitzky's baton at Tanglewood, 210-acre estate given as a permanent home for the Festival by Mrs. Gorham Brooks of Brookline.

There is ample free parking space a few steps from where the concerts will be given. Sheriff J. Bruce McIntyre is in charge of this detail.

Complete information may be had by writing the Berkshire Symphonic Festival Office, Stockbridge, Mass.

NEW YORK, N. Y.
TIMES
JUL 25 1937

98

KOUSSEVITZKY SPEAKS

SERGE KOUSSEVITZKY, who returns this week to America to conduct the concerts of the Berkshire Symphonic Festival, said interesting things about conducting to an interviewer of The Atlantic Monthly. The practical knowledge, the lack of pose, the common sense of his remarks come, it should be remembered, from a distinguished orchestral leader, not a dilettante, not a dabbler with the baton. Mr. Koussevitzky disagrees with the practice of conducting everything from memory if this is not a perfectly natural and simple thing for a conductor to do.

"Do you think," asked the interviewer, "that there is actually any difference in the effect achieved by the conductor?"

"To my mind," replied Dr. Koussevitzky, "this is a purely individual matter. One man feels more comfortable without a score, another more comfortable with it. You will find that almost always a pianist-conductor will conduct from memory, because he is used to memorizing vast quantities of music for performance as a soloist and continues to do so in his orchestral work. If you are asking me why I use a score"—there was a twinkle in his eyes as he answered my none too subtle question—"I can only say quite simply that I never made a practice of working without one. As a soloist I was, of course, accustomed to playing everything from memory. But I have never carried over that habit into my conducting. I am certain that any first-rate conductor knows his scores well enough to dispense with them entirely, so his choice is a personal one. As long as he feels completely free in the method he has chosen, how can there be any difference in the effect of his performance? If he is nervous without a score, the audience will be aware of it at once; if on the other hand he feels bound, tied down, when he uses one, they will be equally sensitive to his mood. There is this to be said, however: unless a man has an absolutely phenomenal memory, his determination never to use a score will in some degree limit his répertoire. We have, alas, just so much time for what we want to do—and there seems to be no limit to the amount of music that we must study and perform."

* * *

Of audiences and their effect upon a conductor: "Do you know, I often wonder if the public realizes the part they play. The contact with the audience—that is as vital to the success of an orchestral performance as it is to an individual musician, actor or speaker. This contact, I believe, is of equal importance to the audience. To listen eagerly in company with other listeners is a rich experience; the waves of attentive sympathy which travel through an interested audience create an almost electric effect upon both hearer and performer. So! These currents the conductor has to set in motion. When he succeeds in establishing the contact, a good performance is assured."

The interviewer mentioned difficulties experienced in reading an orchestral score. "Why try?" said Koussevitzky. "Unless you are a serious student of music and wish to learn how certain effects are achieved, you will gain nothing at all by bringing a score to a concert. On the contrary, you will lose, because your attention is divided, you cannot give yourself up to the music, you are cheating yourself of the supreme enjoyment."

He picked up a score of Roussel's Fourth symphony. "Look at this first page. It happens to be very simple. When I was young—a hundred years ago!—I would study that music at first horizontally, line by line, then vertically, measure by measure, to make sure I had missed nothing. Then I would read it all together. Now, naturally, I no longer study separately the horizontal and the vertical, for I hear it in my mind at the same time. Occasionally, when the dissonances are so sharp that I do not trust my mind's ear to hear them accurately, I play a few measures on the piano. Then the work begins—the work which is required before the music can be brought to life by performance. I study, study, study. I study the notes and I contemplate the purpose of this piece of music; then, finally, I arrive at the point where I feel that I realize what the composer wished to say, what is the true meaning of his music. The procedure is the same for program music as for absolute music—no so-called 'program' gives anything but the mere outline of the composer's thought.

"The composer's thought! That is the key to the mystery, a key not always easy to find. You know, it is an error common to many whose musical education is incomplete to think that everything lies in the printed page of a composition. They sit at a concert with the score on their knees, following so carefully that they can hardly listen to the music. 'Ah,' they murmur—even in their excitement they must remember that they are in a concert hall—'Ah, what is that accent? Why that pause? It is not indicated here on the printed page. It is wrong!' Then they scribble little indignant notes on the margins of their nice, clean music.

. . . What they do not realize, perhaps have not had time to learn, is that there is more to a score than the simple ability to read it will reveal. Tempo is retarded to clarify modulations, to reveal harmonic beauties of certain passages; accents are emphasized to point a phrase and make it more expressive. These liberties are accorded the interpreter by the composer. As an example of the greatest living composer's attitude on questions of this kind, I must tell you about Sibelius. I was working on his Fourth symphony and was much troubled by the tempo in one movement. I wrote him, asking his advice, saying that I simply could not feel the tempo as it was indicated in the score. His answer was, 'The right tempo is as you feel it.'"

HOLYOKE, MASS.
Transcript Telegram
JUL 26 1937

Boston Symphony Festival Program In Berkshires

Among the 134 people who have paid $150 each for the boxes for Berkshire Symphony festival are Mrs. Heaton Ives Treadway and Mrs. Owen Johnson. This festival brings the Boston Symphony orchestra to Berkshire where now it has a permanent home at Tanglewood with its formal gardens, cathedral pines and rolling meadows overlooking Stockbridge Bowl.

In the first week (Aug. 5, 7, and 8) there will be an all-Beethoven programme (the Fifth and Pastoral Symphonies and the Third "Lenore" Overture); also Mozart's Symphony in E flat; Ravel's Second Suite from "Daphnis and Chloe"; Tschaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony, and Ballet Music from "Rosamunde"; Stravinsky's Suite from "The Fire-Bird"; Franck's Symphony in D minor, and two movements from the String Sinfonietta of Edward Burlingame Hill.

In the second week (Aug. 12, 14 and 15) there will be an all-Wagner programme, including excerpts from "Rienzi"; "Tannhauser"; "The Valkyrie" and "Siegried"; also an all-Brahms programme (The First and Third Symphonies and the Academic Festival Overture); Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius; and Rimsky-Korsakov's "Scheherazade."

Tickets for this festival or for any part of it may be had at Heidner's Music store.

POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE
JUL 26 1937

Serge Koussevitzky To Start Berkshire Concert Rehearsals

Serge Koussevitzky, conductor of the Boston Symphony orchestra, will return from Europe tomorrow aboard the S. S. "Ile de France" and will go directly to the Berkshires to begin rehearsals for the opening concert of the fourth annual Berkshire Symphonic Festival, Aug. 5.

Six concerts will be given by the orchestra, Aug. 5, 7, 8, 12, 14 and 15, at "Tanglewood", the 210-acre estate given to the orchestra by Mrs. Gorham Brooks of Brookline as a permanent home for the Festival. The two Sunday concerts will be at 4:30 o'clock to accommodate hundreds of music lovers from distant centers while the other concerts will be at 8:30 o'clock at night.

There will be no postponements. A huge canvas will provide shelter for an audience of 5,000.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 27 1937

REHEARSALS TO START FOR MUSIC FESTIVAL

Serge Koussevitzky Will Arrive Soon to Start Work for Berkshire Festival

Stockbridge, July 26—Serge Koussevitzky, conductor of the Boston Symphony orchestra, returned from Europe today aboard the Ile de France and will come directly to the Berkshires to begin rehearsals for the opening concert of the fourth annual Berkshire symphonic festival, August 5.

Six concerts will be given by the full personnel of the orchestra, August 5, 7 and 8 and August 12, 14 and 15 at "Tanglewood," 210 acre estate given to the orchestra by Mrs Gorham Brooks of Brookline, as a permanent home for the festival. The two Sunday concerts will be at 4.30 p. m. to accommodate hundreds of music lovers from distant centers, while the other concerts will be at 8.30 in the evening.

There will be no postponements. A huge canvas will provide shelter for an audience of 5000. There is free parking space on the grounds for thousands of cars.

Mr Koussevitzky and party, and several trustees of the Boston Symphony orchestra will make their headquarters at the Berkshires Hunt and Country club in nearby Lenox during the festival weeks.

Hotels and inns at Stockbridge, Great Barrington and Lenox are booked to capacity, but there are ample accommodations in private homes, and in nearby Pittsfield, Dalton, Lee and other communities. Complete information may be obtained by writing to the Berkshire symphonic festival, Stockbridge, Mass.

NEW YORK, N. Y.
HERALD-TRIBUNE
JUL 27 1937

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is due here today on the Ile de France and will go directly to Lenox, Mass., to begin rehearsals with his orchestra for the fourth annual Berkshire Symphonic Festival, which opens Thursday night, August 5. During the two festival week ends Dr. Koussevitzky and several trustees of the Boston Symphony will make their headquarters at the Berkshire Hunt and Country Club.

HUDSON, N. Y.
DAILY STAR
JUL 27 1937

KOUSSEVITZKY RETURNS FROM EUROPE

Serge Koussevitzky, conductor of the Boston Symphony orchestra, has returned from Europe aboard the Ile de France and will go directly to the Berkshires to begin rehearsals for the opening concert of the fourth annual Berkshire Syphonic Festival, August 6.

Six concerts will be given by the full personnel of the orchestra, Aug. 5, 7 and 8 and Aug. 12, 14 and 15 at beautiful "Tanglewood," 210 acre estate given to the orchestra by Mrs. Gorham Brooks, of Brookline, as a permanent home for the festival. The two Sunday concerts will be at 4:30 p. m. to accommodate hundreds of music lovers from distant centers, while the other concerts will be at 8:30 in the evening.

It was at "Tanglewood" that Hawthorne lived when in the Berkshires.

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SPRINGFIELD, MASS.
EVENING UNION
JUL 28 1937

BERKSHIRE FESTIVAL

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"In addition, many persons wishing to drive home after the concerts do not want to be delayed until an extremely late hour. Prompt openings will be appreciated by everyone. Of that we are certain.

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NORTHAMPTON, MASS.
GAZETTE
JUL 27 1937

BERKSHIRE FESTIVAL PROGRAM ANNOUNCED

Serge Koussevitzky Expected Today for Series Opening August 5

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Symphony, No. 5.

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Two Movements from the Sinfonietta for String Orchestra
Second Suite, "Daphnis and Chloe" Ravel
Hill
Symphony No. 4 Tschaikovsky

Sunday, August 8 (4.30):

Ballet Music from "Rosamunde" Schubert
"Unfinished" Symphony Schubert
Suite from "L'Oiseau de Eau" Stravinsky
Symphony in D minor Franck

Thursday August 12 (8.30):

Wagner program:
Overture to "Rienzi"
A Siegfried Idyl
Prelude and Liebestod from "Tristan and Isolde"
The Ride of the Valkyries
Waldweben from "Siegfried"
Prelude to "Parsifal"
Overture to "Tannhauser"

Saturday August 14 (8.30):

Symphony, No. 13, in G major (No. 88) Haydn
Symphony No. 7 Sibelius
Scheherazade Rimsky-Korsakov

Sunday, August 15, (4.30):

Brahms program:
Academic Festival Overture
Symphony No. 3
Symphony No. 1

Tickets for the series or for single performances may be had at the Music house, where information concerning the festival may be had.

RECORD
Amh , Mass
JUL 28 1937

BERKSHIRE SYMPHONIC FESTIVAL TO BE HELD IN AUGUST AT TANGLEWOOD

Mrs. Albert Bergeron, chairman, pro-tem, of the Berkshire Symphonic Festival for Amherst and vicinity, announces that for the conveniece of music lovers, tickets have been placed on sale at Miss Cutler's Gift Shop.

The six Festival concerts by the Boston Symphony Orchestra will be given Aug. 5, 7, 8, 12, 14, and 15th under Serge Koussevitzky's baton at Tanglewood, 210-acre estate given as a permanent home for the Festival by Mrs. Gorham Brooks of Brookline.

There is ample free parking space a few steps from where the concerts will be given. Sheriff J. Bruce McIntyre is in charge of this detail.

Complete information may be had by writing the Berkshire Symphonic Festival Office, Stockbridge, Mass.

INFORMATION OBSCURED

BOSTON EVENING TRANSCRIPT, SATURDAY, JUNE 26, 1937

99

Pops Concerts at Season's End --- Berkshire Symphonic Festival in Prospect

nergy and Intelligence Among Picturesque Hills

iciently the Berkshirites Proceed to Shape Their Forthcoming Series of Concerts

By Moses Smith

TOCKBRIDGE, June 25—It curious thing that a Bos- ian must spend a day or two he enticing atmosphere that rounds these Berkshire hills realize fully that the Boston phony Orchestra has begun ew development; one that is y to be more significant anything since it was founded y Henry Lee Higginson fifty- years ago. This was not yet perceptible even last sum- when Dr. Koussevitzky and men played the three con- s that constituted the third ual Berkshire Symphonic ival. The notion began to t some force when the story e over the wires, a few ths ago, that Mrs. Gorham ks of Brookline had given beautiful and historic glewood" estate to the Bos- Symphony Orchestra as a anent home for the festi- But the impression was pened by the first breath- g views in and from the glewood" grounds and was allized by a series of con- ations with the "natives." is an old story that the s grows greener beyond own back yard; and (an- r side of the same medal- that we take our own he- for granted after a while. so one expects to encounter patent fact that Dr. Kous- zky and his magnificent or- tra are regarded much more rently by the people here by the loyal Boston con- goer who may sit before perhaps twenty-five times ar as they make music. This, he saying goes, is only hu- nature.

Significant Change

t the significant thing is that a Bostonian comes y with a renewed and tened regard for the con- r and musicians of the on Symphony Orchestra. new element in the complex at the institution we call the on Symphony Orchestra is about to undergo an im- ant change, a change that t merely the result of the ge explained by regarding it ugh different atmospheres. most from the beginning, it rue, the Boston Symphony estra has not been a purely institution. And it did not require the advent of the radio to make it a national institution. But the emphasis in the past, while concerts away from home steadily increased in number, has been alternately or coincidentally on increasing the orchestra's income and prestige — neither motive, let it be added hastily, an unworthy one. From now on, however, assuming a continued success and growth of the Berkshire Symphonic Festival, the Boston orchestra will devote an appreciable part of the year not to one more extension of its regular season (either at home or afield, but to a different kind of season altogether.

The new season will differ from the regular one in those obvious ways in which festivals differ from regular concerts. A home-town audience, familiar with the orchestra and its traditions, and, at the other extreme, an audience at a one-night stand on the road, resemble each other in the important aspect of homogeneity. All of the members (more or less) are from the given locality. But at the Berkshire Festival the audiences will be clearly composed not only of natives or summer residents hereabouts but also of many who will have been attracted from long distances specifically for the purpose of attending the festival.

That I am not spinning out an imaginary tale was already apparent at last season's beginning of the revitalized Festival. The attendants from twenty-five states certainly included a goodly number of persons who had come from distant places and at considerable inconvenience to attend the outdoor concerts of the world-famous orchestra and its conductor. How much more apparent the unusal constitution of the audience will be next August, when the Orchestra will give six concerts in two weeks instead of three in one, is predicted by the most casual conversation with the people here who are responsible for making the coming Festival a success.

Leaving Nothing to Chance

They seem to have "lined up" everything and to have neglected nothing that is humanly predictable. They have prevailed upon stubborn railroad officials to change their schedules; coaxed and wheedled the bus companies into promising more frequent and more accomodating service during the festival. Realizing from the beginning that subscription members who pay (or promise to pay) in advance are necessary to insure against disaster, they have built up an astonishingly large membership in their Festival association. When the books closed on May 1 for the coming festival, the number of memberships was almost exactly double that of last season.

The most important single element responsible for the success to date has been the inspired appeal of the festival promoters to mutuality of interest. They began by insisting that it was not a Stockbridge festival, but a Berkshire festival—for the whole county and, indeed, for the whole Berkshire district. At one leap, therefore, the residents of four States were enlisted. They have not been ashamed to employ, in addition to the obvious cultural and artistic arguments, the appeal to local pride, in the best application of that phrase. In a sense, they are "selling" the Berkshires again to the country and to the world. And they seem to be succeeding.

Aside from any other considerations, they ought to succeed, if this writer may presume to express an opinion. An overnight stay in this enchanting country, with the weather man dressed in his most propitious costume, imbues one with enthusiasm all over again. No doubt, I hasten to add, there are equally glorious scenes in New England. But their inhabitants were, so to say, beaten to the draw, so far as a pretentious festival is concerned, by the Berkshirites; and it is not likely that the latter will cede their advantage.

Beautiful Berkshires

A visit to "Tanglewood" not only confirms your ruminations. It intensifies them. As you enter the grounds from the outer road (I hope but do not promise that my topography is correct) and proceed leisurely through the spacious grounds you encounter one lovely vista after another. In addition to its natural advantages, the place has been admirably landscaped, if a tyro in these matters may venture an opinion; so that where-ever you stand, the outlook is beautiful. Coming up to the house itself, which is incongruously ornate and almost ugly in contrast with the artful simplicity of the grounds, you command a superb view of the mountains in the distance, with Mahkeenac Lake at the foot of the sloping estate in between.

Going around the house you can catch sight of a lovely formal garden, surrounded by the same kind of beautifully-grown and well-trimmed hedge that surrounds much of the estate, but somewhat shorter than the encircling hedge, which has an altitude of nine feet. Standing next to the little statue group in the middle of the garden (as the artist, too, has done, in the acompanying sketch) you are enabled, again with the thoughtful assistance of the landscape architect, to observe the thrilling contrast between the formalism about you and the ruggedness in the distance.

Audience and Musicians

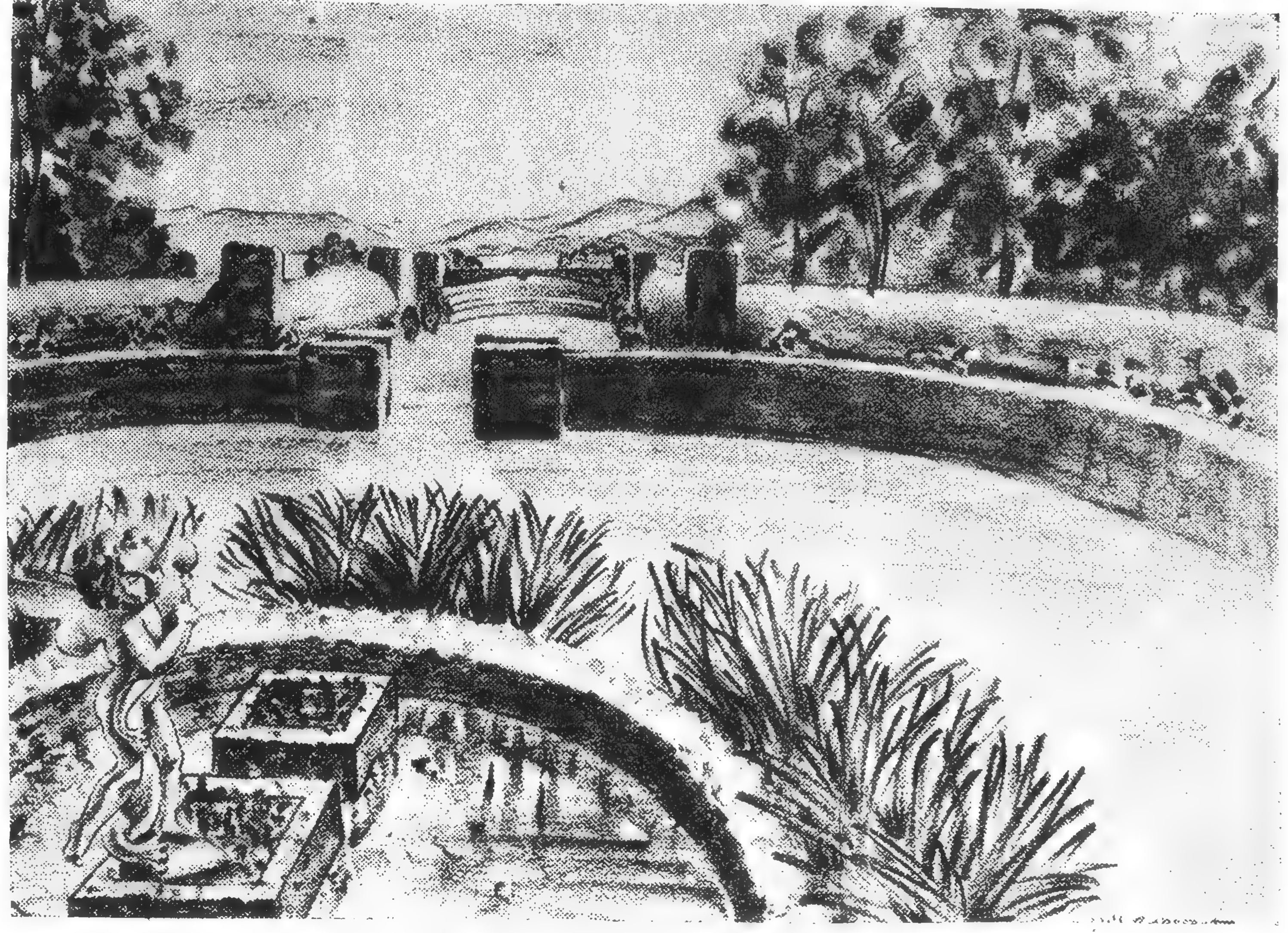
A foyer, someone has already called it, for the music "hall" which you have already passed. This "hall" is a good-sized field, capable of accommodating at least five thousand persons comfortably, and surrounded by natural walls of trees, which will not only serve the purpose of partially shielding the auditors from extraneous sounds but will also effectively separate the field from parking fields and so forth. There is also a natural slope t the field, so that orchestra an conductor, at the foot of it, wi be visible to the audience without benefit of tiers for the chairs.

Eventually, as has already been disclosed, there will be permanent auditorium or some similar and suitable structur presumably on this same fiel But that is for the future, n for this year. In the meanwhile both the Festival and Boston Symphony Orchestra managements will do (and are alread doing, as you quickly note) considerable amount of tempo rary "alterations" to provide fo the comfort and enjoyment o both musicians and audience At the foot of the field there wi be a platform for the orchestra, and by its side a tuning room for the musicians. The audience will have to content itself this year with the same tent that did duty last year. The house will be transformed for man purposes—rest rooms, telephon booths, press rooms and so fort

Roads will be resurfaced; park ing fields prepared. The garden ing, which has already resulte in such beautiful spots, will b continued at an intensive pace Further down, across one of th main roads—the estate seems be the better part of a mi long—is the inviting lake, wit the hills beyond. By its shor is a community clubhouse, whic will be vacant for the duratio of the festival guests. Some the musicians have already i dicated their intention of cam ing by the shore for the festiv period.

It would be possible to dwell greater length on the advantag and beauty of "Tanglewoo that are so rich in promise the success of future festiva Nor have I begun to exhaust t theme of the originality, ener intelligence and asorted v tues of the co-operating perso and agencies that have broug the festival to its present i portance. But I have writt enough for one day.

"Where Music Dwells Lingering . . ."



SCENE AT TANGLEWOOD ESTATE

Permanent Home for the Berkshire Symphonic Festival Through the Generosity of Mrs. Gorham Brooks of Brookline, Who Gave the Property to the Boston Symphony Orchestra. The Sketch, Showing the Formal Gardens and a Glimpse of e Lake and Hills in the Distance, Was Made for the Transcript by Will Rapport

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AT STOCKBRIDGE

Her

For the next two weeks, Stockbridge in the Berkshires will be the nation's musical capital. At "Tanglewood," the famous estate which was recently made the festival's permanent home, Dr. Koussevitzky will conduct the Boston Symphony Orchestra in six concerts. If last year's experience is a safe guide, the audiences will be extremely large, and those who wish to hear the entire programs will do well to arrive early and find places to park their cars. The site is so beautiful that a short wait before the concert begins should pass most enjoyably.

The sponsors are so far cautiously restricting the programs to familiar works. Thursday evening, for example, will be an all-Beethoven program, and the following Thursday will be all-Wagner. The only new work to be presented—and this has already been heard several times in Boston—is Sibelius' seventh symphony.

Probably this policy is the wisest when the festival is young and when it must make friends among a constituency which is based more on geographical lines than anything else. But if it is to become distinctive and an annual gathering-place for followers of music from all over the country and possibly from abroad, it must eventually concentrate on some special field of music, and do that surpassingly well. In short, the festival should be encouraged to develop a definite character and an artistic personality.

Meantime, while this purpose is in the formative stage, Stockbridge and the Boston orchestra provide an impressive combination for the performance of great music from many sources. Possibly the audiences by their reaction to it will indicate the specialization which the festival should cultivate in the future.

BOSTON, MASS.
HERALD

BERKSHIRE MUSIC FESTIVAL AUG. 5

Koussevitzky Goes to Lenox For Rehearsals

STOCKBRIDGE, July 27—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who has just returned from abroad, will come directly here to begin rehearsals for the opening concert of the fourth annual Berkshire symphonic festival Aug. 5, it was announced today

Six concerts will be given by the full orchestra at "Tanglewood," the 210-acre estate given to the orchestra by Mrs. Gorham Brooks of Brookline as permanent home for the festival. The dates of the performances are Aug. 5, 7, 8, 12, 14 and 15. The two Sunday concerts will begin at 4:30 P. M. The others will be at 8:30 P. M.

There will be no postponements because of inclement weather. A huge canvas will provide shelter for an audience of 5000.

Koussevitzky and his party will make their headquarters during the rehearsals and the concerts at the Berkshires Hunt and Country Club in Lenox.

Among those now residing in the town and supporters of the festival are Mrs. Henry White, Grenville L. Winthrop, Mrs. Carlos M. Heredia, Giraud Foster and Harris Fahnestock.

Edward Burlingame Hill, chairman of the division of music at Harvard University, whose String Sinfonietta is on the festival program, will be in attendance at the concerts.

Additional patrons include Mrs. Edward S. Harkness, Bentley W Warren, Mrs. Mathew John Whittall, Dr. and Mrs. John Bartol, Miss Dorothy Willard, Mrs. R. B. Danielson, Mrs. Charles Sumner Bird, Mr. and Mrs. Alan M. Limburg, Mrs. Winthrop M Crane, Jr., Mr. and Mrs Arthur H. Lippincott, Mr. and Mrs. John Barry Ryan, Mrs. Alta Rockefeller Prentice, Mr. and Mrs. James Lees Laidlaw and Mrs. E. F. Whitney.

NEW YORK, N. Y.
TIMES

JUL 28 1937

KOUSSEVITZKY RETURNS

Will Begin Rehearsals for the Berkshire Music Festival

Serge Koussevitzky, Russian orchestra conductor, returned yesterday on the Ile de France after a two months' vacation in France and Switzerland. Mrs. Koussevitzky accompanied him. The musician said he would go at once to Stockbridge to conduct the Berkshire Musical Festival, which opens on Aug. 5.

He brought back several new compositions which he will try out during the Boston Symphony season opening on Oct. 1, but not at the Berkshire festival.

"The Berkshire audiences are very critical," he said. "They like the old classic music."

After the Berkshire festival is over Mr. Koussevitzky will spend six weeks in getting acquainted with America.

BOSTON, MASS.
POST

Symphony Conductor Home From Abroad

Serge Koussevitzky, conductor of the Boston Symphony orchestra, arrived in New York yesterday on the Ile de France after two months vacation abroad, according to word received here last night.

Dr. Koussevitzky revealed that he had spent a full week of his vacation trip listening to music in Paris. He planned to leave almost immediately for Stockbridge for the opening of the Berkshire Festival on Aug. 5, and to return to Boston at the close of the festival to begin rehearsals for the opening of the season on Oct. 1.

Dr. Koussevitzky brought back "several interesting scores," but refused to reveal what they are. During the trip, he visited nearly all of the outstanding composers.

SPRINGFIELD, MASS.
MORNING UNION

KOUSSEVITZKY BACK WITH MUSIC SCORES

Will Head for Berkshires for Opening Aug. 5 of Festival

NEW YORK, July 27 (AP)—Serge Koussevitzky, leader of the Boston Symphony Orchestra, returned with his wife on the Ile de France today from a two months' vacation abroad.

"I brought back with me," he said, "some very interesting scores, but I cannot say what they are. I saw nearly all the outstanding composers while in Paris and listened for one full week to nothing but music."

He said he would go immediately to Stockbridge, Mass., for the opening Aug. 5 of the Berkshire Festival and, when the festival ends Aug. 15, would begin rehearsals for the opening of the Boston season Oct. 1.

100

NEW YORK, N. Y.
EVENING POST

JUL 28 1937

ALL AT SEA

Messrs. Koussevitzky, Grzesinski, Projansky Get a By-Liner a Bit Pi-Eyed

By DIXIE TIGHE

After a little experience on the Ile de France yesterday we will never again be embarrassed at not knowing the correct pronunciation of a foreign name. It was eminently satisfying to discover a gentleman who didn't even know his own name when he heard it.

From the advance publicity on the Ile de France we knew we had three names to deal with that were going to give us trouble. There was Serge Koussevitzky, A. Grzesinski and Henri Projansky, all of whom were reported as having something to say.

Patiently (except for tapping our foot and sighing intermittently) we waited to see Mr. Koussevitzky after he had been photographed.

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Serge Koussevitzky, as you probably know, is the conductor of the Boston Symphony and you can't go around calling him Serge or "Hey, you." Therefore we avoided any salutation and just plunged into the subject of music.

"I know nothing of music—I'm a fur buyer," the gentleman we thought was Mr. Koussevitzky replied to our inquiry on the matter of the Berkshire Festival at Stockbridge, Mass.

"But aren't you Mr. Kossevitzky?" we asked, a little baffled by this turn of affairs. "Yes, I am," the bewildered gentleman replied, and there followed a frightful silence.

Of course he wasn't Mr. Koussevitzky, he was Mr. Projansky but our pronunciation was such a jumble that the man just didn't know what we were saying.

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As a result of all the name trouble we only had time to get a line or two from each one and hope to goodness we are now attributing the right quotes to the right man.

Conductor Koussevitzky said he met musicians and composers from all over the world while he was visiting the Paris Exposition and has brought a number of interesting compositions with him. What they were he wouldn't say.

From Mr. Grzesinski we learned that life in Switzerland is filled with peace and order and that is what this ex-chief of police loves. He served four years as police chief in Berlin and said he left because his notions were not in accord with those in operation in Berlin.

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Best ermine, sable and mink haven't taken any tumble in price, he told us, but assured us that all the little fur-bearing animals outdid themselves in beautiful skins this season.

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PROVIDENCE, R. I.
STAR-TRIBUNE

JUL 29 1937

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Koussevitsky Returns From Abroad; Concert to Be Aug. 5

(Special to The Star-Tribune)

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LAWRENCE, MASS.
TRIBUNE

JUL [illegible] 37

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SPRINGFIELD, MASS.
MORNING UNION

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Berkshire Chairmen Meet to Conclude Plans; First of Concerts to Be Next Week

PITTSFIELD, July 28—Community chairmen of the Berkshire Symphonic Festival in a radius of 70 miles gathered this afternoon at the home of the president, Miss Gertrude Robinson Smith in Stockbridge.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who will come to Tanglewood soon to make final plans for opening the concerts next week, sent greetings to the chairmen saying:

"We are not playing propaganda music. We are playing the great music of the world. Best luck to you in your final spurt to duplicate the success you achieved last year."

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"The telephone number is 2-0047, and I hope the bell rings all the time," said Mrs. Underwood.

The booth, which has been loaned by the Berkshire Hills Conference, has been painted and scrubbed. It will be operated by volunteers daily from 10 a.m. to 5.30 through the festival for the sale of tickets, distribution of literature and information.

Mrs. Mary Robbins Chantney of Greenfield has been added to the list of community chairmen.

NEW YORK, N. Y.
TIMES

GREATER FESTIVAL IN BERKSHIRES SEEN

Koussevitzky and the Boston Symphony Urge Expansion of Summer Program.

WOULD DOUBLE CONCERTS

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Mr. Koussevitzky and George E. Judd, manager of the Boston Symphony Orchestra, met with representative business men of the Berkshire area at the home of Miss Gertrude Robinson-Smith, chairman of the festival committee, in Stockbridge, Mass., several days ago. Two major questions were discussed: whether the time was ripe for further development of the festival idea and whether there is sufficient interest among business men to support a plan covering several years.

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"In view of the possibilities of the future," Miss Robinson-Smith said in a statement issued yesterday, "obviously the decision of the board of trustees will depend largely on the response of members and patrons. We must give an answer to Mr. Koussevitzky and the Boston Symphony Orchestra not later than Nov. 1. With the bigger plan in mind, naturally memberships and patrons become our only capital. We cannot, therefore, give an affirmative answer unless we have a substantial response."

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BRIDGEPORT, CONN.
POST

JUL 29 1937

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By Rocky Clark

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EAGLE

JUL 29 1937

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Nouvelles - Reçues -- a Bord du S.S. Ile-de-France. Sun. July 25/37

A NEW "TANGLEWOOD" T[illegible]E

by Cecilia L. SCHULZ

America is now making for itself a real cultural life and the Continentals are partaking of it, as we have partaken of theirs, and as we always will. One of the greatest triumphs in this new phase of American culture is the founding of the Berkshire Symphonic Festival. To say that this organization grew like a mushroom would be a record of understatement It has grown like Jack's magic beanstalk. Organized four years ago, on a very modest scale, it has developed with each season until it now represents the best that the United States offers in summer music-festivals.

Last year more than 15.000 music-lovers, coming from 25 states in the union and from Canada, gathered to hear a series of symphonic concerts, played by the Boston Symphony Orchestra, under the baton of Dr Serge Koussevitzky. Neither the conductor nor the orchestra need be introduced to those who follow American musical history; the renown of the director is internationally known, as is the distinction of the artists who play under him. In engaging this eminent conductor and his orchestra, Miss Gertrude Robinson Smith, the President of the Berskhire Symphonic Festival, demonstrated her theory that an American music-festival could survive only if it's standard was the highest possible.

This summer, the Festival will be held on the site which will be it's permanent home. Mrs Gorham Brooks has made a gift to the Boston Symphony Orchestra, a large estate which was established by her grandfather, Mr William Tappan, in 1849. "Tanglewood" is situated in an ideal location between Lenox and Stockbridge, and is famed not only for it's formal gardens and natural beauty, but for it's rich historic background as well. Not far from the actual location on which the concerts will be given, is the old Indian fireplace, where Chief Konkapot, "friend of the white man" and his tribe gathered and held counsel, long ago. A generation past, Mrs
Brook's mother, M[illegible]
Dixey, and her aunt, M[illegible]
wall Tappan, entertain[illegible]
wood" those friends [illegible]
make Berkshire social [illegible]
"Tanglewood", Nathan[illegible]
wrote his famous "Tangl[illegible]
and sketched his pl[illegible] for [illegible]
of Seven Gables". Thus, [illegible]
"Tanglewood" ha[illegible] be[illegible]
traditional in New E[illegible]gla[illegible]
this lovely place, as [illegible]
Berkshire Symphoni[illegible] Fes[illegible]
the scene of a new tri[illegible]
Berkshires and for Am[illegible]

This summer there [illegible]
certs, over the first [illegible]
August: the 5th, 7th [illegible]
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there will be an all [illegible]
gramme (the Fifth and [illegible]
phonies and the [illegible]
Overture); also Mozart's [illegible]
E flat [illegible] Ravel's seco[illegible]
"Daphnis and Chl[illegible]
Fourth Symphony, [illegible]
nished" Symphony, and [illegible]
from "Rosamunde"; [illegible]
Suite from "The Fire Bi[illegible]
Symphony in D minor, [illegible]
ments from the S[illegible]
Edward Burlinga[illegible] Hil[illegible]

In the second week th[illegible]
all Wagn[illegible] programm[illegible]
excerpts fr[illegible] "[illegible]ienzi" [illegible]
ser"; "The Va[illegible]yrie" [illegible]
fried"; al[illegible] an [illegible]l-Brahms [illegible]
me (the F[illegible] and Third Sym[illegible]
and the Academic Festival Ov[illegible]
Haynd's Sympho[illegible] in G major[illegible]
the Seventh Symphony of S[illegible]
and Rimsky-Korsakov's "S[illegible]
zade".

There are excellent oppor[illegible]
for the vacationist to enjoy [illegible]
ment and pleasure of vari[illegible]
according to his taste, in th[illegible]
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The Alexander Bloch School of Music ..	Hillsdale, N. Y.
The Mohawk Drama Festival	Union College, Schenectady, N. [illegible]
The Williamstown Summer Theater	Williamstown.

There are also certain specific phases of American life which m[illegible] attract the stranger to the Berkshires, since they are to be found nowhere els[illegible] but in this section of New England. Among these examples of Americana ar[illegible]

Berkshire Museum	Pittsfield.
Berkshire Garden Center	Stockbridge.
Institute of Human Relations	Williamstown.
Pleasant Valley Bird and Will Flower Sanctuary	Lenox.

For further information, *write to the Berkshires Symphonic Festival, Inc., Stockbridge, Mass.*

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NEW YORK, N. Y.
EVENING POST

JUL 28 1937

ALL AT SEA

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NEW YORK, N. Y.
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EAGLE

Cape Vincent

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This summer there will be six concerts, over the first two week-ends in August: the 5th, 7th and 8th, and the 12th, 14th and 15th. In the first week there will be an all-Beethoven programme (the Fifth and Pastoral Symphonies and the Third "Leonore" Overture); also Mozart's Symphony in E flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony, and Ballet Music from "Rosamunde"; Stravinsky's Suite from "The Fire Bird"; Franck's Symphony in D minor, and two movements from the String Sinfonietta of Edward Burlingame Hill.

In the second week there will be an all Wagner programme, including excerpts from "Rienzi"; "Tannhauser"; "The Valkyrie" and "Siegfried"; also an all-Brahms programme (the First and Third Symphonies and the Academic Festival Overture); Haynd's Symphony in G major, N° 88; the Seventh Symphony of Sibelius; and Rimsky-Korsakov's "Scheherazade".

There are excellent opportunities for the vacationist to enjoy entertainment and pleasure of various kinds, according to his taste, in the intervals between the Festival concerts. Within easy motoring distance of "Tanglewood" lie a number of centres which offer the drama, the dance and chambermusic. A partial list of the activities which may serve to round out the perfect Berkshire holiday includes:

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Ted Shawn Dance Recitals	Jacob's Pillow, West Becket.
Berkshire Playhouse	Stockbridge.
Music Moutain, Chamber Music	Falls Village, Conn.
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500 Klenzo Tissues

10 Sparklet Bulbs

4 oz. Stokes Expectorant

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100

NEW YORK, N. Y.
EVENING POST

JUL 28 1937

ALL AT SEA

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PROVIDENCE, R. I.
STAR-TRIBUNE

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MORNING UNION

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LAWRENCE, MASS.
TRIBUNE

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NEW YORK, N. Y.
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BRIDGEPORT, CONN.
POST

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EAGLE

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Nouvelles Revues -- A Bord du S.S. Ile-de-France ? Sun. July 25/37

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Last year more than 15.000 music-lovers, coming from 25 states in the union and from Canada, gathered to hear a series of symphonic concerts, played by the Boston Symphony Orchestra, under the baton of Dr Serge Koussevitzky. Neither the conductor nor the orchestra need be introduced to those who follow American musical history; the renown of the director is internationally known, as is the distinction of the artists who play under him. In engaging this eminent conductor and his orchestra, Miss Gertrude Robinson Smith, the President of the Berskhire Symphonic Festival, demonstrated her theory that an American music-festival could survive only if it's standard was the highest possible.

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Din of Hammers, Screech of Saws Precede Concerts at Tanglewood

Miles of Fence, Wires, Pipes Are Laid

House Transformed to Convenient Headquarters for Principals and Press

Formal Gardens Receive Careful Grooming for Inspection Festival Week

Joseph Franz of Stockbridge admits, without prompting, there's a great deal to the Berkshire Symphonic Festival, of which he is a director, besides the major music anticipated from the famous Boston Symphony Orchestra under the baton of Serge Koussevitsky.

Without detracting from the renown of the orchestra and its leader it may be said, without fear of contradiction, that Mr. Franz is right. For he has complete charge of all the preliminary work being done by the Festival organization at Tanglewood, new permanent scene of the concerts. And that adds up to a vast total.

Statistics Impress

Mr. Franz can tell you how many miles of parking fence have been erected, the miles of electrical wiring strung over the several hundred-acre estate, the board feet of platform material and hundreds of other details of construction, all necessary to the transfer of locale for such a large and important enterprise.

Under the direction of Frank G. Ruesch and force of carpenters have put up two and one-half miles of skeleton fencing to indicate parking lanes. They have erected the orchestra platform, using much of the lumber from that on which the same musicians presented the concerts at Holmwood last year. Already, they have constructed the sounding shell in sections, to be pieced together on the stage when the tent has been pitched. Their saws have fashioned 2400 blocks, which have been fastened to 800 benches,creating tilted seats for the added comfort of the Festival audience. The benches will be placed at comfortable intervals under the huge canvas (280 by 120 feet) for Festival Week.

Confusion at Minimum

Three hundred yards of hurdle fencing, loaned by the owners of Holmwood,has been set up at Tanglewood to mark the area occupied by the tent and house. The box office, loaned by Clarence N. Durant of Lee for last year's Festival, has been moved to the new site and stands at a strategic point near the two main entrances to the Tanglewood grounds.

The miles of parking fence already in place provide accommodations for 3000 automobiles in two areas. All traffic from the north will use the parking area on the north side and traffic from the south will use the area south and east of the house. A separate area has been marked off for patrons.

Conveniences Extraordinary

Alterations to the house, built in 1865, have created admirable facilities for Festival needs. The Festival organiation and the Boston Symphony Orchestra will use the room on the ground floor, to the right of the reception hall. On the left, will be the special wires of the Western Union, the newspaper music critics and reporters. The large room on the west, looking toward gardens, will be utilized as a women's rest room. Eight lavatories, wash stands and other conveniences are in another room adjoining the women's parlor.

An entrance to the men's quarters has been provided on the north side of the house. Conveniences, never before provided have been added, enhanced by the availability of water and sewer connections. The conveniences, while not comparable to those of the Ritz, nevertheless will represent a tremendous improvement over those possible in past years. A man and woman will be in constant attendance.

Furniture Provided

Sufficient furniture to meet this season's requirements for the Festival has been loaned by Mrs. Gorham Brooks of Brookline, who presented the estate to the orchestra as a permanent home for the Festival.

Two public telephones are being installed, in addition to the other wire services, one in the reception room, the other in the press headquarters.

Hidden in a clump of trees north of the house, is a miniature power station with two transformers, switches and other essentials for lighting the entire grounds and buildings. Henry W. Jones, electrical contractor of Lenox, has strung three miles of wires. Thirty flood lamps will illuminate the parking areas, entrances, tent and gardens.

JOSEPH FRANZ
He Pulls the Strings

Gardens at Best

Every effort is being made to have the formal gardens at their best. Through the interest and cooperation of the Berkshire Garden Center, in Stockbridge, hundreds of annuals have been planted and constant attention is being given to the ompipresent weed.

Walter G. Henry, superintendent of Grenville L. Winthrop's estate, Groton Place, a few hundred yards east of Tanglewood, has inspected many of the important trees on the estate, giving expert advice on their care. Several trees have been pruned; an ash on the front lawn, struck by lightning two years ago and damaged beyond repair, has been removed. Most of the work recommended by Mr. Henry is to be undertaken after the concerts.

Tuning Room, Canopied Walk

Think not that Ward J. Gaston, superintendent of Tanglewood, has been idle.It is doubhtful if he has obtained his full quota of sleep in recent weeks. Scores of truckloads of gravel have been brought in for resurfacing the drives, building roads into the parking area. Under his direction, the glorified garage is being rebuilt into headquarters for the orchestra.

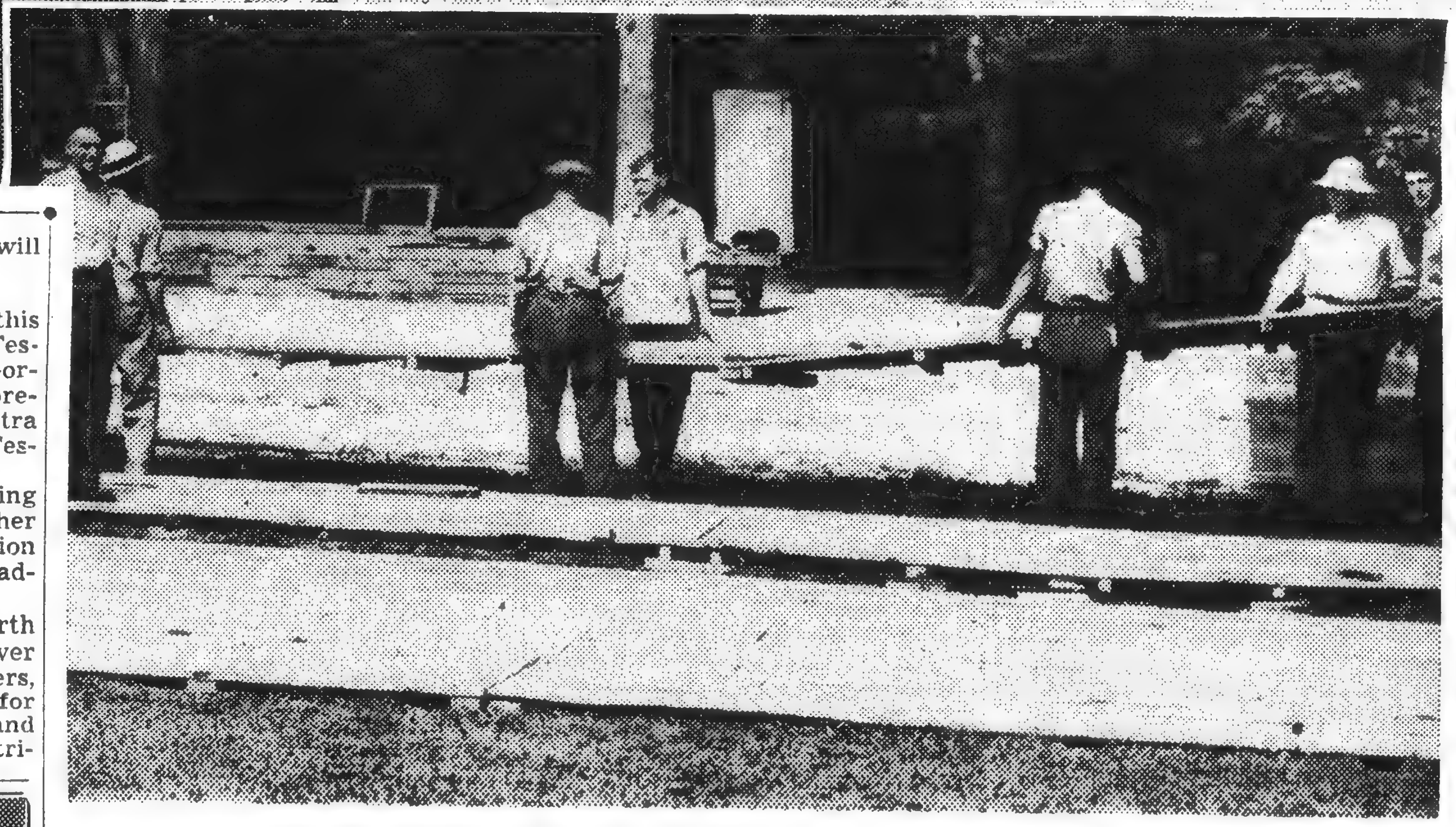
In this building are toilet facilities, a tuning room, quarters for the baggage man of the orchestra and even an apartment for use of Dr. Koussevitoszky at intrmission A board walk with a canopy 250 feet long, is being built from the shell to the garage for the convenience of the orchestra.

Realizing that an increased water supply would be desirable, the orchestra management ordered the small one-inch main from West Street replaced by a three-inch pipe line. Mr. Gaston has supervised this major operation and water was turned on for the first time today.

Something Overlooked? Perhaps, But!

Isn't there something that has been forgotten?

Mr. Franz will admit there are hundreds of details that may have been overlooked, but with an engineer's efficiency he is on the job every day, checking on minute details that would demoralize the average man. So if you go to Tanglewood and find some little thing wrong, don't think of it, but think of all that has been done by Mr. Franz and his crew.



* * * *

Shovel and Crowbar Orchestration

* * *

Long ditch excavated, upper left, assuring increased water supply.

• • •

Plumbers add to conveniences in women's rest quarters, upper right.

• • •

The man in the tree is stringing wire for press communications.

• • •

Gardens are groomed for pleasure of audience at intermissions.

• • •

Platform pieces constructed by carpenters for erection in tent.

ATLANTA, GA.
CONSTITUTION

JUL 30 1937

MUSIC MOURNED

Famed Conductor Decries Younger Composers.

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Dr. Koussevitzky did not include American composers in this group.

NEW YORK, N. Y.
HERALD-TRIBUNE

JUL 30 1937

Dr. Koussevitzky Reports On 'Banal' Paris Music

Young Composers 'Have Nothing to Say,' Says Conductor

BOSTON, July 29 (AP).—Serge A. Koussevitzky, conductor of the Boston Symphony Orchestra, said today the present crop of younger European composers was turning out "consistently bad music."

"The jury which passes on the right of these composers to be heard has degenerated, too," said the Russian-born conductor on his return to direct the Berkshire Symphonic Festival, starting next Thursday at Stockbridge. "Some of the pieces I heard at the Fifteenth Festival of Contemporary Music in Paris were wretched, positively wretched. The music was utter banality, simply dressed up in a maze of modern harmony—utterly lacking in any creativeness. The composers simply have nothing to say."

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MINNEAPOLIS, MINN.
MORNING TRIBUNE

MINNEAPOLIS, MINN.
EVENING TRIBUNE

JUL 30 1937

JUL 30 1937

Koussevitzky Calls European Composers 'Consistently Bad'

Koussevitzky.

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"While there are thousands of conductors all over the world, only about 100 or so are capable, and only four or five are truly great."

HARTFORD, CONN.
COURANT

JUL 30 1937

Koussevitzky Lauds Home Music Talent Deplores Younger European Composers

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SPARTANSBURG, S. C.
JOURNAL

JUL 30 1937

SAYS EUROPEAN MUSIC IS POOR

Noted Conductor Sees Quality Declining

Boston, July 30 (AP).—Serge A. Koussevitzky, conductor of the Boston Symphony orchestra, who is recognized as one of the outstanding patrons of contemporary music, said today the present crop of younger European composers is turning out "consistently bad music."

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LOUISVILLE, KY.
COURIER-JOURNAL

JUL 3[illegible]

Koussevitzky Turns Up Nose At Music In Europe Today

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ST. PAUL, MINN.
PIONEER-PRESS

JUL 30 1937

Koussevitzky Raps Europe's Modern Music

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WORCESTER, MASS.
TELEGRAM

July 30/37

KOUSSEVITZKY EYES MODERNS

Much of Music Today Is Wretched, Says World Noted Conductor

PRAISES GERSHWIN

Hopes Berkshire Festival Will Some Day Rival Europe's Fetes

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PATERSON, N. J.
CALL

JUL 30 1937

Conductor Pans Modern European Music As Banal

Koussevitzky, Of Boston Symphony, Says Americans Have Inspiration

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ELYRIA, O.
Chronicle Telegram

JUL 30 1937

Oberlin Professor Will Conduct Boston Symphony

OBERLIN, July 30—Professor Maurice Kessler of the Oberlin Conservatory of Music will conduct the Boston Symphony in the Esplanade Concert this Sunday at 7:30 p. m. Conservatory officials announced today.

According to word received from Kessler, the first half hour of the concert will be broadcast over a national hook-up. Kessler was former concertmeister of the Boston Symphony before coming to Oberlin to teach.

At Oberlin Kessler is Professor of Violin and Director of the Oberlin Conservatory Orchestra. Last summer Kessler conducted the Great Lakes Symphony Orchestra at the Great Lakes Exposition. He has appeared on the air a number of times with Oberlin groups and as a soloist on his ancient musical instruments, on which he is an authority.

OMAHA, NEB.
Evening World-Herald

JUL 30 1937

American Composers Excel European, Says Conductor of Boston Symphony

Serge Koussevitzky

Boston, Mass., July 28 (AP).—Serge A. Koussevitzky, conductor of the Boston Symphony orchestra, who is recognized as one of the outstanding patrons of contemporary music, said Thursday the present crop of younger European composers is turning out "consistently bad music."

"The jury which passes on the right of these composers to be heard has degenerated, too," said the famous Russian born conductor on his return here from Europe, which he left to direct the Berkshire symphonic festival starting next Thursday and continuing to August 15, at Stockbridge.

"Positively Wretched"

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"Our American composers," he declared, "are consistently better artists. They have greater inspiration."

The conductor said he hoped to see the Berkshire festival develop in the coming years into a major event rivaling the great European festivals.

"Few Truly Great"

His plans for the festival call for the founding of a school for training young conductors, "the only requisite for entrance being," he said, "and exceptional talent."

"This talent," he explained, "must consist not only of an impeccable knowledge of the theory of music, composition, and all-around technical equipment, but there must be inspiration, too."

"For," he continued, "while there are thousands of conductors all over the world, only about a hundred or so are capable, and only four or five are truly great."

NORFOLK, VA.
VIRGINIAN PILOT

JUL 30 1937

Koussevitzky Says Europe's Music 'Banal'

Boston Symphony Conductor Scores Lack of Ideas Among Continentals

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PITTSFIELD, MASS.
EAGLE

JUL [illegible] 1937

Koussevitzky To Honor Memory Of George Gershwin at Festival

Serge Koussevitzky, telephoning from Boston this noon, announced he would play one of George Gershwin's compositions at the Sunday concert (Aug. 8) of the Berkshire Symphonic Festival in memory of the noted American composer. The composition may be something from "Porgy and Bess," or it may be something else, said the conductor of the Boston Symphony Orchestra.

The full orchestra of 100 men, larger by 18 pieces than last year, will arrive in the Berkshires Wednesday afternoon instead of Thursday as originally scheduled, the Boston Symphony management stated today.

The New York Martin Tent Company, which is supplying the huge canvas of 280 by 120 feet for the Festival site at Tanglewood, arrived on the scene last night, two days ahead of schedule and before the crew retired for the night, it had erected the four center poles. The canvas was due to be raised this afternoon.

Through the courtesy and co-operation of Shadowbrook, Jesuit novitiate, there has been electric wiring run from the grounds there to Route 183 where it intersects the Upper Bowl Road (Hawthorne Street). This has made it possible to drop a spotlight that will shine on a state trooper to be stationed at the intersection to direct traffic.

MERIDEN, CONN.
RECORD

JUL 30 1937

Famous Conductor Scores Europe's Modern Composers

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SCHENECTADY, N. Y.
GAZETTE

JUL 30 1937

Modern Music In Europe Bad, Patron Asserts

Koussevitzky, Conductor of Boston Group, Who Will Direct Berkshire Fete, Laments Content Lack

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HUNTINGTON, W. VA.
HERALD-DISPATCH

JUL 30 1937

Famed Conductor Says Young Europeans Write Poor Music

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LAFAYETTE, IND.
JOURNAL-COURIER

JUL 30 1937

Composers Rapped By Koussevitzky

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"The jury which passes on the right of these composers to be heard has degenerated, too," said the famous Russian-born conductor.

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July 30

BURLINGTON, VT.
FREE PRESS

SAYS U. S. COMPOSERS BETTER THAN EUROPE'S

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Dr. Koussevitzky did not include American composers in this group.

"Our American composers," he declared, "are consistently better artists. They have greater inspiration."

OMAHA, NEB.
Morning World-Herald

JUL 30 1937

American Composers Excel European, Says Conductor of Boston Symphony

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"Positively Wretched"

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"Our American composers," he declared, "are consistently better artists. They have greater inspiration."

The conductor said he hoped to see the Berkshire festival develop in the coming years into a major event rivaling the great European festivals.

"Few Truly Great"

His plans for the festival call for the founding of a school for training young conductors, "the only requisite for entrance being," he said, "and exceptional talent."

"This talent," he explained, "must consist not only of an impeccable knowledge of the theory of music, composition, and all-around technical equipment, but there must be inspiration, too."

"For," he continued, "while there are thousands of conductors all over the world, only about a hundred or so are capable, and only four or five are truly great."

WILMINGTON, DEL.
NEWS

JUL 30 1937

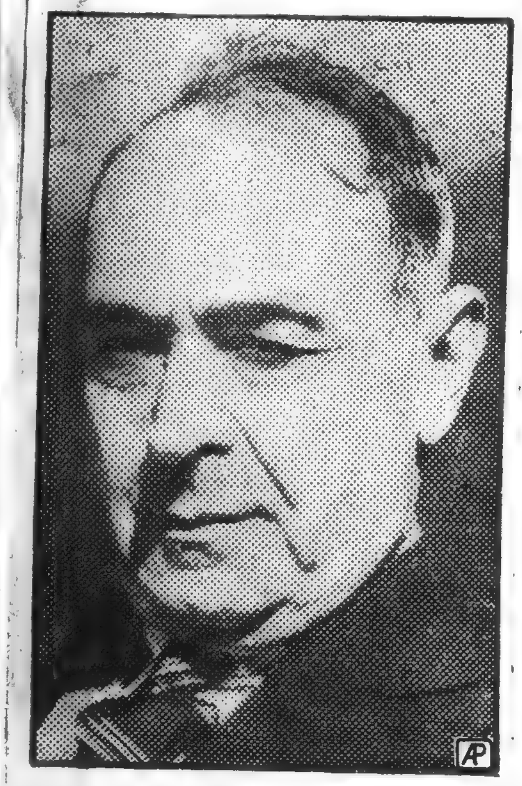
N. ADAMS, MASS.
TRANSCRIPT

N. ADAMS, MASS.
TRANSCRIPT

JUL 30 1937

JUL 30 1937

New Music 'Bad'


DR. SERGE KOUSSEVITZKY

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ANDERSON, IND.
HERALD

JUL 30 1937

New Composers Heard In Europe Distress Artist

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OPENING CONCERT TO START ON TIME

Next Thursday Evening at Tanglewood

MISS SMITH SAYS

Bespeaks Reasonable Time for Parking Because of Hundreds of Automobiles.

The opening concert next Thursday evening, August 5, by the Boston Symphony orchestra under Serge Koussevitzky's baton at the Berkshire Symphonic Festival, will start promptly at 8.30, said the festival president, Miss Gertrude Robinson Smith today.

"Because of the hundreds of motors that will be coming to 'Tanglewood' from all parts of the country, we ask that music lovers make a reasonable allowance of time for parking in the large areas on the estate and the time necessary to reach their seats," said Miss Robinson Smith. "The concerts must start promptly. The opening night will feature a broadcast, so it is readily understood why a rigid schedule must be maintained.

"In addition, many persons wishing to drive home after the concerts do not want to be delayed until an extremely late hour. Prompt openings will be appreciated by everyone. Of that we are certain."

Subscriptions to the Festival concerts are transferable and so priced as to be within the range of almost everyone.

Charles E. Williams, of Pittsfield, district traffic agent of the New York, New Haven & Hartford railroad, has made arrangements for special cars from New York on the morning train from the Grand Central. The return trip will start from Stockbridge shortly before 8 p. m. following the Sunday concerts, August 8 and 15.

ROANOKE, VA.
TIMES

JUL 30 1937

COMPOSERS SCORED

BOSTON, July 29 (AP).—Serge A. Koussevitzky, conductor of the Boston Symphony orchestra, who is recognized as one of the outstanding patrons of contemporary music, said today the present crop of younger European composers is turning out "consistently bad music."

Koussevitzky Hopes For Bigger Music Festival

Conductor of Boston Symphony Orchestra Would Like in Coming Years to See Berkshire Concerts Develop Into Major Event, Lasting Six to Eight Weeks and Rivaling Great European Festivals—His Plans for Festival Include School for Training Young Conductors of Exceptional Talent—Says European Composers Are Turning Out "Consistently Bad Music."

Boston, July 30 (AP)—Serge A. Koussevitzky, conductor of the Boston Symphony Orchestra, who is recognized as one of the outstanding patrons of contemporary music, said yesterday the present crop of younger European composers is turning out "consistently bad music."

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While Koussevitzky's programs in the Berkshires next week will adhere mostly to classical lines—the schedule including all-Beethoven and all-Wagner programs—the coming Boston season again will hear a good bit of new music.

TERRE HAUTE, IND.
STAR

JUL 30 1937

NOTED CONDUCTOR CALLS EUROPEAN MUSIC BAD

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WATERVILLE, ME.
SENTINEL

JUL 30 1937

Young European Composers Turning Out "Bad Music" Boston Conductor Asserts

Jury Passing On Music, Koussevitzky Says, Has Degenerated; American Composers Are Excluded

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"This talent", he explained must consist not only of an impeccable knowledge of the theory of music, composition, and all-around technical equipment, but there must be inspiration, too.

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TUCSON, ARIZ.
STAR

JUL 30 1937

European Music Called Bad In Comparison to U.S. Work

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ROCHESTER, N. Y.
Democrat-Chronicle

JUL 30 1937

Critic Calls New Type Music 'Wretched'

But Orchestra Leader Lauds American Composers

To Honor Gershwin With Selections At Festival

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Doctor Koussevitzky did not include American composers in this group.

Americans Lauded

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Serge Koussevitsky, conductor of the Boston Symphony Orchestra, as he appeared on his return to New York on the Ile de France. INS Photo.

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HACKENSACK, N. J.
BERGEN RECORD

JUL 30 1937

Music News And Views

By ROGER S. VREELAND

BERKSHIRE BROADCASTS

Two complete concerts from the Berkshire Symphonic Festival will be heard on the air, the first an all-Beethoven program, Thursday, August 5, 8:30 to 10:30 p. m., the second, Thursday, August 12, 8:30 to 10:45, both on the blue network of the N. B. C.

For the opening concert Serge Koussevitzky will conduct the Boston Symphony Orchestra in Beethoven's Leonore Overture, the Sixth (Pastoral) Symphony, and the Fifth Symphony.

Olin Downes, music critic for the New York Times, will be intermission commentator in the broadcasts.

Dr. Koussevitzky will make his second appearance with the Boston Symphony Orchestra as a unit at the Festival, a summer series which the founders hope to develop into an institution comparable to the great Salzburg and Bayreuth festivals in Europe.

The response last year by thousands of music lovers from New England and the Middle Atlantic States led to doubling of the Festival's program this season.

The Berkshire Festival represents something new in American music. Heretofore the country's summer programs have consisted largely of popular concerts. For the Berkshire Festival, however, the entire personnel of the Boston orchestra is being thoroughly rehearsed under its regular conductor for the six programs of the highest order.

* * *

Site Permanent

The Festival is now permanently installed at Tanglewood, a wooded estate in the Berkshire Hills, near Stockbridge, Mass. This is a 210-acre estate given to the orchestra by Mrs. Gorman Brooks of Brookline. It was at Tanglewood that Hawthorne lived when in the Berkshires.

Dr Koussevitsky and party, and several trustees of the Boston Symphony Orchestra will make their headquarters at the Berkshires Hunt and Country Club in nearby Lenox during the Festival weeks. On the grounds of the Club was located Henry Ward Beecher's cottage and there he wrote his famous "Star Papers". Fannie Kemble, the actress, and Edith Wharton, also lived in Lenox.

Residing in the town now, and supporters of the Festival, are Mrs. Henry White, widow of the late ambassador; Grenville L. Winthrop, Mrs. Carlos M. deHeredia, Giraud Foster, Harris Fahnestock among others, while in Stockbridge are the Festival's president, Miss Gertrude Robinson Smith, Norman H. Davis, the United States' ambassador-at-large, Congressman Allen T. Treadway, Owen Johnson, the novelist, Miss Mabel Choate and Carl A. de Gersdorff. Albert Spalding, Festival trustee, resides in Great Barrington.

All the Beethoven works to be heard in opening (broadcast) program represent the composer in his most vigorous creative period. The third Leonore Overture, one of four Beethoven composed for his only opera, has been termed "the greatest of all overtures." Far removed from the stylized overture of his day, the work is in reality a symphonic projection of the opera, now given under its final title of "Fidelio." The Sixth Symphony, which will follow the Leonore Overture No. 3, reveals the composer's delight in the natural beauty of the world. The feelings recorded in the five movements of the symphony are transcriptions of Beethoven's experiences during many visits to the Austrian countryside.

Its companion work, the Fifth Symphony in C minor, stands in sharp contrast to the Sixth. The most popular of all Beethoven's symphonies, it has served to introduce more persons to the enjoyment of symphonic music than any other work. Its four movements are packed with the drama of human experience during the troubled times after the French Revolution had rocked western Europe. Its power is obtained by the use of simple thematic ideas organized in the most rigorously logical structure in all musical literature. Both symphonies were introduced in a concert conducted by Beethoven at the Theater-an-der-Wien, Vienna, in 1808.

* * *

Likes U. S. Music Best

American composers "are consistently better composers" than those of Europe; "they have greater inspiration", said Dr. Koussevitzky yesterday at Boston. The conductor arrived earlier in the week from New York, and left directly for the Berkshires to commence rehearsals.

He claimed, on the other hand, that the present crop of European composers is turning out consistently bad music. "The jury which passes on the right of these composers to be heard has degenerated too," he said.

"Some of the pieces I heard at the Fifteenth Festival of Contemporary Music in Paris were wretched, positively wretched. The music was utter banality, simply dressed up in a maze of modern harmony—utterly lacking in any creativeness. The composers simply have nothing to say."

The conductor indicated he would honor the memory of the late George Gershwin at the Berkshire Festival by playing one of his selections—probably from "Porgy and Bess".

An electric organ that is also an automatic player, together with another model from the same manufacturer which is described as the ultimate development of the electric organ's principle, was revealed this week at the five-day Music Trades Convention in New York City.

The organ which was the first instrument to provide music by electric impulses, is now made available for the expression of the operator who cannot himself play a keyboard instrument. The player organ is the result of more than a year's research.

It operates from rolls which depress the keys. For this purpose the player-rolls which were formerly made for pipe organs serve, so an entire library of organ literature is already available.

The selection of tone colors, volume, nuances and control of the complete esthetic province is made available to the operator through the medium of stops, tremulant adjustment, expression pedal manipulation, and other devices simple in themselves to the non-technical performer.

Thus, for the first time music lovers and music creators whose purely technical or digital dexterity does not measure-up or correspond to their natural musical gifts, have available a release and expression of their personal musical talents.

It may be recalled in this connection that virtuosi of the piano, organ, violin and other instruments—and even conductors of symphony orchestras—have historically fallen into two fields: those who are technical masters, and those who are more gifted in the province of making themselves at one and the same spiritual accord with the composer whose work they are performing.

When we get both qualities fully developed and polarized in the one person, we have a Toscanini, Mengelberg, Heifetz.

Richard Wagner was among many composers who could not play the piano or any other instrument; while among latter-day popular composers, Irving Berlin has long been known as a prominent pioneer of the "one-fingered" virtuoso type, whose creative gifts in popular music takes precedence over his technical equipment.

YORK, PA.
GAZETTE DAILY

JUL 30 1937

SAYS EUROPEAN COMPOSERS TURN OUT "BAD MUSIC"

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RICHMOND, IND.
ITEM

JUL 30 1937

Symphony Conductor Assails European Composers' Music

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NEW EL SUBWAY PLANS READY

Work on $2,044,800 Huntington Ave. Tube to Start Immediately

With a lease finally negotiated between the transit commission and the Boston Elevated, work on the proposed Huntington avenue subway will begin immediately, it was learned last night.

The WPA, which is to construct the $2,044,800 extension of the Boylston street tube, is already assembling material and equipment and digging will start as soon as sufficient equipment is gathered.

ONLY MINOR DETAILS LEFT

With operating authority already received from Washington, only the signing of the lease and the settlement of minor details yesterday remained before laborers could be put to work.

The subway will connect with the Boylston street tube at Copley square and run under Exeter street and Huntington avenue to a point of emergence opposite Mechanics building. It will be of twin-tube type, 1165 feet long, with reinforced

(Continued on Page Seventeen) (p. 17)

Spend July 4th Week End at
THE CLIFF HOTEL
ON THE OCEAN FRONT
NORTH SCITUATE BEACH, MASS.
Golf—Bathing—Cocktail Lounge
Dancing in Terrace Room
Route 3A, Tel. Scituate 350. R. N. Summers

7/1/'37 Col 3 [illegible]

"Tanglewood Tales" Festival Edition

Mrs. Gorham Brooks, who gave Tanglewood to the Boston Symphony Orchestra as a permanent home for the Berkshire Festival, will be in attendance at the concerts next week.

* * * * *

Mrs. Louis E. Underwood, chairman for Pittsfield, announces that the Pittsfield office on South Street, will be open Sunday from 10 to 1 for the accommodation of persons wishing information and tickets.

* * * * *

Two famous names were added to the guest book at the Berkshire Museum yesterday. The book lies on the desk used by Hawthorne, when he wrote "Tanglewood Tales." The guests registered were Olin Downes, New York Times music critic, who is giving lectures on the Festival music at the Museum and his host, Owen Johnson of Stockbridge.

* * * * *

Advance sales for the concerts tonight and tomorrow afternoon indicate a sellout.

* * * * *

Joseph Franz, Festival trustee, is responsible for the lighting effect which at night transforms the Tanglewood gardens into fairyland.

* * * * *

The Festival management is providing a wheel chair through the courtesy of House of Mercy Hospital, for a cripple from Albany. This accommodation will make it possible for the man to attend the concert tomorrow in comfort.

PROVIDENCE, R. I.
JOURNAL

JUL 30 1937

Koussevitzky Says Europe Is Producing 'Bad Music'

DECLARES COMPOSERS OFFER NOTHING

Considers Americans Better Artists With More Inspiration

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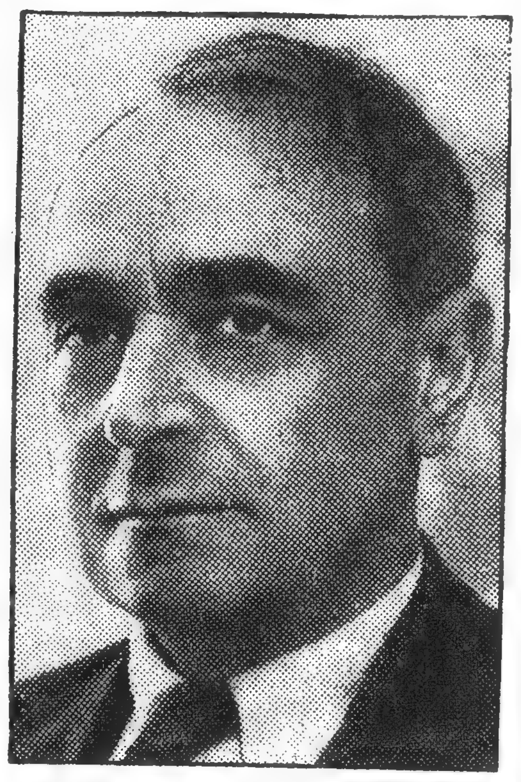
SERGE A. KOUSSEVITZKY



Conductor of Boston Symphony Orchestra Who Says Modern European Music is Bad.

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BOISE, IDAHO
STATESMAN

JUL 30 1937

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ASHEVILLE, N. C.
CITIZEN

JUL 30 1937

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"Some of the pieces I heard at the fifteenth festival of contemporary music in Paris were wretched, positively wretched. The music was utter banality, simply dressed up in a maze of modern harmony—utterly lacking in any creativeness. The composers simply have nothing to say."

Dr. Koussevitzky did not include American composers in this group.

PROVIDENCE, R. I.
BULLETIN

JUL 3 1937

Music

Fourth Annual Berkshire Symphonic Festival to Be Held for First Time on Permanent Site.—Koussevitzky to Conduct Orchestra in Fortnight of Classics

The fourth annual Berkshire Symphonic Festival will begin next Thursday evening. It will last two weeks—twice as long as last year—and will take place for the first time on a permanent site, "Tanglewood," the 210-acre estate between Stockbridge and Lenox given to the Boston Symphony Orchestra by Mrs. Gorham Brooks, of Brookline.

The orchestra will be conducted by Serge Koussevitzky, who returned this week from Europe. There will be six concerts, on Thursday and Saturday evenings and Sunday afternoons. Most of the music will be from the older classics, with all-Beethoven, all-Brahms and all-Wagner programs. It is possible that a chorus may assist the orchestra or that opera may be given in seasons to come. It is hoped that the Berkshire festivals may eventually rival or surpass the great music festivals of Europe.

Historic Site

"Tanglewood" already is well-supplied with historical and literary traditions. The estate was once part of an Indian council ground. There is still standing an Indian fireplace, with a large tree grown up in the middle of it. Hawthorne lived at "Tanglewood" and there, in a small red cottage razed by fire 36 years ago, he wrote "The House of the Seven Gables" and first told his "Tanglewood Tales." The estate was established in 1849 by William Tappan, of Boston. It extends from West street in Lenox to Lake Mahkeenac in Stockbridge. The Stockbridge Indians, with their chief, euphoniously named Konkapot, used to gather on the shore of the lake to discuss tribal business.

Hemlock hedges, pines, gardens and lawns beautify the estate. An internationally famous architect, Eliel Saarinen, has been engaged to design a permanent home for the festival. He will not put his work in final shape until he has seen a large gathering on the grounds.

There will be no postponements, it is said; a canvas that will shelter 5000 persons has been provided. We have it on what seems to be very dependable authority that this canvas is no less than 280 feet long and 180 feet wide, that there is a shell to help the acoustics, that three miles of electric wiring have been installed, that there are 30 spot lights, that there are miles of parking fences, and that many other steps have been taken to make the concerts successful.

Downes to Lecture

Olin Downes, famous music critic of the New York Times, will give four lectures on the music. The lectures will be Aug. 5, 6, 12 and 13 at 11 a. m. in the new Ellen Crane Memorial addition of the Berkshire Museum, Pittsfield.

The annual exhibition of the Stockbridge Art Association, usually held shortly after Labor Day, will take place this year at the time of the festival. It will be the 29th exhibition and will begin next Wednesday at the museum, lasting through Aug. 18. Many other activities will be conducted in the vicinity during the Festival season, from summer theatres and chamber music programs to dance recitals.

The two Thursday concerts by the orchestra will be broadcast by the National Broadcasting Company.

The programs for the six concerts follow:

Thursday, Aug. 5 (8:30)
BEETHOVEN PROGRAM:
  Overture to Leonore No. 3
  Symphony No. 6, 'Pastoral"
  Symphony No. 5
Saturday, Aug. 7 (8:30)
MOZART:
  Symphony in E flat
HILL:
  Two Movements from the Sinfonietta for String Orchestra
RAVEL:
  Second Suite, "Daphnis and Chloe"
TCHAIKOVSKY:
  Symphony No. 4
Sunday, Aug. 8 (4:30)
SCHUBERT:
  Ballet Music from "Rosamunde"
SCHUBERT:
  "Unfinished" Symphony
STRAVINSKY:
  Suite from "L'Oiseau de Feu"
FRANCK:
  Symphony in D minor
Thursday, Aug. 12 (8:30)
WAGNER PROGRAM:
  Overture to "Rienzi"
  A Siegfried Idyl
  Prelude and Liebestod from "Tristan and Isolde"
  The Ride of the Valkyries
  Waldweben from "Siegfried"
  Prelude to "Parsifal"
  Overture to 'Tannhauser"
Saturday, Aug. 14 (8:30)
HAYDN:
  Symphony No. 13 in G major (No. 88)
SIBELIUS:
  Symphony No. 7
RIMSKY-KORSAKOV:
  'Scheherazade"
Sunday, Aug. 15 (4:30)
BRAHMS PROGRAM:
  Academic Festival Overture
  Symphony No. 3
  Symphony No. 1

◆ ◆ ◆

The second pop concert at the Newport Casino will be given tomorrow night, if the weather is good, by 40 members of the Providence Symphony Orchestra, conducted by Dr. Wassili Leps. Emma Beldan, soprano, of Newport, will be soloist. She will sing the aria, "Voi Lo Sapete." G. Y. L.

HUDSON, N. Y.
DAILY STAR

JUL 31 1937

MUSICAL WEEK IN BERKSHIRES OPENS ON SO. MOUNTAIN

Next week will be an unusually musical one, even for the Berkshires. Sunday at 4 p. m. the South Mountain String Quartet, founded by Mrs. Elizabeth Sprague Coolidge, will give its fourth concert of the season, at the Temple of Music in Pittsfield, Mass.

Next Thursday morning, August 5, at 11 o'clock, Olin Downes, eminent music critic, will give a lecture at the Berkshire Museum in Pittsfield on the music to be played at the Berkshire Symphonic Festival by the Boston Symphony Orchestra, Serge Koussevitzky conducting. That evening the Festival will open at "Tanglewood," between Lenox and Stockbridge, Mass., on Route 183. The second program of the Festival will be given August 7. The second lecture by Mr. Downes will be at 11 o'clock on August 6.

BUFFALO, N. Y.
NEWS

JUL 31 1937

8:30 P. M., WEBR—The famous Boston Symphony orchestra under the baton of Serge Koussevitzky, with Olin Downes, music critic of the New York Times, as commentator, will be heard in a concert broadcast from the Berkshire Symphonic festival. An all-Beethoven program will be presented.

SCHENECTADY, N. Y.
UNION-STAR

JUL 31 1937

The reactionaries score again! Serge Koussevitzky, conductor of the Boston Symphony, is back from Europe, having found only two new compositions worth bringing home. One is a Russian work which rejects the proletarian motif of the "Soviet Iron Works" and reverts to classicism.

ALBANY, N. Y.
Knickerbocker Press

Prompt Start Planned for Festival

BROADCAST plans for the opening concert of the Berkshire Symphonic Festival Thursday night near Lenox, Mass., by the Boston Symphony Orchestra, make it imperative that it start promptly at 8:30 p. m.

To those who attended the festival series last August, this fact is momentous. The 30 to 45 minutes required to traverse the crowded last mile to the gates of estate brought many patrons into the concert after it had begun.

Although there may be better arrangements to handle the traffic at the gates of Tanglewood, the festival's new quarters, this year, most Capital District persons driving to the scene will give themselves a sufficiently wide margin of time to arrive before the overture.

Estate Has Traditions

Most patrons would plan to do this anyway, if for no other reason than to allow time for an inspection of the new 210 acre estate recently given to the festival with all of its traditions. Chief among the latter is the fact that Nathaniel Hawthorne wrote his "Tanglewood Tales" while stopping there many years ago.

This week finds three of the Boston orchestra's concerts scheduled—Thursday and Friday night and Sunday afternoon. Three more follow next week, constituting the most ambitious program in the Festival's history to date.

Thursday's night cancert is to begin with the Leonore No. 3 overture by Beethoven. It will be followed by the same composer's Sixth Symphony, known as "The Pastoral," followed by his famous Fifth Symphony—best known of the immortal nine.

Second Concert Saturday

The second concert next Saturday night will start with Mozart's Symphony in E Flat, with two movements from a Sinfonetta for string orchestra by Hill to follow. Ravel's second suite, "Daphe and Chloe," is next, whereupon Conductor Serge Koussevitzky will end the night's feast with Tschaikowsky's Fourth Symphony.

The first Sunday afternoon concert, beginning at 4:30 p. m., Aug. 7, will embrace ballet music from "Rosamunde" and the "Unfinished" Symphony, both by Schubert; the "Fire Bird" suite of Strawinsky and Franck's Symphony in D Minor.

Physical statistics of the preparations for the festival include the presence of the canvas covering for orchestra and audience, measuring 280 by 180 feet, the sounding shell, three miles of electric wiring, 30 spotlights, three miles of parking fence, 800 benches and 900 chairs.

Four Telephones Installed

In addition four telephones have been installed, with four special Western Union loops. Also it was necessary to lay a three inch water main for a fraction of a mile. Fifty-five ushers have volunteered along with 50 men to supervise parking.

All of these arrangements have been in the hands of Joseph Franz, a festival trustee, who remarked today:

"I know darned well I've forgotten something."

The huge canvas spreads protection from any possible rain for a gathering of 5,000. The parking space provides accommodations for thousands of cars.

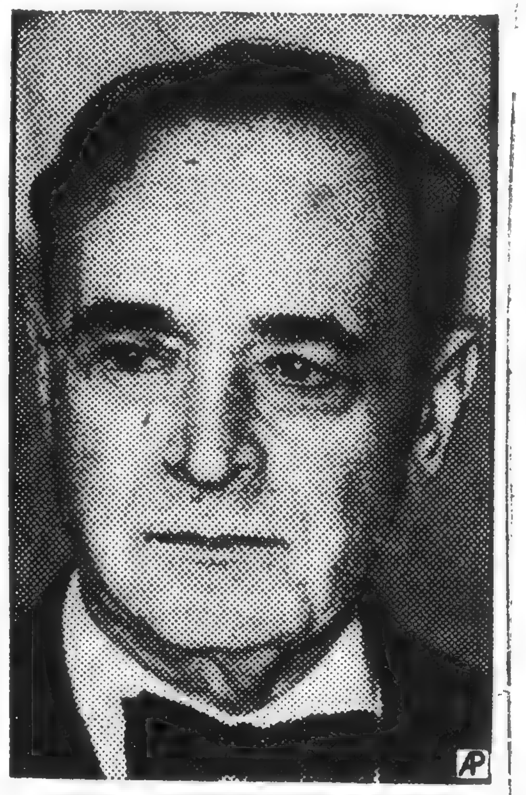
Edward Burlingame Hill, composer of the Sinfonetta which is on next Saturday night's program in part, is chairman of the division of music in Harvard University and will attend the Festival.

Hotels in all nearby communities are booked to capacity, but many private homes are being thrown open for Festival guests. Conductor Koussevitzky and several trustees of the orchestral organization from Boston are making headquarters in the Berkshire Hunt and Country Club at Lenox. The cottage where Henry Ward Beecher wrote his famous Star papers is on the grounds of the club.

PITTSFIELD,

KOUSSEVITZKY DELIGHTED WITH TANGLEWOOD AS SITE FOR BERKSHIRE FESTIVAL

"Festivals of Music Grow Up," Says Conductor of Boston Symphony—Orchestra Board Members and Executive Committee Inspect Various Locations for Building



SERGE KOUSSEVITZKY

". . . Wonderful. We make beautiful music here."

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, accompanied by Madame Koussevitzky and George J. Judd, the manager, returned to Boston this noon after another visit to Tanglewood with members of the orchestra board of trustees and the executive committee of the Berkshire Symphonic Festival. Tanglewood is the former Tappen estate between Lenox and Stockbridge.

They spent yesterday afternoon and this morning studying possible sites for the building to be erected for the concerts. There are several sites under consideration, including a gentle slope near the formal garden, immediately north of the house, another one in about the center of the 210-acre estate near the east line of the property and even another on the slope toward Stockbridge Bowl.

It was Dr. Koussevitzky's first intimate view of the estate given to trustees of the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappen.

Unfolds Some of Plans

Standing on an elevation commanding the panorama to the south, Dr. Koussevitzky gazed today in ecstasy at his surrounding. He could scarcely contain himself as he unfolded some of his plans.

"Wonderful," he exclaimed, as his arms swept out to embrace the vista. "We make beautiful music here."

"Festivals of music grow up," he said, "for various purposes and on a scale commensurate with their surroundings. The success of the Festival last summer was evidence enough that the need had come for music of the finest sort in the heart of the Berkshires, in the summer time. While symphonic music will be largely the basis of the Festival, we may look forward within a year or two to the presentation of other forms of music with the orchestra.

No Commercial Aspects

"An effort will be made to make the Festival fit the interests and desires of American music lovers. The Festival will be free from all commercial aspects."

This last remark of the conductor was a direct answer applying to certain European festivals where artistic considerations have been submerged or threatened by eagerness for tourist money.

As one member of the Boston board interpreted it:

"You won't need a Tyrolean costume to come to the Festival."

Fourth Berkshire Festival to Draw Many Thursday

Crowns Efforts of Gertrude Robinson Smith—'Salzburg of America' No Longer Dream

By Moses Smith

When the Boston Symphony Orchestra under Serge Koussevitzky opens the fourth annual Berkshire Symphonic Festival at Tanglewood, between Lenox and Stockbridge, next Thursday, Gertrude Robinson Smith of the latter town may permit herself a momentary sigh of contentment. Miss Smith is ordinarily not one who pats herself on the back for a job well done. But she may well feel some elation at the realization that in a little more than three years she has seen an idea grow into something that is already beginning to resemble an institution.

It took all of Miss Smith's courage, driving-power and persuasive leadership to insure a miniature festival of three symphonic concerts during a weekend three summers ago. The following summer a similar program was repeated before sizable audiences. An ingenious press-agent—Miss Smith has the faculty of choosing able associates—coined the phrase "American Salzburg," which was perhaps more of a wish than a reasoned prediction at the time. The governors of two States came to pay their respects. One of them, Mr. Curley of Massachusetts, promised substantial subsidy for the festival.

That subsidy was never forthcoming, but Miss Smith and her associates were not disheartened. Instead, they struck boldly;

Continued on Page 2—Column 5

"King of Country Fiddlers" Likes Dr. Koussevitzky, but Suggests Use of Other Hand

Discarding his famous fiddle late this morning to don the robes of criticism, George R. Sweet, self-styled king of country fiddlers, put his stamp of approval on Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

"A few more years," George said, "and those boys are going to be good. Because I think that the Festival is a great thing, I am willing to offer my services at any time to help Dr. Koussevitzky with his string section."

Would Use Other Hand

King Sweet has but one complaint to make concerning the orchestra.

"It seems to me," he said, "that Serge misses an opportunity. I don't see no reason why he shouldn't use his other hand. Of course, the baton keeps one hand busy, but he oughta be able to handle at least a piccolo with the other.

"Now that I think of it, there is another thing," he continues. "It seems to me that the Festival people oughta have enough chairs for the orchestra. I saw the other night in the second set there was a 'fella' playing the cornet out behind the tent. Something oughta be done about that.

"None of our players down at the Mayflower dance in Lenox Town Hall next Friday are going to be stuck outside the hall.

"And a word ought to be said for the men at the big bull fiddles who never get a minute to sit down."

Bos. Trans.
July 31/37

SATURDAY, JU

America Cup Races Ready; Wind, Please!

Postponement of Opening Contest Is Threatened by Lack of Breeze

Ranger Expected to Triumph Today

Brenton Cove Is Jammed as Biggest Fleet Gathers to Watch Defense

By Richard P. Waters, Jr.
Yachting Editor of the Transcript

AT THE STARTING LINE, July 31—Flukey weather threatened postponement of the first America's Cup race today as Ranger and Endeavour II waited a favorable wind.

Everything else was perfect but without a decent breeze it was doubtful that even if the race were started either boat could finish the 30-mile windward and leeward run inside the five-and-a-half-hour time limit.

But the race committee, wise in the ways of the wind and water off this port, said they hoped the wind, which came feebly from the northwest, would come through with a prevailing southwest breeze by the time the two huge Cup class yachts got under way at nine miles off Brenton Reef Lightship.

They agreed, however, that today nobody but a damn fool or a Yankee would attempt to predict the weather.

There was everything else, though, a warm sun and a bright blue sky fleeced with soft white clouds as Ranger, with thirteen straight victories behind her and only one defeat and that in a fluky race from Vineyard Haven here on the now disbanded Eastern Yacht cruise, went into the sixteenth classic for the most famous yachting trophy in the world a favorite over the blue boat from England.

The sun glinted on a forest of spars in a fleet gathered in numbers larger than in 1930 and 1934 to see the defense of the 86-year-old trophy.

Fifty-Footers Look Small

The five J boats headed the fleet in Brenton Cove a mile from the New York Yacht Club, and poured into every bit of space in that mile. There were yachts from Canada to Florida.

A fifty-footer looked small in the sailing class, and anything under that length in a power yacht was hardly more than a launch.

The winding streets of Newport were having a field day as cars choked the narrow passages. Thames street on the water front compared to New London over a Harvard-Yale boat race, or the best jam of a Harvard-Yale football game.

No rooms, long waits for food, longer waits for telephones were commonplace. The New York Yacht Club was a center of confusion as crowds milled about inside and outside the building, getting boats, locating friends, and trying to get started for the nine-mile jaunt out to sea.

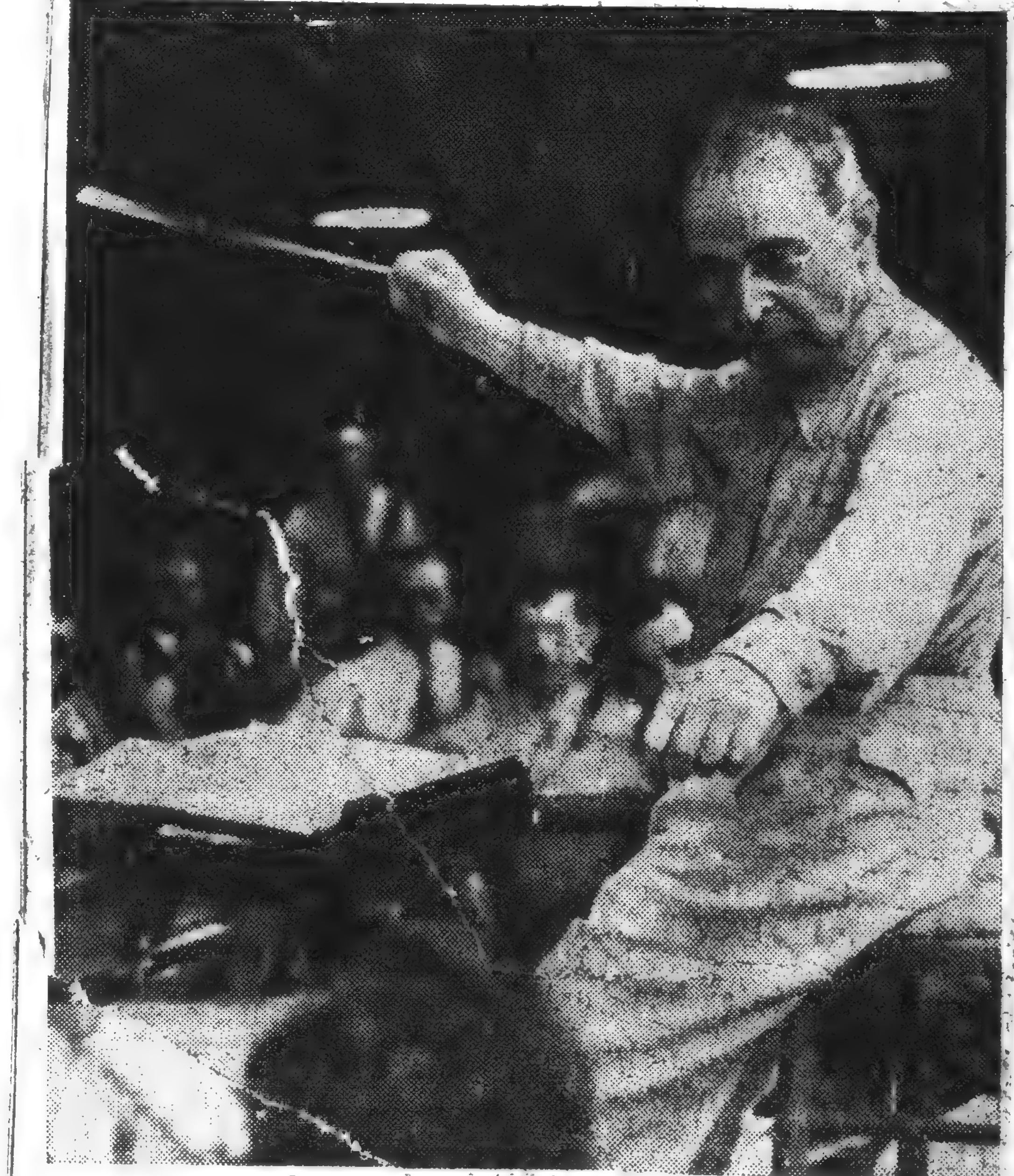
In the harbor a fleet of launches churned up the water

Continued on Page 2—Column 8

HARTFORD, CONN.
TIMES

JUL 31 1937

Conducts Berkshire Festival



Serge Koussevitzky at Rehearsal

MUSIC

By Carl E. Lindstrom

AS THESE LINES are written, Serge Koussevitzky is in energetic rehearsal with the Boston Symphony Orchestra for the opening of the Berkshire Festival next Thursday.

Only this week he returned from Europe where he took something of a postman's holiday by talking with all the outstanding composers, examining new scores, some of which he brought back with him, and listening "for one full week to nothing but music." When the Festival is over he will immediately begin rehearsals for the regular Boston season.

The six concerts at "Tanglewood" will begin with an all-Beethoven program, comprising the Leonore Overture No. 3 and the Pastoral and Fifth Symphonies. It will be broadcast, and special arrangements have been made to handle motor traffic so that there may be a prompt start.

Here are the other programs:

Saturday, Aug. 7, Mozart's E flat Symphony, Sinfonietta for Strings by Edward Burlingame Hill, Daphnis et Chloe second suite by Ravel and Tschaikowsky's Fourth Symphony.

Sunday, Aug. 8. Schubert's Ballet Music from Rosamunde and the Unfinished Symphony, Stravinsky's Suite from L'Oiseau de Feu and Franck's D minor Symphony.

Thursday, Aug. 12. All Wagner—Rienzi Overture, Siegfried Idyl, Prelude and Liebestod from Tristan, Ride of the Valkyries, Waldweben from Siegfried and the overture to Parsifal and Tannhaeuser.

Saturday, Aug. 14. Haydn's Symphony in G, No. 88, the Seventh Symphony of Sibelius and Rimsky-Korsakoff's Scheherezade.

Sunday, Aug. 15. All Brahms—Academic Festival Overture and the Third and First Symphonies.

The week-night concerts will begin at 8:30 and those on Sunday afternoon at 4:30.

When the terms an American Salzburg and an American Bayreuth were seized upon by the founders of this Festival they were not idly used, judging by the tremendous drive and enthusiasm which is gathered behind this musical undertaking. It is a non-profit enterprise and all trustees and officers are giving their time, as are also the 55 volunteer ushers and the 50 volunteers in charge of parking. Preparations are being made to receive a capacity crowd of 5,000. The New Haven Road is planning special cars on trains out of New York for Stockbridge.

Dr. Koussevitzky and the orchestra members will make their headquarters this year at the Berkshires Hunt and Country Club in Lenox. There will be no postponements of any concerts, which again this year will be under canvas. A new shell has also been provided.

STOCKBRIDGE'S NEED

In view of the high artistic standard of the first two seasons of the Berkshire symphonic festival and the great public interest in the concerts as evidenced by the large audiences, it would be tragic if the enterprise had to be abandoned for lack of a suitable auditorium.

The pitiful inadequacy of the tent during Thursday evening's thunderstorm was almost as apparent to those listening to the concert by radio as to the wet and shivering souls who were present. The noise of the rain on the tent-top simply overwhelmed the orchestra and ended the concert so far as the radio was concerned, although Dr. Koussevitzky and his men managed, after several surrenders to the elements, to perform most of the program.

A large shed, with a roof well insulated against the rays of the summer sun as well as against the beat of rain, is obviously needed. A structure big enough to accommodate an audience of 5000 and designed to harmonize with the natural beauty of Tanglewood, the estate which is now the festival's home, will cost at least $100,000. The raising of such a sum should not, however, be overly difficult. The festival already has many friends in Boston, New York and elsewhere throughout the country who should be glad to help in building it an attractive and comfortable house.

* * *

Taking stock of progress since last year we find that the number of concerts has been doubled and the Festival has a permanent home in "Tanglewood," which was the gift of Mrs. Gorham Brooks of Brookline. As this gift was made to the Boston Symphony Orchestra and as it was Dr. Koussevitzky's stipulation that the concerts number not less than six, it can be seen that the Berkshire Festival, whatever it is to become, is now very much a Boston Orchestra affair.

Western Trail Attracts Concert-Goers as the Berkshire Symphonic Festi

New Summer Season for a Great American Orchestra

Mutuality of Purpose and Method Characterize Conductor and Sponsoring Committee

By Moses Smith

Serge Koussevitzky's remarks to Boston newspapermen on his arrival here this week gave considerable evidence that he regards the Berkshire Symphonic Festival, to which he and the Boston Symphony Orchestra will direct most of their energies during the next two weeks, as not merely half a dozen symphonic concerts, but also as an institution that may some day have an important place in the musical life of America. By so much he confirmed the ruminations of this department, a few weeks ago, to the effect that by joining the Berkshire Symphonic Festival and staying with it, the Boston Symphony Orchestra has begun a new and significant era in its notable career.

Essentially its task in the past, like that of most American symphonic orchestras, has been to present the finest musical performances to a great number of audiences, at home and afield, during the thirty-week season from October through April. From almost the beginning of its history, it is true, its field has been widened by the Pops concerts, in which most of the same players, under a different group name, reached, by their performances, a somewhat different type of audience as well as extending the musical year in Boston. More recently the Esplanade concerts of Arthur Fiedler, employing about half of the personnel of the Boston Symphony Orchestra, have carried this tendency even further. Latterly, too, the radio has increased the size of audiences almost immeasurably, and made the Orchestra at the same time an international institution. The phonograph has done the same thing on a smaller scale; in addition, has converted the playing season of the Orchestra, for whoever wills it sufficiently, into all-year-round, morning, noon and night.

Importance of Tanglewood

But the "actual" performances of the official orchestra inside the concert hall, it remains, have hitherto been reserved, for the most part, for the mid-season audiences. Departures from this rule have been exceptions — or were until the Boston Orchestra and Dr. Koussevitzky threw in their lot with the Berkshire Festival. Their first appearance at the Festival last year was by no means a definite commitment to the new policy. That policy became definite when Mrs. Gorham Brooks of Brookline gave her magnificent Tanglewood estate to the Boston Symphony Orchestra as a permanent site for the Berkshire Symphonic Festival.

The importance of Mrs. Brooks's gift in is no danger of being minimized, although it is perhaps not generally known how close the festival came to dissolution last Fall in the face of Dr. Koussevitzky's justifiable dictum that he could not proceed without the assurance of a permanent home for the festival. But orchestra and festival were doubly fortunate in that they have obtained not merely a "home" but, in terms of natural beauty and attendant advantages, a palatial mansion. There are few if any more picturesque sites in the Berkshires; few richer in historical and artistic traditions, only the neighboring Bullard estate being older; none, very likely, more adapted and adaptable to the intended purpose.

Most of these things, no doubt, were in Dr. Koussevitzky's mind this week when he referred to the possibility, perhaps remote for the present, of establishing on the Tanglewood estate some sort of academy connected with the orchestra—a school for players, conductors and perhaps even composers. The "set-up" being what it is, the idea is far from fantastic or, as it seems from this desk, at any rate, impractical.

An American Salzburg

Some such thing has been developing in connection with the Salzburg Festival, with which an inspired press agent two years ago hopefully compared the future status of the Berkshire Festival. His prediction, if he meant it as a prediction, is appreciably nearer its fulfillment. He has on his side now what any soothsayer might well envy, the extraordinary imagination and driving-power of Serge Koussevitzky.

From the beginning it was apparent that Dr. Koussevitzky had no great interest in taking his orchestra to the Berkshires only for a few summer concerts. While we were still in the midst of last season's three concerts some of us heard reports of the conductor's desire for a supplementary chorus, a permanent auditorium or suitable substitute, and so on. Being an imaginative artist, Dr. Koussevitzky could scarcely be expected to be satisfied with such a small affair as the festival was last year. His concern—the eternal concern of the artist—was to build on it.

Amateurs Who Are Professionals

In that respect the people in the Berkshires who have been most active in sponsoring the Festival have also been artists. They have, almost from the start, looked to a bigger and better and more glorious future. And this vision has been accompanied by an artist's understanding of the practical medium in which he works. In the present case that medium was, of course, a carefully planned and (thus far, at least) carefully executed campaign for bringing the desirability and importance of the Festival home to the minds of Berkshirites and others living hundreds and thousands of miles away.

The devious and ingenious methods by which this campaign has been pursued and the resultant attention which the Festival has received first in a somewhat resistant community and later in the country at large would appeal to the imagination of the most passionate press-agent. The amount of free advertising the Festival has been given would make an advertising salesman hot with rage if he ignored the worthiness of the project. Yet there has been no sacrifice of dignity on the part of the Festival entrepreneurs, no degrading of a noble idea with commercialism or cheapness.

It would thus seem not too early to say that Dr. Koussevitzky and the Berkshire Symphonic Festival sponsors are admirably suited both to each other and to the mutual promotion of the Festival. The Boston conductor is a professional who, through the years, maintains by some sort of miracle the enthusiasm of the amateur. The Festival sponsors, to the extent that this department has been able to observe them, are enthusiastic amateurs who, by an almost equivalent miracle, have a rare understanding and grasp of procedure usually acquired only after years of professional managerial experience.

There is a temptation to go further now; to indulge in predictions as to the future course of the Berkshire Symphonic Festival. But that inviting occupation may better be postponed until the fourth annual Berkshire Symphonic Festival has been completed.

European Notes

The music of Richard Strauss, which had been out of the repertory of the Salzburg Festival a few seasons, made its re-entry there this week under none too favorable circumstances. The performance of "Der Rosenkavalier" followed that of "Falstaff" by a day or two, and the latter had had the advantage of a Toscanini-directed performance of evidently superlative standard, to judge from Herbert F. Peyser's description of it, in the New York Times, as "the greatest the present reviewer has experienced in more than thirty hearings of the work."

To make the handicap greater, according to Mr. Peyser, "Der Rosenkavalier" was given a performance under the direction of Hans Knappertsbusch that was the epitome of pedestrianism. The principal redeeming feature of the presentation was the Princess of Lotte Lehmann.

The piano that Mozart used and that has been housed in the Mozarteum International Foundation in Salzburg has been restored and will be employed at a concert in Salzburg on Aug. 12. The instrument was made by Anton Walter, only four others of whose pianos are known to be in existence.

Surface Coolness, Fires Within

SERGE KOUSSEVITZKY

onductor of the Boston Symphony Orchestra, Which He Will ad in the Berkshire Symphonic Festival at Tanglewood, Beeen Lenox and Stockbridge, Beginning Next Thursday Evening

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WATERBURY, CONN.
REPUBLICAN

AUG [illegible]

THREE CLASSICAL EVENTS THIS WEEK

Residents of Western Connecticut towns will be in an enviable position during the coming week and next week if they are interested in music, the theater or the dance. Within a short driving distance at Stockbridge, Mass., the Boston symphony orchestra, under the leadership of its famous conductor, Serge Koussevitzky, will begin its two-week festival series at Tanglewood with an all-Beethoven program at 8:30 p.m., Thursday. The Berkshire Players will present a new play, "Many Mansions," featuring Alexander Kirkland, movie star, in a play by Jules Eckert Goodman and his son, at the Berkshire Playhouse, beginning tomorrow evening at 8:45 o'clock. On Friday and Saturday afternoons Ted Shawn and his male troupe of dancers will present two different programs at Shawn's place, Jacobs Pillow, Becket, Mass.

Music and Related Fare That The Berkshires Put Forward

The fourth annual Berkshire Symphonic Festival will begin next Thursday evening with the first of six concerts, the successive ones to be given on Saturday evening, Aug. 7, Sunday afternoon, Aug. 8, Thursday evening, Aug. 12, Saturday evening, Aug. 14 and Sunday afternoon, Aug. 15. For the second season the performers will be the Boston Symphony Orchestra, led by Serge Koussevitzky. The scene, for the first time, will be Tanglewood, situated between Lenox and Stockbridge, new home of the Festival and the Orchestra, as a result of the munificence of Mrs. Gorham Brooks.

Arrangements for securing tickets and so forth have been stressed in these columns and elsewhere with sufficient regularity as not to warrant re-stating them. For the benefit of those in doubt, however, it may be said that complete information is available either at Symphony Hall in Boston or from the Berkshire Symphonic Festival, Stockbridge, Mass.

Thursday, Aug. 5 (8.30)
By Beethoven
Overture to "Leonore," No. 3
Symphony No. 6, "Pastoral"
Symphony No. 5

Saturday, Aug. 7 (8.30)
Symphony in E-flat.....Mozart
Two Movements from the Sinfonietta for String Orchestra ....Hill
Second Suite, "Daphnis and Chloe" ....Ravel
Symphony No. 4..Tschaikowsky

Sunday, Aug. 8 (4.30)
Ballet Music from "Rosamunde" ....Schubert
"Unfinished" Symphony, Schubert
Suite from "L'Oiseau de Feu," Stravinsky
Symphony in D minor..Franck

Thursday, Aug. 12 (8.30)
By Wagner
Overture to "Rienzi"
A Siegfried Idyl
Prelude and Liebestod from "Tristan and Isolde"
The Ride of the Valkyries
Waldweben from "Siegfried"
Prelude to "Parsifal"
Overture to "Tannhäuser"

Saturday, Aug. 4 (8.30)
Symphony in G major...Haydn
Symphony No. 7........Sibelius
"Scheherazade," Rimsky-Korsakov

Sunday, Aug. 5 (4.30)
By Brahms
Academic Festival Overture
Symphony No. 3
Symphony No. 1

Partly because the Festival scene is in the heart of a wide area in which numerous artistic colonies are situated, partly because the enterprising Festival committee has stimulated and helped larger activity along these lines, the Festival period will have additional attractions, either in music or in related arts, for the thousands of visitors. Here they are, to the extent that they have been publicized or have been known to this department:

Four lectures on the Festival programs, sponsored by the Festival Association, will be given by Olin Downes, music critic of the New York Times, at the Berkshire Museum, Pittsfield, on the morning of Aug. 5, 6, 12 and 13.

During the week of Aug. 2, "Many Mansions", a play by Eckert and Jules Eckert Goodman, will hold the stage of the Berkshire Playhouse in Stockbridge, with Alexander Kirkland in the leading role. For the week of Aug. 9 the bill will be Langdon Mitchell's "Becky Sharp", with Edith Barrett for principal player. Performances during the Festival period will be nightly and on Wednesday matinees.

Beginning on Wednesday, Aug. 4, and continuing through Wednesday, Aug. 18, the twenty-ninth annual exhibition of the Stockbridge Art Association will be held in the Berkshire Museum, Pittsfield.

The current Bennington (Vermont) Dance Festival will end with three performances on Aug. 12, 13 and 14 that will be available, at the end of a modest trip, to those temporarily abiding in the vicinity of Tanglewood. On Aug. 12 Esther Junger, Jose Limon and Anna Sokolow, all Fellows of the Bennington School of the Dance in 1937, will present a program of new dances composed during the present session of the School. On Friday and Saturday evenings, Aug. 13 and 14, Hanya Holm and her New York Concert Group, together with students of the School Workshop, will present a "New Major Composition" prepared during the present session to music by Wallingford Riegger and Edgar Varese.

The third annual Mohawk Drama Festival on Union College Campus, Schenectady, New York, will have, as attraction for the days, Aug. 3 to 7, W. S. Gilbert's "Palace of Truth," with distinguished players in the cast. The Festival will close with Moliere's "Bourgeois Gentleman" from Aug. 10 to 14.

Chamber music programs are usually to be heard at the following places on Sunday afternoons through the summer, although some of the concerts have been cancelled during the festival period: Temple of Music on South Mountain, Pittsfield; Gordon Musical Association's Hall on Music Mountain, Falls Village, Connecticut; Playhouse in the Hills, Cummington.

Ted Shawn and his group of men dancers will perform on Aug. 6, 7, 13 and 14. On Fridays, Aug. 6 and 13, there will be lecture-demonstrations at Mr. Shawn's farm, Jacob's Pillow. On Saturday matinees, Aug. 7 and 14, more formal and varied programs will be presented at the Berkshire Playhouse in Stockbridge.

NEW
HERALD
AUG

Fourth
In the B
Begins

Koussevitzky
Concerts
Symphony

The fourth
Symphonic Festival,
with the participation
Symphony Orchestr
Koussevitzky's direct
at the Tanglewood
Lenox, Mass., next T
August 5, at 8:30. T
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Dr. Koussevitzky
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NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 1 - 1937

Fourth Festival In the Berkshires Begins Thursday

Koussevitzky Conducts 6 Concerts With Boston Symphony Near Lenox

The fourth annual Berkshire Symphonic Festival, and the second with the participation of the Boston Symphony Orchestra under Serge Koussevitzky's direction, will begin at the Tanglewood estate, near Lenox, Mass., next Thursday night, August 5, at 8:30. The second and third concerts will be held next Saturday night and Sunday afternoon, August 7 and 8, and the remaining three on Thursday and Saturday nights and Sunday afternoon, August 12, 14 and 15. The afternoon concerts will begin at 4:30.

Dr. Koussevitzky will begin with a Beethoven program Thursday night, including the third "Leonore" overture and fifth and sixth symphonies. Next Saturday's program includes Mozart's symphony in E flat, two movements from Edward Burlingame Hill's sinfonietta for strings. Ravel's second "Daphnis et Chloe" suite and Tchaikovsky's fourth symphony. Next Sunday afternoon's concert begins with Schubert's ballet music from "Rosamunde" and Unfinished Symphony, followed by Stravinsky's Fire Bird Suite and Cesar Franck's symphony.

The program for Thursday night, August 12, will be devoted to Wagner; that for Saturday, August 14, includes Haydn's symphony in G, No. 13 (88), Sibelius's seventh symphony and Rimsky-Korsakoff's "Scheherazade." The final program on August 15 will be all-Brahms, offering the Academic Festival Overture and the third and first symphonies.

There will be no postponements, as the concerts will be held in a large tent accommodating 5,000 persons. Miss Gertrude Robinson Smith, president of the festival, has asked that, owing to the concentration of motor traffic that is expected, patrons will allow sufficient time for arrival, parking and reaching their seats, as the concerts are to begin promptly. This is particularly necessary on the opening night, as the progam will be broadcast. Special cars are to be added on the morning trains to the Berkshires of the New Haven Railroad from the Grand Central, and a train back to New York will leave Stockbridge shortly before 8 o'clock on the two festival Sundays.

Olin Downes, music critic of "The New York Times," will lecture on the festival programs at the Berkshire Museum in Pittsfield on the mornings of August 5, 6, 12 and 13 at 11 o'clock.

The Tanglewood estate, where Nathaniel Hawthorne wrote some of his best known works, was presented by Mrs. Gorham Brooks, of Brookline, Mass., as a permanent site for the festival. Eliel Saarinen, noted Michigan architect, is designing the building which is to be constructed for future festival seasons. The estate lies on Route 183, a short distance west of Lenox, and can be reached from New York on that route from Great Barrington, or via Stockbridge and Route 102 northwest to its intersection with Route 183.

Several other events will be held in this and near-by regions during the festival period. Ted Shawn and his dance company of men will give a program of historical American themes, including Mexican and Western subjects, next Friday afternoon at their farm, Jacob's Pillow, near Becket. Their program for Saturday afternoon at the Berkshire Playhouse in Stockbridge includes visualization dances to music of Bach, Brahms and MacDowell; "An American Epic," based on John Brown's career, and other numbers. The South Mountain Quartet will play on both Sunday afternoons at South Mountain, near Pittsfield.

Information about tickets, accommodations, etc., is obtainable from the Berkshire Symphonic Festival headquarters at Stockbridge.

CHICAGO, ILL.
TRIBUNE

AUG 1 - 1937

Pittsfield Is Agog Over Two Music Weeks

PITTSFIELD, MASS. This section will be music-minded for two weeks starting next Thursday with the first concert in the fourth annual Berkshire festival by the Boston Symphony orchestra. There will be four evening entertainments on Aug. 5, 7, 12, and 14 and two in the afternoon at 4:30 o'clock on Sundays, Aug. 8 and 15. All concerts will take place in a marquée tent with seating capacity of 5,000 near the gardens at Taglewood, Stockbridge, a 210 acre estate given to the orchestra by Miss Mary Aspinwall Tappan and her niece, Mrs. Gorham Brooks of Boston. Miss Tappan is the daughter of William Aspinwall Tappan who founded the estate eighty-seven years ago.

Among those who have purchased boxes are Mrs. W. Rockwood Gibbs, Mrs. Thomas H. Blodgett, Mrs. E. Parmalee Prentice, Mrs. Bernhard Hoffmann, Mrs. Arthur F. Schermerhorn, Mrs. Norman H. Davis, Mrs. Edward S. Harkness, Mrs. John Barry Ryan, Mrs. Adolf A. Berle Jr., Mrs. Albert Spalding, Miss Dorothy Willard, Miss Mabel Choate, Mrs. Bruce Crane, Mrs. Owen Johnson, Mrs. Arnold Whiteridge, Grenville Lindall Winthrop, and Giraud Foster. Dr. Serge Koussevitzky, director of the orchestra, and Mrs. Koussevitzky are to be at the Berkshire Hunt and Country club, Lenox.

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PROF. ALBERT SPRAGUE COOLIDGE of Harvard and Mrs. Coolidge are returning tomorrow from Mexico City and will be guests of Mr. and Mrs. Willem Willeke at South Mountain, Pittsfield, for a week. Mr. Willeke is director of the South Mountain music colony, founded by Mrs. Frederick S. Coolidge, who at present is in California.

Mr. and Mrs. Harry C. Holloway of Sheridan road, Glencoe, Ill., are leaders in a community enterprise at Tyringham to save the Ashintully oaks from the woodman's axe. The forest is declared by experts to be the finest of its kind in Massachusetts, with trees 250 years old. Mrs. Lawrence Coolidge of Boston sold the property recently to a lumber dealer. The Lenox Garden club is helping the town in its conservation efforts. Mrs. Owen Johnson is president.

Miss Eleanor K. Coonley of Folly farm, Great Barrington, is visiting Mr. and Mrs. John McL. Simpson of 1260 Astor street, Chicago, and at present they are on a Great Lakes motor boat trip. Later Miss Coonley is to be the guest of her aunt, Mrs. Edward L. Hasler, and Miss Gwethalyn Jones in Lake Forest. Mrs. Prentiss L. Coonley was a picnic hostess at Long Pond for her son-in-law and daughter, Mr. and Mrs. Milton P. Higgins of Worcester, and in the group were Mme. Giovanni Cardelli of 1448 Lake Shore drive with her son and daughter-in-law, Count and Countess Cardelli, who live in New York.

WASHINGTON, D. C.
POST

Six Concerts To Be Given At Festival

Serge Koussevitzky Will Conduct Berkshire Symphonic Treat.

First Program Scheduled Thursday at Tanglewood Estate.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, opens the fourth Berkshire Symphonic Festival Thursday night.

Six concers will be given by the full personnel of the orchestra, August 5, 7 and 8 and August 12, 14 and 15 at beautiful Tanglewood, 210-acre estate given to the orchestra by Mrs. Gorham Brooks, of Brookline, as a permanent home for the festival. The two Sunday concerst will be at 4:30 p. m. to accommodate hundreds of music lovers from distant centers, while the other concerts will be at 8:30 o'clock in the evening. It was at Tanglewood that Hawthorne lived when in the Berkshires.

There will be no postponements A huge canvas will provide shelter for an audience of 5,000. There is free parking space on the ground for thousands of cars.

Will Stop at Club.

Koussevitzky and party, and several trustees of the Boston Symphony Orchestra will make their headquarters at the Berkshires Hunt and Country Club in nearby Lenox during the festival weeks. On the grounds of the club was located Henry Ward Beecher's cottage and there he wrote his famous "Star Papers." Fanny Kemble, brilliant actress of the last century, and Edith Wharton, also lived in Lenox.

Residing in the town now and supporters of the festival are Mrs. Henry White, widow of the late Ambassador; Grenville L. Winthrop, Mrs. Carlos M. de Heredia, Giraud Foster, Harris Fahnestock, while in Stockbridge are the festival's president, Miss Gertrude Robinson Smith; Norman H. Davis, America's Ambassador-at-Large; Representative Allen T. Treadway, Owen Johnson, the novelist, Miss Mabel Choate and Carl A. deGersdorff. Albert Spalding, festival trustee, resides in Great Barrington.

Other Patrons.

Edward Burlingame Hill, chairman of the division of music at Harvard University, whose String Sinfonietta is on the festival program, will be in attendance at the concerts.

Additional patrons include Mrs. Edward S. Harkness, Bentley W. Warren, Mrs. Mathew John Whittall, Dr. and Mrs. John Bartol, Miss Dorothy Willard, Mrs. R. B. Danielson, Mrs. Charles Sumner Bird, Mr. and Mrs. Alan M. Limburg, Mrs. Winthrop M. Crane, jr., Mr. and Mrs. Arthur H. Lippincott, Mr. and Mrs. John Barry Ryan, Mrs. Alta Rockefeller Prentice, Mr. and Mrs. James Lees Laidlaw and Mrs. E. E. Whitney.

Hotels and inns at Stockbridge, Great Barrington and Lenox are booked to capacity, but there are ample accommodations in private homes, and in nearby Pittsfield, Dalton, Lee and other communities.

DAVENPORT, IA.
Democrat & Leader

AUG 1 - 1937

Catching the Beat In Music World Today

By INA WICKHAM.

THE fourth annual symphonic Berkshire festival opens at Tanglewood (its new home, lying between Stockbridge and Lenox, Mass.) Thursday with an all Beethoven program played by the Boston Symphony orchestra under the direction of Serge Koussevitsky. This is the second appearance of the Boston orchestra at the festival and because of its popularity last year, the season has been lengthened to two weeks this year. There will be six concerts.

On Saturday night Koussevitsky will present music of Mozart, Ravel and Tschaikowsky; on Sunday afternoon Schubert, Stravinsky and Cesar Franck. On the second Thursday an all Wagner program is scheduled, with Sibelius and Rimsky Korsakoff. listed for the second Saturday and the closing concert on Aug. 15 will be an all Brahms program.

THE BERKSHIRE

. . . festival is conducted at direct variance with other festivals. It is not a money making scheme, neither is it a great social gathering nor will there be any large and imposing buildings erected. The architect will not even consider planning his buildings until he has attended a festival and seen the crowds and their reaction.

IT IS THE PLAN

. . . to maintain the magnificent hemlocks and pines of Tanglewood and all architecture will be designed to merge with the country atmosphere and the traditions of the place. Originally the 210-acre tract where Hawthorne worked and first told his "Tanglewood Tales" was a part of an Indian council ground and an Indian fireplace still stands on the lake shore, a large tree having grown up thru the middle of it.

KOUSSEVITSKY'S

. . . plans are in keeping with the general idea of the festival. He is attempting nothing great nor is

(Continued from Preceding Page)

he duplicating any other festival. This year he will present all symphonic music. Perhaps next year he will include choral works and eventually he hopes to present opera in "finished" form. Here, too, he hopes to establish a school for the advanced study of symphonic literature and conducting.

SAN ANTONIO, TEX.
EXPRESS

MUSIC

Koussevitzky Not Impressed By Europeans

(By Associated Press)

BOSTON, July 29.—Serge A. Koussevitzky, conductor of the Boston Symphony Orchestra, who is recognized as one of the outstanding patrons of contemporary music, said today the present crop of younger European composers is turning out "consistently bad music."

"The jury which passes on the right of these composers to be heard has degenerated too," said the famous Russian-born conductor on his return here from Europe.

"Some of the pieces I heard at the 15th Festival of Contemporary Music in Paris were wretched, positively wretched. The music was utter banality, simply dressed up in a maze of modern harmony—utterly lacking in any creativeness. The composers simply have nothing to say.

"Our American composers," he declared, "are consistently better artists. They have greater inspiration."

Dr. Koussevitzky said he would honor the memory of the late George Gershwin, who died two weeks ago, by playing one of his selections, probably from "Porgy and Bess," at the Berkshire Symphonic Festival. "His death was a great loss to American music. Like Schubert, he sang his country's songs."

The conductor said he hoped to see the Berkshire festival develop in the coming years into a major event lasting six to eight weeks and rivaling the great European festivals.

His plans for the festival call for the founding of a school for training young conductors, "the only requisite for entrance being," he said, "an exceptional talent."

"For," he continued, "while there are thousands of conductors all over the world, only about a hundred or so are capable, and only four or five are truly great."

While Koussevitzky's programs in the Berkshires next week will adhere mostly to classical lines—the schedule including all-Beethoven and all-Wagner programs—the coming Boston season again will hear a good bit of new music.

DALLAS, TEX.
NEWS

Conductor Says Europeans Turn Out Bad Music

BOSTON, Mass., July 31 (AP).—Serge A. Koussevitzky, conductor of the Boston Symphony Orchestra, who is recognized as one of the outstanding patrons of contemporary music, said Saturday the present crop of younger European composers is turning out "consistently bad music."

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DENVER, COLO.
Rocky Mountain News

AUG 2 - 1937

Europe's Composers Losing World Rank, Says Bostonian

BOSTON, Aug. 1.—(AP)—Serge A. Koussevitzky, conductor of the Boston Symphony Orchestra, who is recognized as one of the outstanding patrons of contemporary music, said the present crop of younger European composers is turning out "consistently bad music."

"The jury which passes on the right of these composers to be heard has degenerated, too," said the famous Russian-born conductor on his return here from Europe.

"Some of the pieces I heard at the 15th Festival of Contemporary Music in Paris were wretched, positively wretched. The music was utter banality, simply dressed up in a maze of modern harmony—utterly lacking in any creativeness. The composers simply have nothing to say.

AMERICANS ARE BETTER

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WOULD TRAIN CONDUCTORS

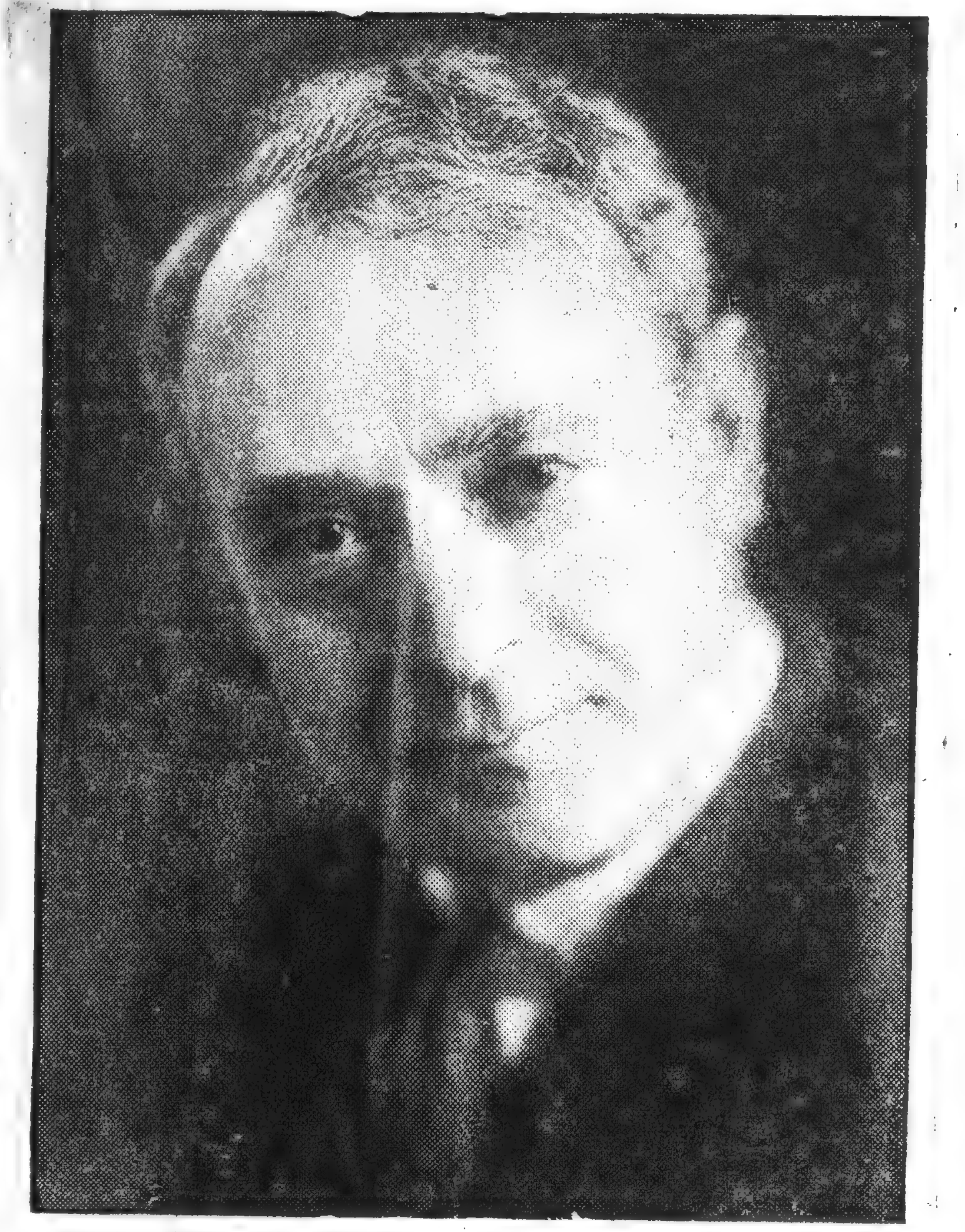
His plans for the festival call for the founding of a school for training young conductors, "the only requisite for entrance being," he said, "an exceptional talent."

SPRINGFIELD, MASS.
REPUBLICAN

110

AUG 1 - 1937

Festival Director



DR SERGE KOUSSEVITZKY

For the second consecutive year, Dr Koussevitzky will conduct the Berkshire Symphonic festival at Stockbridge. This series, which has been expanded, will open at "Tanglewood" Thursday night at 8.30.

KOUSSEVITZKY BACK TO LEAD FESTIVAL

Symphonic Series to Open Thursday Night at Tanglewood, Stockbridge

Serge Koussevitzky, conductor of the Boston Symphony orchestra, returned from Europe last week aboard the Ile de France and went at once to the Berkshires to begin rehearsals for the opening concert of the fourth annual Berkshire Symphonic festival, Thursday night.

Six concerts will be given by the full personnel of the orchestra, Thursday, Saturday and Sunday of this week and next, at "Tanglewood," 210-acre estate given to the orchestra by Mrs Gorham Brooks of Brookline, as a permanent home for the festival. The two Sunday concerts will be at 4.30 p. m., to accomodate hundreds of music lovers from distant centers, while the other concerts will be at 8.30 at night. It was at "Tanglewood" that Hawthorne lived when in the Berkshires.

There will be no postponements. A huge canvas will provide shelter for an audience of 5000. There is free parking space on the grounds for thousands of cars.

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Edward Burlingame Hill, chairman of the division of music at Harvard university, whose "String Sinfoniettа" is on the festival program, will be in attendance at the concerts.

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Hotels and inns at Stockbridge, Great Barrington and Lenox are booked to capacity, but there are ample accommodations in private homes, and in nearby Pittsfield, Dalton, Lee and other communities. Complete information may be obtained by writing to the Berkshire Symphonic festival, Stockbridge.

SANTA BARBARA, CAL.
Evening News Press

AUG 2 - 1937

Ambitious Program of Bowl Guest Conductor Is Praised

Guest conductor at the Santa Barbara federal symphony concert held at the bowl yesterday afternoon was Russell Ames Cook of Boston, lecturer in modern music at Harvard university and for several years conductor of the symphonic ensemble of the Boston Symphony orchestra.

Outstanding on yesterday's program was the suite by Gustave Holst which had its premier performance in Boston in 1923 when Cook was director. The inspiration of the work lies in its simplicity. English folk tunes are used throughout the score. In the first or Gigue movement and the last or Daragason, lively dance tunes, especially Irish themes were used.

The second movement or Ostinato was most interesting because of the continual figured background divided against the melody, especially marked in the violins. The intermezzo has a decided though subdued oriental coloring. Listeners felt that all the rhythm and grace intended in this work went into the director's interpretation.

Grace Omeron, brilliant soprano, who has recently starred in the production of "Carmen" at the Hollywood bowl sang two of Wagner's most beloved arias, "Elsa's Dream" from Lohengrin, and "Dich Teure Halle" from Tannhauser. She was received so enthusiastically by the audience that she came back after continuous applause and sang Brunhilde's song from the Walkure.

Also on the program was Mozart's symphony in E flat major, number 39. It was written in the dark year of 1788 and shows an astounding fluency, melody, and vigor for its composer who was so near death.

Variations on a theme of Haydn, opus 56a, the Andante Chorale "St. Anthony" by Brahms was the ambitious undertaking next presented to the audience. The theme comes from a divertimento for wind instruments by Haydn still in manuscript. Brahms' careful and beautiful variations was one of the highlights of the afternoon.

Also on the program was the "Rosamund" Overture by Schubert which was written to a romantic opera "Rosamund of Cypress." Tschaikowsky's "Capriccio Italien" opus 45, which is replete with varied hued dance rhythms and slow melodies of a haunting charm, completed the program.

HOLYOKE, MASS.
Transcript Telegram

AUG [illegible]

The Berkshire Festival

It may be that something definite and lasting in the way of development of the Berkshire section as a music center has been set up with the Boston Symphony Orchestra as the key. There is no better orchestra in the world today than the Boston Symphony. Nor do any European centers boast finer orchestras than may be heard over the radio again and again thru our year. Mrs. Coolidge has done a great piece of work in her South Mountain music festivals during the summers for many years. Her encouragement for American composers has netted much for musical interest thruout the country.

When the Berkshire Music Festival was first set up the interest of Dr. Serge Kousseivtizky was drawn. He undertook the experiment of giving an out-of-door concert amid the beautiful settings of the Berkshires. It was in the depression period. The music event was of great importance. It was made a movement of summer society along with a genuine desire to promote and enjoy music. This year the Boston Symphony is giving concerts covering two weeks.

Because the weather cannot be ordered a great marquee to take care of 5000 people has been provided. It will be filled to standing room. The site for the concerts is one of those beautiful points of nature with which the Berkshires are enriched. The very name, "Tanglewood," strikes the imagination. It means that back in another generation Nathanial Hawthorne lived on the place and from its peace drew upon his spirit for the immortal "Tanglewood Tales."

The occasion also draws attention to the fact that the Berkshire country was selected for the development of estates of the more leisured long ago. Tanglewood House was built in the Civil War period. But back in 1849, William Aspinwall Tappan, Boston merchant and banker, bought up several small farms and there created for himself an estate in the English pattern. He had his choice of all the noble views and forest stands that gave accent to sunny open lawns. He was the first to set up Berkshire for the delightful summer life that sits there now.

The swift luxurious trains from Boston and New York, the splendid highways and the modern automobiles have made the Berkshires more accessible to more people. Still their call is to the same kind of people who made that section so lovely years back. Music and art and the drama flourish there. American culture of the 1937 vintage is accepted with as much appreciation in the Berkshires as in any section of the country. It must have been with much consideration of ninety years of Tanglewood that latter day owners have given the beautiful property to the Boston Symphony Orchestra. The Tappans have done their part in the creation and maintenance of the Boston Symphony Orchestra. There is something personal in the noble gift which is likely in the course of time to make Berkshire have such a place in modern music as for example the great festivals that have made Salsburg the mecca of music lovers for so long.

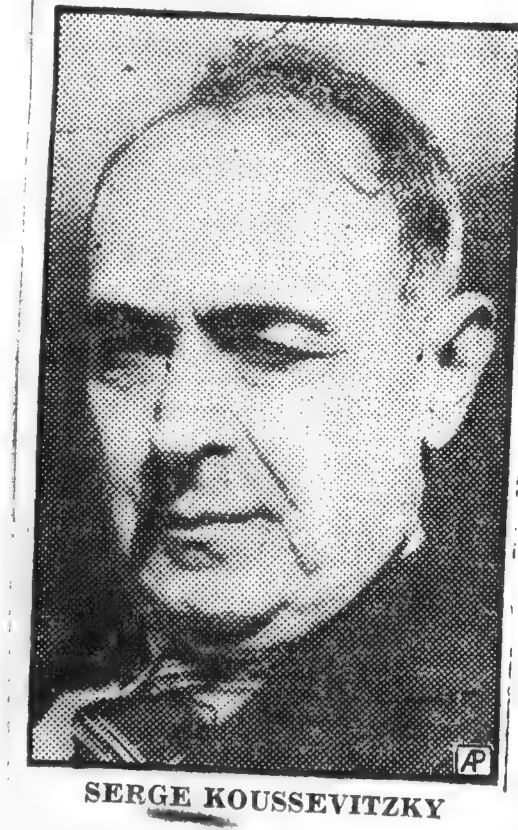
We are ripening some people. We realize it with the steady growth of interest in music and this Berkshire festival is one of the most promising present developments.

WATERBURY, CONN.
REPUBLICAN

AUG 1 - 193[illegible]

MUSIC

Berkshire Symphonic Festival Begins This Week



SERGE KOUSSEVITZKY

Serge Koussevitzky, conductor of the Boston Symphony orchestra, is at Stockbridge, Mass., conducting rehearsals for the opening concert of the fourth annual Berkshire Symphonic Festival.

Six concerts will be given by the full personnel of the orchestra, Aug. 5, 7 and 8 and Aug. 12, 14 and 15 at "Tanglewood," the 210 acre estate given to the orchestra by Mrs. Gorham Brooks of Brookline, as a permanent home for the festival. The two Sunday concerts will be at 4:30 p. m. to accommodate hundreds of music lovers from distant centers, while the other concerts will be at 8:30 p. m. It was at "Tanglewood" that Hawthorne lived when in the Berkshires.

Prepared For Rain.

There will be no postponements. A huge canvas will provide shelter for an audience of 5,000. There is free parking space on the grounds for thousands of cars.

Mr. Koussevitzky and party, and several trustees of the Boston Symphony orchestra will make their headquarters at the Berkshires Hunt & Country club in nearby Lenox during the festival weeks. On the grounds of the club was located Henry Ward Beecher's cottage and there he wrote his famous "Star Papers."

The festival's president, Miss Gertrude Robinson Smith, is also at Lenox. Albert Spalding, festival trustee, resides in Great Barrington.

Edward Burlingame Hill, chairman of the division of music at Harvard university, whose string sinfonietta is on the festival program, will be in attendance at the concerts.

Additional patrons include Mrs. Edward S. Harkness, Bentley W. Warren, Mrs. Mathew John Whittall, Dr. and Mrs. John Bartol, Miss Dorothy Willard, Mrs. R. B. Danielson, Mrs. Charles Sumner Bird, Mr. and Mrs. Alan M. Limburg, Mrs. Winthrop M. Crane, Jr., Mr. and Mrs. Arthur H. Lippincott, Mr. and Mrs. John Barry Ryan, Mrs. Alta Rockefeller Prentice, Mr. and Mrs. James Lees Laidlaw and Mrs. E. E. Whitney.

NEW BEDFORD, MASS.
STANDARD-TIMES

AUG 4 - 1937

Boston Symphony to Be Heard from Berkshire

The famous Boston Symphony Orchestra under the baton of Serge Koussevitzky, with Olin Downes, music critic of the New York Times, as commentator, will be heard in a concert broadcast from the Berkshire Symphonic Festival over the NBC-Blue Network on Thursday, Aug. 5, from 8:30 to 10:30 p. m. An all-Beethoven program will be presented during this, the first of two special broadcasts from the Berkshire Festival. The second program on Aug. 12, also featuring the Boston Symphony under Koussevitzky, will be devoted to the works of Richard Wagner.

HARTFORD, CONN.
COURANT

AUG 2 - 1937

All Beethoven At Berkshire Fete August 5

Renowned Symphonies Will Open Fourth Music Festival at 'Tanglewood' Near Lenox

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has chosen to open the fourth annual Berkshire Symphony Festival Thursday, August 5, at 8:30 p. m., with an all Beethoven program. The orchestra and conductor will arrive in the Berkshires Thursday morning.

With nothing but a canvas overhead, the out-of-door charm of "Tanglewood," the former Mrs. Gorham Brooks estate on route 183 between Lenox and Stockbridge, Mass., has been preserved. Within easy reach of the Festival site is the formal garden with its hemlock hedges. Only a dozen steps away is the wide expanse of lawn on a knoll overlooking Lake Mahkeenac and the mountains of Southern Berkshire. A rod or two from the south entrance of the estate is the bronze tablet marking the spot where Hawthorne's little red cottage stood.

Opening Program.

The orchestra will open its program with the Overture to Leonore No. 3, followed by Symphony No. 6, "Pastoral" and Symphony No. 5.

The first of four lectures on the music to be played at the Festival, will be given by Olin Downes, music critic of the New York Times, at the Berkshire Museum in Pittsfield, Thursday at 11 a. m. Mr. Downes will give his second lecture Friday at 11.

Other Events.

Also at the Mueseum in Pittsfield is the 29th annual Stockbridge art exhibition of which John C. Johansen of Stockbridge is the head.

All this week Alexander Kirkland will appear in "Many Mansions," a new piece at the Berkshire Playhouse in Stockbridge.

Ted Shawn and his men dancers will give a special matinee Saturday at 3:30 p. m., at the Berkshire Playhouse in Stockbridge.

There are interesting things to do and see at the Pleasant Valley bird and wild flower sanctuary in Lenox and the Berkshire Garden Center, Stockbridge. Miss Mabel Choate's historic Mission House Museum in Stockbridge, memorial to her father and mother, the late Mr. and Mrs. Joseph H. Choate. These places are open to the public.

NEW YORK, N. Y.
EVENING POST

AUG 4 - 1937

Berkshire Music Festival Attracts Society Tomorrow

Local society will be well represented at the fourth annual Berkshirt Music Festival, which opens tomorrow at Tanglewood, located midway between the villages of Lenox and Stockbridge. An audience of more than 5,000 is expected for each of the six concerts—four evening and two matinee programs—to be presented by the Boston Symphony Orchestra.

The directors plan a permanent auditorium, but this year it will be held again in a marquee north of the Tanglewood Gardens, which were laid out eighty-seven years ago by William Aspinwall Tappan, a [illegible] merchant and banker and the father of Miss Mary Aspinwall Tappan, who, with her niece, Mrs. Gorham Brooks of Brookline, recently presented the 210-acre estate to the orchestra for its summer concerts. Acres of lawn, ancient trees, including the famous hawthorne pines, and a splendid view across Mahkeenac Lake to Monument Mountain and beyond the dome of the Taconics at Sheffield, give the place an atmosphere of distinction.

Dr. Serge Koussevitzky, conductor of the orchestra, and Mrs. Koussevitzky, are to occupy the royal suite at the Berkshire Hunt and country club, Lenox, while the festival is in progress.

Miss Getrude Robinson, Smith, president, and Mrs. Carlos M. de Heredia, vice-president, with many others, plan to entertain house parties.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 1 - 193

Berkshire Music Festival Will Open Thursday Night At Historic Tanglewood

Boston Symphony Orchestra With Dr Serge Koussevitzky Conducting Will Give Fourth Annual Series—Night Concerts Are Listed for August 5, 7, 12 and 14 and Afternoon Concerts Will Be Given Sunday the 8th and 15th—Marquee Tent North of Tanglewood Gardens Will Be Used as in Previous Years—Practically All of 160 Boxes Have Been Sold—29th Annual Stockbridge Art Exhibition at Berkshire Museum Will Open Wednesday—Prizes Are Offered for Best Painting, Piece of Sculpture and Pastel or Drawing — Golf Tournament Ball Held Last Night at Wyantenuck Country Club

Special Dispatch to the Sunday Union and Republican

BERKSHIRE HILLS, July 31—Historic and beautiful Tanglewood, midway between Lenox and Stockbridge, will be the scene of the fourth annual Berkshire Music Festival starting next Thursday. An audience of more than 5000 for each of the six concerts by the Boston Symphony orchestra is expected. There will be four evening and two afternoon entertainments. Those at 8.30 p. m. will be on August 5, 7, 12 and 14. The Sunday concerts on the 8th and 15th will be at 4.30 p. m.

Concert In Tent

For lack of time to build a permanent music shed the entertainments as in previous years will be held in a marquee tent located north of the Tanglewood gardens which were laid out 87 years ago by William Aspinwall Tappan, Boston merchant and banker, father of Miss Mary Aspinwall Tappan, who with her niece, Mrs Gorham Brooks of 375 Warren street, Brookline, recently gave the 210-acre estate to the orchestra for a summer rendezvous. Acres of lawn, ancient trees, including the famous Hawthorne pines, and a marvelous view across Mahkeenac lake to Monument mountain and beyond to the dome of the Taconics at Sheffield, give the place an atmosphere of distinction.

Dr Serge Koussevitzky, conductor of the orchestra, and Mrs Koussevitzky, are to occupy the royal suite at the Berkshire Hunt and Country club, Lenox, for the festival. Miss Gertrude Robinson Smith, president, and Mrs Carlos M. de Heredia, vice-president, with many others are to have house parties. With Mr and Mrs Owen Johnson of Ingleside, Stockbridge, will be Mr and Mrs Olin Downes of New York. Mr Downes is the music critic of the New York Times, who is to give lectures on the concerts at the Berkshire museum.

Pittsfield, at 11 a. m. August 5, 6, 12 and 13.

Among those who have made reservations at Curtis hotel, Lenox for the two weeks are Mrs S. M. Lehman, mother of Gov Lehman of New York; Mr and Mrs Frederick B. Pratt of Brooklyn, N. Y.; Mrs Edward Robinson, Mrs I. Trumbull Wood and son, I. Trumbull of New York city, and Mr and Mrs Henry B. Sawyer of Boston.

Mrs E. Griswold Hollister of Toledo, O., who is at the Curtis for the summer, is having as guests at the hotel her sister, Miss Olive Colton; Mrs S. Cornell Walbridge and Mrs William Gosline of Toledo; Mrs Zorah Bowman and Miss Katherine Geddes of Chappaqua, N. Y., and Mrs Harriet Berry Tyson of Baltimore.

Boxes All Sold

Practically all of the 160 boxes have been sold at $150 each for the entire series of concerts. Buyers include Mrs John Barry Ryan, Mrs Norman H. Davis, Miss Mabel Choate, Mrs Albert Spalding, Mrs Adolf A. Berle, Jr., Mrs Samuel Gilbert Colt, Mrs Edward S. Harkness, Mrs Arnold Whitridge, Grenville Lindall Winthrop, Giraud Foster, Mrs John Bartol, Mrs Charles Sumner Bird, Mrs Matthew John Whittall, Mrs R. Jay Flick, Mrs Edward Davis of

Continued on Page 3C.

Philadelphia, Congressman Allen T. Treadway, Mrs Heaton I. Treadway, Mrs Bruce Crane, Mrs James Lawson Karrick, Mrs William Marshal Bullitt, Mrs E. Parmalee Prentice, Miss Dorothy Willard, Mrs Owen Johnson, Mrs Thomas H. Blodgett, Mrs William Felton Barrett, Mrs W Rockweed Gibbs, Mrs Charles C Griswold, Mrs Percy Musgrave, Mrs Philip Marshall Brown, Mrs Walter Atherton, Mrs John Butler Swann, Mrs Bernard Hoffman, Mrs Leonard Clark Feathers, Mrs Ramsay Hoguet, Mrs Elizabeth C. T. Miller, Mrs E. E Whitney, Mrs Evelyn W. Adams and Mrs James H. Andrews.

In art the leading display for festival visitors will be the 29th annual Stockbridge exhibition at the Berkshire museum, Pittsfield, starting Wednesday with the varnishing day reception and running through the 18th. As a memorial to her father, Frederic Crowningsheild, a founder of the exhibition, Mrs Carl A. de Gersdorff is offering three prizes of $50 each for the best painting, piece of sculpture and pastel or drawing.

Mrs George E. Barstow, Jr., of High Meadows, Sharon, Ct., is giving $50 for th best landscape. On the exhibition committee are Mrs William Marshall Bullitt, Mrs William Penn Cresson, Miss Marie O. Kobbe and Mr and Mrs John C. Johansen.

Wyantenuck Country club, Great Barrington, is the center of a number of important events which revolve this weekend around the men's golf tournament and a mixed doubles tennis tournament. The tournament ball at the club tonight was the largest dance of the summer in southern Berkshire with upward of 300 attending. On the tennis committee with Miss Mary de Windt, chairman, are Miss Elizabeth La Branche, Albert Spalding, Kimball Spahr, Sheldon Collins, Ray Palmer and David Turner.

Tournament Tea Party

A group of leaders in southern Berkshire society was chosen for the tournament tea at the club this afternoon. They were Mrs Denison D. Dana of Tanglewood, N. J., and Laurel Way of Norfolk,, chairmen; Mrs John H. C. Church, Mrs Thomas T. Mackie, who is the former Miss Carolyn B. Van Cortlandt of New York; Mrs George L. Taylor, Mrs Robert K. Wheeler, Mrs Frederick A. Pearson, Mrs Hugh Peters, Mrs Charles Rockhill, Mrs Dwight Partridge, Mrs Ethel Quinn Curtis, Mrs Thomas H. Blodgett, Mrs William A. Berridge, Mrs Ward C. Belcher and Mrs Richard Cobden, Jr.

In drama Alexander Kirkland, former manager of the Berkshire Playhouse at Stockbridge, will be seen there next week in the new play, "Many Mansions," by Eckert Goodman and Jules Eckert Goodman, as produced by William Miles, manager of the theater.

Prof Albert Sprague Coolidge of Harvard, and Mrs Coolidge are returning tomorrow from Mexico City and will be the guests for a week of Mr and Mrs William Willeke at Mountain house, Pittsfield. The The South Mountain string quartet, assisted by Gunnar Johansen, pianist, tomorrow at 4 p. m., will play compositions by Schubert, Daniel Gregory Mason, Reger and Faure.

At Music mountain, Falls Village, Ct., the Gordon string quartet with Harry Kaufman, pianist, assisting is giving compositions by Faure, Dohnanyi and Mason.

At the Berkshire Playhouse, Cummington, at 4 p. m., Miss Lonny Epstein is to give a piano recital.

Several large dinners were given tonight in advance of the Wyantenuck club ball. Mr and Mrs Rodney S. Jarvis had a group of 30 at Wheelbarrow Hill farm; Prof Livingston Hall of the Harvard Law school, and Mrs Hall, (Elizabeth Blodgett) entertained 25 of the young set at the club; Mr and Mrs Lansing Wilcox of Buenos Aires had a party of 30 at Pine Rock, Mrs Ulric S. Palmedo's house which they are occupying this summer; Mr and Mrs George M. L. La Branche, Jr., had 15 guests at Green River Farm, North Egremont, for their house guests, Mr and Mrs A. Richard Diebald of New York.

Giving luncheons in the Great Barrington colony were Mrs Denison D. Dana, 14, at the Wyantenuck club; Mrs John B. Beebe for her daughter, Mrs John H. Hamline of Lake Forest, Ill., and Mrs H. Gray Treadwell.

Mr and Mrs Gorham Brooks of Brookline are motoring down from Dublin, N. H., for a part of the music festival and they will be the guests of Miss Ellen T. Bullard at the Gables, Lenox. Miss Bullard also is having Mrs E. Preble Motley of Beacon street, Boston, for the first concert.

With Mr and Mrs Percy Musgrave at Linwood, Stockbridge, will be Mr and Mrs Hollis Hunnewell of Wellesley. Mr and Mrs John Briggs Potter of Pinckney street, Boston, will entertain at Shadyside, Stockbridge, Miss Rachael Warner of Chestnut street, Boston for the first set of concerts, and her mother, Mrs Roger S. Warner, for the second set.

Mrs Henry Ware Eaton of New York city is giving a luncheon tomorrow at Indian Cave, Monterey, in complimentary to Rev Dr and Mrs William Ewart Dudley of Flatbush, L. I., and Miss Ellen Repp, a contralto singer. Rev Dr Dudley is conducting a special service at the Monterey Congregational church tomorrow morning which is to be a memorial to Mrs Eaton's grandfather, Rev Winthrop H. Phelps, minister of the church from 1856 to 1861.

Mr and Mrs George Church Durant of Clearwater, Fla., have joined his mother, Mrs Clark T. Durant at Shangola, Great Barrington.

Mr and Mrs Heaton I. Treadway of the Crossways, Stockbridge, are spending the weekend with Dr and Mrs William B. Terhune of Little Compton, L. I. The Terhunes formerly lived at Stockbridge.

Mr and Mrs Adolf A. Berle, Jr., of Kenkapot, Great Barrington, are visiting Rev and Mrs Adolf A. Berle at Boscowen, N. H.

Arriving Monday for a month's stay stay with Mrs Edith Parsons Morgan at Bombay Hill, Stockbridge, will be her son-in-law and daughter, Mr and Mrs Frederick Rhinelander King, of Syosset, L. I.

With Mrs Carlos M. de Heredia at Wheatleigh, Lenox, are Rev and Mrs Robert G. McGregor of New Rochelle, N. Y.

Mrs Louis Lombard Coming

Mrs Louis Lombard of Chateau de Trevano, Lugano, Switz., is arriving next week to be the guest of Mrs Francis W. Rockwell at 75 Appleton avenue, Pittsfield. Mrs Lombard is the former Miss Maude Allen, daughter of the late Thomas Allen, capitalist, of Pittsfield and St Louis, Mo. Her first husband was Charles Atwater and some years after his death she married Mr Lombard, an international figure of great wealth, now deceased. He had his own opera house and orchestra at his Swiss castle and entertained visiting Americans on a grand scale. This will be Mrs Lombard's first visit to Pittsfield in a number of years.

Mrs George Johnson of New York is visiting Mr and Mrs Denison D. Dana at Laurel Way, Norfolk.

Mr and Mrs Charles Rockhill of 299 Park avenue, New York city, have Mr and Mrs William L. Austin of Albany as weekend guests at Cranehill, Great Barrington. On Monday Mr and Mrs Rockhill are to visit Mrs Park Mason Wooley at Wood Lea, Long Branch, N. J.

Mrs Harmon Pumpelley Read went to Luzerne, N. Y., following a visit with Mrs Edwards Spencer at Shipton Court, Lenox. She was accompanied by their nieces, Misses Jaumine and Pernette de Viry of Savoie, France.

BENNINGTON, VT.
BANNER

[illegible] 37

Music Festival Opens Thursday

Stockbridge, Aug. 2—Serge Koussevitzky, conductor of the Boston Symphony orchestra, has chosen to open the fourth annual Berkshire Symphonic festival Thursday at 8:30 p. m. with an all-Beethoven program. The orchestra and conductor will arrive in the Berkshires Thursday morning.

With nothing but a canvas overhead, the out-of-door charm of beautiful Tanglewood, the former Mrs. Gorham Brooks estate on route 183 between Lenox and Stockbridge, has been reserved. Within easy reach of the festival site is the lovely formal garden with its hemlock hedges, laid out by Mrs. Brooke's parents, Mr. and Mrs. Richard C. Dixey of Boston. Only a dozen steps away is the wide expanse of lawn on a knoll overlooking Lake Mahkeenac and the mountains of the Southern Berkshires. A rod or two from the south entrance of the estate is the bronze tablet marking the spot where Hawthorne's little red cottage stood.

In these surroundings the orchestra will open its program with the "Overture to Leonore No. 3, followed by Symphony No. 6, "Pastoral" and Symphony No. 5.

Massachusetts state police in charge of Lieut. John P. Sullivan of Northmpton barracks ,and Maj. J. Bruce McIntyre, high sheriff of Berkshire county, have 60 men to handle traffic and parking in the expansive fields on Tanglewood. All parking will be free.

In a final plea Sunday, Miss Gertrude Robinson Smith of New York and Stockbridge, president of the festival, aked all music lovers planning to come to the Berkshires by motor, to "Allow plenty of time," since the concerts will start promptly.

PITTSFIELD, MASS.
EAGLE

AUG [illegible] - 1937

Fair Weather Predicted for Festival's Opening Concert

Brisk Demand for Reserved Tickets, but Plenty of Accommodations Are Available—At Least 35 Newspapers and Half Dozen Magazines Sending Critics—Berkshire Health District, Boy Scouts, Thursday Morning Club of Great Barrington Cooperating

Fair weather is promised by the weather man for the opening concert by the Boston Symphony Orchestra at the Berkshire Symphonic Festival Thursday night at 8.30 at "Tanglewood" and only two days remain in which to secure tickets.

Brisk Demand for Seats

The Festival management reports a brisk demand for seats, particularly those in the reserved sections, but there are ample accommodations, for all who wish to attend. At least 35 newspapers and a half dozen magazines will have critics on hand for the concerts from as far distant as Minneapolis, Minn. Others are coming from New York City, Pittsburgh, Pa., Auburn, Albany, Troy, Schenectady, Poughkeepsie, Hudson, several from New Jersey, Connecticut and New England.

Dr. H. W. Stevens, director of the Berkshire Health District has assured the Festival that his organization will be glad to co-operate again this year. There will be a registered nurse in attendance at Tanglewood at all six concerts.

Food Concession

The Thursday Morning Club members are hustling around with their last minute details for the food concession which will be located south of the house and of easy access to those who attend the concerts.

Berkshire County Council, Boy Scouts of America is sending a detail of Scouts to act as runners for the various Festival departments.

The Festival and the orchestra will have a joint office off the reception room in the house at Tanglewood.

Scores of signs have been painted directing traffic in and outside the grounds and under the supervision of Henry W. Dwight of Stockbridge, the last ones will be put in place tomorrow.

N. ADAMS, MASS.
TRANSCRIPT

AUG 4 - 1937

Fair Skies, Big Audience Promised Festival Opening

Fair weather and a brilliant gathering of music lovers are promised for the opening of the Berkshire Symphonic festival tomorrow evening when the Boston Symphony orchestra under the baton of Serge Koussevitzky will give the first of its six concerts in the 1937 series at Tanglewood, between Lenox and Stockbridge.

The weather man today made the forecast of "Fair" for the opening concert but if he should be wrong there is ample accommodation for the thousands of music lovers who will converge on the beautiful estate Thursday night. A huge canvas has been erected, benches installed, parking areas marked off and many other details incidental to the concerts have been attended to. Advance ticket sales have been brisk, but there are plenty left.

Last night the co-ordinating committee had its dress rehearsal for the reception of the crowd. On this committee are: George W. Edman of Pittsfield, chairman; Lieut. John P. Sullivan and Sergt. Warner F. Eaton of Northampton, traffic; Sheriff J. Bruce McIntyre and Deputy Sheriff Fred N. Cummings, Pittsfield, parking; Willard M. Sistaire, Pittsfield, ushers; Charles E. Williams, Pittsfield, transportation; Lester Roberts, Lenox, housing; George E. Judd, Boston, the orchestra; Henry W. Dwight, Stockbridge, treasurer; and Miss Gertrude Robinson Smith, Stockbridge, president of the festival.

Dr. and Mrs. Koussevitzky arrived last night at the Berkshires Hunt and Country club in Lenox for the duration of the festival. Members of the orchestra are quartered in hotels, inns and rooming houses in several towns near Tanglewood.

A distinguished audience is assured for the opening concert. Albert Spalding, Efrem Zimbalist, Alma Gluck, Willem Willeke, Jacques Gordon, Marjorie Edwards, will be among the musicians present. Others in the audience will be Norman H. Davis, America's ambassador at large, Mrs. Calvin Coolidge, Bentley Wirt Warren, Mrs. Alta Rockefeller Prentice and Adolfe A. Berle, Jr.

Other prominent persons having reservations for the opening concerts include Mrs. Jay Fassett, George Sokolsky, Prof. Philip Marshall Brown, Raymond Leslie Buell, Owen Johnson, Mrs. William Penn Cresson, Mrs. Daniel Chester French, Dr. Herschel Walker, Miss Mabel Choate, Mrs. Thomas H. Blodgett, and Mrs. John Barry Ryan.

BENNINGTON, VT.
BANNER

AUG 4 - 1937

Fair Weather for Music Festival

"Fair Thursday" was the report from the weather man, submitted to the Berkshire Symphonic Festival, whose concerts by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will be an event of national importance August 5, 7, 8, 12, 14 and 15 at Tanglewood, between Lenox and Stockbridge.

But should the weather man be wrong, there is ample accommodation for the thousands of music lovers who will converge on the beautiful estate Thursday night. A huge canvas has been erected, benches installed, parking areas marked off and many other details incidental to the concerts have been tended to. Advance ticket sales have been brisk, but there are plenty left.

Dr. and Mrs. Koussevitzky arrive tonight at the Berkshires Hunt and Country club in Lenox for the duration of the Festival. Members of the orchestra are quartered in hotels, inns and rooming houses in several towns near Tanglewood.

LOWELL, MASS.
COURIER-CITIZEN

AUG 4 - 1937

The Berkshire Festival in which Dr. Koussevitzky and the Boston Symphony orchestra will be featured opens at the Tanglefoot estate at Stockbridge tomorrow evening with a Beethoven program. The subsequent concerts are set for Aug. 7, 8, 12, 14 and 15. Incidentally there will be many other musical activities in the vicinity. Tomorrow night's program, as well as two others in the series, will be broadcast by the NBC.

MONTREAL, CANADA
STAR

AUG 4 - 1937

The famous Boston Symphony Orchestra under the baton of Serge Koussevitzky, with Olin Downes, music critic of the New York Times, as commentator, will be heard in a concert broadcast from the Berkshire Symphonic Festival over the NBC-Blue Network on Thursday, from 8:30 to 10:30 p.m. and locally over CFCF from 9:00 to 10:00 p.m. only. An all-Beethoven program will be presented during this, the first of two special broadcasts from the Berkshire Festival. The second program on August 12, also featuring the Boston Symphony under Koussevitzky, will be devoted to the works of Richard Wagner.

* * *

ALBANY, N. Y.
Knickerbocker Press

AUG [illegible] 1937

MUSIC SERIES OPENING NEAR

Berkshire Festival Begins Tomorrow Night Under Koussevitzky

Lenox, Mass.—Musicians—80 of them—and some the world's greatest in their professional spheres—will be arriving in Lenox tomorrow for the opening concert of the Berkshire Festival series tomorrow night at Tanglewood near here.

With his orchestra, the world-famous Boston Symphony, will be its equally celebrated conductor, Serge Koussevitsky, the gifted master of the baton and genius among program builders.

Long before 8:30 p. m. the hour fixed for the beginning of tomorrow night's concert, all roads leading to the Tanglewood estate, new home of the Festival, will be thronged with automobiles bearing the license plates of many states. There is room for 3,000 of them on the big estate. There will be 60 police officers, state and local, to supervise the parking.

Last year, there being only one entrance to the Emerson estate near Stockbridge where the symphony canvas was spread over the Boston orchestra and seating space for 5,000 auditors, hundreds were delayed on the road by the traffic crush.

There are two entrances to Tanglewood, one for those coming from the south and another for those from north, east and west. This should considerably reduce delay but motorist patrons of the Festival have been urged to allow themselves a wide margin in time to reach their seats before 8:30. The program must begin on time to meet broadcasting conditions arranged for the first concert. The program will be a WJZ feature from 8:30 to 10:30 p. m.

Tomorrow's program will be one of six in the Festival series. The second is Saturday night with the third Sunday afternoon. The other three will be next week.

Dr. Koussevitzky has chosen to introduce the series with an all-Beethoven program which will embrace both the Pastoral and the famous Fifth symphonies as well as the Lenore Overture No. 3. The tour de force of Saturday night's program will be Tschaikowsky's Fourth symphony while Franck symphony in D Minor will be the feature Sunday afternoon.

TROY, N. Y.
TIMES RECORD

AUG 4 - 1937

BOSTON SYMPHONY PLANS SERIES AT STOCKBRIDGE, MASS.

In its unique setting far from more commercial centers, the fourth Berkshire Symphonic Festival will begin tomorrow night at Stockbridge, Mass.

Serge Koussevitzky and his internationally famous orchestra from Boston are arriving tomorrow morning; the first program, entirely of Beethoven's music, will be played that night at "Tanglewood."

This is the estate given the Boston Symphony by Mrs. Gorham Brooks, and intended as the permanent summer home of the orchestra and the permanent site of the Berkshire festival. Patrons will sit under a huge tent, surrounded by trees left over from the primeval forest, by a famous hemlock hedge half a mile long, and by a formal garden recently restored to its old beauty.

A rod or so from the south entrance of "Tanglewood" is a tablet marking the location of Hawthorne's cottage, where his "Tanglewood Tales" were first told.

Sixty policemen will direct traffic, since all the audience will arrive by motor. Many of the 210 acres of the estate have been set aside for motor cars.

Three concerts will be given each week of the festival. These are supplemented by other Berkshire musical and dramatic events; concerts will be added in the future as the demand for them increases. The festival closes a week from Sunday.

PITTSFIELD, MASS.
EAGLE

AUG 4 - 1937

MIRIAM HOPKINS, FILM STAR, ARRIVING FRIDAY FOR BERKSHIRE FESTIVAL

Forty-Seven Newspapers, Magazines and Broadcasting Companies Sending Representatives to Tanglewood Concerts by Boston Symphony—Hotel Managements Report Hostelries Filled for Two-Week Period —Electric Sign in Grand Central

MIRIAM HOPKINS
Film Actress Coming to Berkshire

Miss Miriam Hopkins, film actress, will be among the famous persons in the Berkshires for the Berkshire Symphonic Festival opening tomorrow night at 8.30 at Tanglewood. Miss Hopkins will arrive Friday to spend the week-end with her mother, Mrs. Ellen D. Hopkins of New York, who is registered at the Curtis Hotel in Lenox.

Coincidentally Miss Hopkins will be in Southern Berkshire during rehearsal of "Becky Sharp" which will be presented at the Berkshire Playhouse, Stockbridge, next week with Edith Barrett in the leading role. Miss Hopkins scored one of her greatest screen hits in the title role in Hollywood in 1930.

Curtis Hotel Filled

Lester Roberts, manager of the Curtis, said this morning his hotel is filled for the two weeks of the Berkshire Symphonic Festival. Reservations have been made by many well known people including Mrs. Alvan T. Fuller of Boston, wife of former Governor Fuller, who will be with Mrs. Franklin Hobbs of Boston; Mrs. Edward Robbins, widow of the late Edward Robbins, curator of the Metropolitan Museum of Art; Henry B. Sawyer, vice-president of the Boston Symphony Orchestra Corporation and Mrs. Sawyer; Mrs. S. M. Lehman of New York City, mother of Governor Herbert H. Lehman of New York, who will be with Mrs. Alice Borhman of New York City.

Heaton I. Treadway of Stockbridge says that both the Red Lion Inn and Heaton Hall are filled with guests. The Berkshires Hunt and Country Club in Lenox where Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will stay, also will be filled. Many other guests are registered at the Wendell Hotel in Pittsfield, the Berkshire Inn at Great Barrington and other hotels, inns and roming houses.

Newspapers Represented

Newspapers to be represented at the Festival include The New York Times, New York Herald Tribune, New York Sun, Boston Herald and Traveler, Associated Press, United Press, St. Paul (Minn.) Dispatch, Poughkeepsie Star, Hartford Times, Hartford Courant, Boston Globe, Boston Transcript, Boston American, Boston Advertiser, Boston Post, Worcester Telegram, Springfield Union, Springfield Republican and Daily News, Pittsburgh (Pa.) Press, Washington Post, Auburn (N. Y.) Citizen-Advertiser, Bridgeport Post, Knickerbocker-News, Albany Times-Union, Schenectady Star, Schenectady Gazette, Bergen (N. J.) Evening Record, Waterbury Republican, Hampshire Gazette, Berkshire Eagle, North Adams Transcript, the Daily Saratogian, Christian Science Monitor, the Berkshire Courier, the Chatham Courier, El Courier del Berkshire, the Valatie Rough Notes, Bennington Banner, Providence Journal.

Also Yankee Magazine, Musical Courier, Musical America, National Broadcasting Company and the Trans Radio News Service.

Grand Central Sign

Through the co-operation of the New York, New Haven & Hartford Railroad, an electric sign advertising the Festival has been erected on the balcony at Grand Central Station in New York.

TROY, N. Y.
TIMES RECORD

AUG 5 - 1937

BERKSHIRE MUSIC FETE OPENS TONIGHT

Stockbridge, Mass. (INS)—Rhapsody in the Berkshires, the full complement of the Boston Symphony Orchestra, directed by Serge Koussevitzky, tonight opens the fourth annual Berkshire symphonic festival at the 200 acre estate "Tanglewood."

More than 5,000 music lovers were expected to attend the opening concert, first of a series of six scheduled this week and next. A total of more than 30,000 were expected to attend the festival.

MIDDLETOWN, CONN.
PRESS

AUG 5 - 1937

MUSIC FESTIVAL BEGINS

STOCKBRIDGE Mass. Aug. 5 (UP) —More than 5,000 music lovers from half the states in the union are expected to gather tonight at historic "Tanglewood" for the opening of the fourth annual Berkshire symphonic festival—an "American Salzburg."

The concert will be the first of six given by the Boston Symphony orchestra under Dr. Seorge Koussevitzky on the 200 acre estate where Nathaniel Hawthorne in 1850 wrote his famed "Tanglewood Tales."

TROY, N. Y.
MORNING RECORD

AUG 5 - 1937

BOSTON SYMPHONY PLANS SERIES AT STOCKBRIDGE, MASS.

In its unique setting far from more commercial centers, the fourth Berkshire Symphonic Festival will begin tonight at Stockbridge, Mass.

Serge Koussevitzky and his internationally famous orchestra from Boston are arriving this morning; the first program, entirely of Beethoven's music, will be played tonight at "Tanglewood."

This is the estate given the Boston Symphony by Mrs. Gorham Brooks, and intended as the permanent summer home of the orchestra and the permanent site of the Berkshire festival. Patrons will sit under a huge tent, surrounded by trees left over from the primeval forest, by a famous hemlock hedge half a mile long, and by a formal garden recently restored to its old beauty.

A rod or so from the south entrance of "Tanglewood" is a tablet marking the location of Hawthorne's cottage, where his "Tanglewood Tales" were first told.

Sixty policemen will direct traffic, since all the audience will arrive by motor. Many of the 210 acres of the estate have been set aside for motor cars.

Three concerts will be given each week of the festival. These are supplemented by other Berkshire musical and dramatic events; concerts will be added in the future as the demand for them increases. The festival closes a week from Sunday.

HOLYOKE, MASS.
Transcript Telegram

AUG 3 - 1937

The famous Berkshire Symphonic Festival will open at "Tanglewood", midway between Stockbridge and Lenox, on Thursday evening. Subsequent concerts in this year's program, which is to be given by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzyk, will be given on Aug. 5, 7, 8, 12, 14 and 15. Olin Downes famous New York music critic, will give a number of lectures during the two week period.

A marquee with seating capacity for 5,000 was set up on Saturday, north of the gardens; a new and larger shell has been built for Dr. Koussevitzky and his 80 musicians; two parking areas have been provided for 3000 cars; and three miles of wire have been strung for illumination, telephone and telegraph. Other requirements for the convenience of the public have included: a canvas 280 by 180 feet, 30 spot lights, 3 miles of parking fence; an eighth of a mile of three-inch water main 800 benches, each seating six; 900 chairs; four telephones and four telegraph wires; 55 ushers! 50 men in charge of parking.

Notables from various parts of the country began arriving early this week to be on hand for the opening concert. Dr. and Mrs. Koussevitzky are to be at the Berkshire Hunt and Country club during the festival.

Dr. Koussevitsky, who recently returned from Europe, has been interviewed on various subjects of late. In one of them he stated that the present crop of younger European composers is turning out "consistently bad music." On the other hand, he believes that "our American composers are consistently better artists. They have greater inspiration."

Dr. Koussevitzky added that he plans to honor the memory of the late George Gershwin by playing one of his selections, probably from "Porgy and Bess" during the Beyhstic Festival.

SCHENECTADY, N. Y.
UNION-STAR

AUG [illegible] 1937

Koussevitzky Will Direct All Beethoven

Berkshire Summer Festival Presents Program Thursday

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has chosen to open the fourth annual Berkshire Symphonic Festival Thursday at 8:30 p. m., with an all-Beethoven program. The orchestra and conductor will arrive in the Berkshires Thursday morning.

With nothing but a canvas overhead, the out-of-door charm of Tanglewood, the former Mrs. Gorham Brooks estate on Route 183 between Lenox and Stockbridge, Mass., has been preserved. Within easy reach of the festival site is the lovely formal garden with its hemlock hedges. Only a dozen steps away is the wide expanse of lawn on a knoll overlooking Lake Mahkeenac and the mountains. A rod or two from the south entrance of the estate is the bronze tablet marking the spot where Hawthorne's little red cottage stood.

In these surroundings the orchestra will open its program with the Overture to Lenore No. 3, followed by Symphony No. 6, "Pastoral," and Symphony No. 5.

Massachusetts State Police in charge of Lieutenant John P. Sullivan of Northampton Barracks, and Major J. Bruce McIntyre, High Sheriff of Berkshire County, have a crew of 60 men to handle traffic and parking in the expansive fields on Tanglewood. All parking will be free.

ALEXANDRIA, VA.
GAZETTE

AUG 4 - 1937

WASHINGTON UNIT SCORES IN CONCERT

Department of Agriculture Orchestra Shows Remarkable Progress

WILLIAM ROBERT ADAM

One of the greatest and most pleasant surprises I have encountered for sometime is the remarkable progress the Department of Agriculture Orchestra has made since first concerts of a very short time ago.

The concert which was given on Monday and Tuesday of this week convinced me that what the orchestra is playing in the revival of fairly forgotten works is an invaluable service to the better music of Washington; and in presenting well known Washington soloists are not only coming up to the requirements of the regular symphony orchestra, but also giving the natives of that city the opportunity of hearing the wealth of talent that is available there.

Last evening's concert opened with Raff's "In Walde" Symphony, a work whose bounds are limitless, whose simplicity is striking, and whose four movements are possessed of an abundance of brilliance and entertainment for the dreamer as well. The "Cavatina" is played by nine-tenths of all who tackle the fiddle; but that short concertsteuck alone is the only surviving work of Raff's in the present day popular reportoire. The possible reason for the great unpopularity of the work is its length; and even its keenest admirer becomes restless after a certain duration of time.

Following a short intermission Dr. Walter Bauer, the conductor, returned with the soloist Irving Ginberg, popular violinist, whom I believe is making preparations to compete for a Julliard scholarship. Mr. Ginberg was heard in the ever too popular Bruch G Minor Concerto which is known to everyone who is familiar with the better known concerti for violin and orchestra. A charming, integrate, meaningful, and certain reading and interpretation was offered by the soloist whose technique enhanced his stage presence which was hindered at times by nervousness; but on a whole he showed remarkable ability and may be compared in part to Totenberg who was heard in Washington last winter. As a refreshing interlude after the concerto, the orchestra offered a medley of the sparkling waltz, themes from the "Cavalier of the Roses" by Richard Strauss. And to bring the program to a close, the orchestra played the stormy finale to the "New England Symphony" of Stillman-Kelley which is a remarkable composition considering the fact that it is from the pen of a modernist. (The Cincinnati Symphony gave the first performance, this year, of his "Gulliver" Symphony.)

On a whole the evening was one of great delight abounding in symphonic novelties.

Boston Symphony to Offer All Beethoven Concert

As a part of the Berkshire Festival in Massachusetts, Serge Koussevitzky and the Boston Symphony will offer the first of two concerts to be heard by radio from that point tomorrow evening at 7:30 through WMAL. The concert will include the following numbers:

Overture—"Leonore" No. 3.
Symphony No. 6 ("Pastorale").
Symphony No. 5 in C Minor ("Fate")—Beethoven.

The second concert will be given on the evening of the twelfth and will include a program of Wagnerian excerpts drawn from "Tristan und Isolde," "Siegfried." "Rienzi," "Parsifal." and "Tannhauser."

The concerts will be given in their entirety, covering two hours.

HARTFORD, CONN.
TIMES

AUG 5 - 1937

Berkshire Festival Will Start Tonight

Stockbridge, Mass. — (UP)—More than 5,000 music lovers from half the States in the Union are expected to gather tonight at historic "Tanglewood" for the opening of the fourth annual Berkshire Symphonic Festival —an "American Salzburg."

The concert will be the first of six given by the Boston Symphony Orchestra under Dr. Serge Koussevitzky on the 200-acre estate where Nathaniel Hawthorne in 1850 wrote his famed "Tanglewood Tales."

The orchestra will play from the shelter of a new shell while a huge tent will protect listeners from possible summer showers.

NEW YORK, N. Y.
TIMES

AUG 5 - 1937

BERKSHIRES OPEN MUSIC FETE TODAY

Many Entertain Guests for the Initial Performance of Boston Symphony

LUNCHEON PARTY PLANNED

Mrs. Carlos M. de Heredia to Be Hostess to Dr. and Mrs. Serge Koussevitzky Tomorrow

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Aug. 4.—The stage is all set at Tanglewood, midway between Lenox and Stockbridge, for the first Boston Symphony concert tomorrow night at 8:30 in the fourth Berkshire Music Festival. Dr. Serge Koussevitzky, conductor, and Mrs. Koussevitzky are at the Berkshire Hunt and Country Club, Lenox.

With pleasant weather as now predicted Miss Gertrude Robinson Smith, president of the festival association, looks for an audience of at least 4,500.

Miss Smith and Miss Miriam K. Oliver are having as festival guests at their Stockbridge home Mrs. Herbert S. Darlington, Miss Sibyl and Joseph H. Darlington, Miss Helen Knox, George and Dana Graves, Malcolm Vaughan of New York and Moses Stevens of Boston.

Mrs. Carlos M. de Heredia, vice president of the Festival Association, has as guests at Wheatleigh, Lenox, Mrs. Nicholas Brown of Newport, Miss Georgia Williams, niece of Mrs. de Heredia, and Mrs. Talbot Curtin of New York. Dr. and Mrs. Koussevitzky are to be the honor guests at a luncheon given by Mrs. de Heredia on Friday.

At Red Lion Inn, Stockbridge, are Mr. and Mrs. William D. Stevens of Greenwich, Conn.; Mr. and Mrs. Frederick T. Bradley, Miss Cornelia M. Bradley of New Haven, Mr. and Mrs. William H. Schoonmaker of Montclair, N. J.; Mr. and Mrs. Sanford Stoddard of Fairfield, Conn.

Mr. and Mrs. Owen Johnson had a dinner party tonight at Ingleside, Stockbridge, for their week-end guests, Mr. and Mrs. Olin Downes. Mr. Downes is to address the Rotary Club at Wendell Hotel, Pittsfield, tomorrow.

Newcomers at Heaton Hall, Stockbridge, are Mrs. Edgar M. Williams, Mrs. Paul D. Sexton, who have joined Mrs. Alonzo G. Sexton; Mrs. William H. Crank and son, and James Montgomery Crank of New York.

Miss Mabel Choate has as festival guests at Naumkeag, Stockbridge, Mr. and Mrs. Robert H. Fife, the latter being president of the Garden Club of America; Miss Mary Putnam Hayden of New York; Mrs. John C. Phillips and Arthur H. Phillips of Wenham, Mass.

With Mrs. J. Frederick Schenck at Valley Head, Lenox, are Mrs. Charles S. Guthrie and Mrs. T. Wayman Porter of New York.

LAWRENCE, MASS.
TRIBUNE

AUG 5 - 1937

ALL-BEETHOVEN PROGRAM FOR TODAY

STOCKBRIDGE, Aug. 5. (AP)—The Berkshire Symphonic festival which Conductor Serge Koussevitzky of the Boston Symphony orchestra hopes to develop into "an American Salzburg", will open with an all-Beethoven program tonight at Tanglewood, Nathaniel Hawthorne's former estate.

Six concerts by the Boston musicians are scheduled during the coming two weeks—all under canvas on the Berkshire knoll where Hawthorne wrote his famous Tanglewood Tales. The estate was given to the festival by Mrs. Gorham Brooks of Boston as a permanent summer home.

Dr. Koussevitzky, who returned last week from Europe to conduct here, finished rehearsals in Boston today. The opening program will comprise Beethoven's Leonore Ov-Symphonies. Other concerts will be held Saturday evening and Sunday afternoon, and the following Thursday, Saturday and Sunday.

Dr. Koussevitzky said he hoped the festival would be able to undertake a six tc eight weeks program next year, "including operas, oratorios, Greek tragedies, as well as symphonic music."

"If all goes well, too," Dr. Koussevitzky added, "I hope to found an academy to train young American conductors.

"All over Europe I heard tavorable comment about the Berkshire festival, and there seems no doubt but that it become world-wide in importance in a few years."

In addition to the symphony concerts, this year's festival will feature dance recitals by Ted Snawn and his group; Chamber music concerts in Pittsfield, the 29th annual Stockbridge Art Exhibition, and dramatic performances by the summer company at the Berkshire playhouse in Stockbridge.

BURLINGTON, VT.
FREE PRESS

AUG 5 - 1937

Berkshire Music Festival To Open At Stockbridge

STOCKBRIDGE, Mass., Aug. 4. (AP)—The Berkshire symphonic festival, which Conductor Serge Koussevitzky of the Boston symphony orchestra hopes to develop into "an American Salzburg," will open with an all-Beethoven program tomorrow at Tanglewood, Nathaniel Hawthorne's former estate.

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Dr. Koussevitzky, who returned last week from Europe to conduct here, finished rehearsals in Boston today. The opening program will comprise Beethoven's Leonore Overture No. 3 and his Fifth and Sixth Symphonies. Other concerts will be held Saturday evening and Sunday afternoon, and the following Thursday, Saturday and Sunday.

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"All over Europe I heard favorable comment about the Berkshire festival, and there seems no doubt but that it will become world-wide in importance in a few years."

In addition to the symphony concerts, this year's festival will feature dance recitals by Ted Shawn and his group; chamber music concerts in Pittsfield, the 29th annual Stockbridge art exhibition, and dramatic performances by the summer company at the Berkshire Playhouse in Stockbridge.

WATERBURY, CONN.
DEMOCRAT

AUG 5 - 1937

The fourth annual Berkshire festival opens tonight at "Tanglewood" in Lenox, Mass., with a concert by the Boston Symphony orchestra with Serge Kousevitzky conducting. Berkshire hotels in Great Barrington, Stockbridge, Lenox, Pittsfield and other places are booked to capacity. Dr. and Mrs. Serge Kousevitzky are at the Berkshire Hunt and Country club in Lenox.

It is estimated that an audience of about 4,500 will attend the first concert of the festival this evening. The marquee has a capacity of 5,000. Parking space has been marked off for 3,000 cars.

GLENS FALLS, N. Y.
POST STAR

AUG 5 - 1937

TO ATTEND CONCERT

Mrs. Wallace Alfred Cook and Miss Genevra Cook, Notre Dame Street, tomorrow will go to Stockbridge, Mass., where they will attend the opening concert of the Berkshire Symphonic Festival, presented by the Boston Symphony orchestra under the direction of Serge Koussevitzky.

SCHENECTADY, N. Y.
GAZETTE

AUG 5 - 1937

Good Weather Is in Store for Music Festival

"Fair Thursday" was the report from the weather man submitted to the Berkshire Symphonic Festival, whose concerts by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will be held today, Saturday and Sunday, and August 12, 14 and 15 at Tanglewood, between Lenox and Stockbridge.

But should the weatherman be wrong, there is ample accommodation for the thousands of music lovers who will converge on the beautiful estate tonight. A huge canvas has been erected, benches installed, parking areas marked off and many other details incidental to the concerts have been tended to. Advance ticket sales have been brisk, but there are plenty left.

Dr. and Mrs. Koussevitzky arrived last night at the Berkshires Hunt and Country Club in Lenox for the duration of the festival. Members of the orchestra are quartered in hotels, inns and rooming houses in several towns near Tanglewood.

A distinguished audience is assured for the opening concert. Albert Spalding, Efren Zimbalist, Alma Gluck, Willem Willeke, Jacques Gordon, Marjorie Edwards, will be among the musicians present. Others in the audience will be Norman H. Davis, America's ambassador at large, Mrs. Calvin Coolidge, Bentley Wirt Warren, Mrs. Alta Rockefeller Prentice, Adolf A. Berle jr.

Other prominent persons having reservations for the opening concerts include Mrs. Jay Fassett, George Sokolsky, Philip Marshall Brown, Raymond Leslie Buell, Owen Johnson, Mrs. William Penn Cresson, Mrs. Daniel Chester French, Dr. Herschel Walker, Miss Mabel Choate, Mrs. Thomas H. Blodgatt and Mrs. John Barry Ryan.

HUDSON, N. Y.
DAILY STAR

AUG 5 - 1937

FAIR WEATHER FOR FESTIVAL OPENING

"Fair Thursday" was the report from the weather man, submitted to the Berkshire Symphonic Festival, whose concerts by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will be an event of national importance, August 5, 7, 8, 12, 14 and 15, at Tanglewood, between Lenox and Stockbridge, Mass.

But, should the weatherman be wrong, there is ample accommodation for the thousands of music lovers who will converge on the beautiful estate tonight. A huge canvas has been erected, benches installed, parking areas marked off and many other details incidental to the concerts have been attended to. Advance ticket sales have been brisk, but there are plenty left.

Last night the co-ordinating committee had its dress rehearsal for the reception of the crowd.

Dr. and Mrs. Koussevitzky arrived last night at the Berkshires Hunt and Country Club in Lenox for the duration of the Festival. Members of the orchestra are quartered in hotels, inns and rooming houses in several towns near Tanglewood.

A distinguished audience is assured for the opening concert. Albert Spalding, Efrem Zimbalist, Alma Gluck, Willem Willeke, Jacques Gordon, Marjorie Edwards, will be among the musicians present. Others in the audience will be Norman H. Davis, America's ambassador-at-large, Mrs. Calvin Coolidge, Bentley Wirt Warren, Mrs. Alta Rockefeller Prentice and Adolf A. Berle, Jr.

WORCESTER, MASS.
GAZETTE

AUG

BERKSHIRE FESTIVAL WILL OPEN TONIGHT

STOCKBRIDGE, Aug. 5 (INS)——Rhapsody in the Berkshires, the full complement of the Boston Symphony Orchestra, directed by Serge Koussevitzky, tonight opens the fourth annual Berkshire Symphonic Festival at the two-hundred-acre estate "Tanglewood."

More than five thousand music lovers were expected to attend the opening concert, first of a series of six scheduled this week and next. A total of more than thirty thousand is expected to attend the festival.

RUTLAND, VT.
HERALD

AUG 5 - 1937

Koussevitzky to Wield Baton As Berkshire Festival Opens

STOCKBRIDGE, Mass., Aug. 4 (AP).—The Berkshire Symphonic festival, which Conductor Serge Koussevitzky of the Boston Smyphony orchestra hopes to develop into "an American Salzburg," will open with an all-Beethoven program tomorrow at Tanglewood, Nathaniel Hawthorne's former estate.

Six concerts by the Boston musicians are scheduled during the coming two weeks—all under canvas on the Berkshire knoll where Hawthorne wrote his famous Tanglewood tales. The estate was given to the festival by Mrs. Gorham Brooks of Boston as a permanent summer home.

Dr. Koussevitzky, who returned last week from Europe to conduct here, finished rehearsals in Boston today. The opening program will comprise Beethoven's Leonore overture No. 3 and his fifth and sixth symphonies. Other concerts will be held Saturday evening and Sunday afternoon, and the following Thursday, Saturday and Sunday. . .

Dr. Koussevitzky said he hoped the festival would be able to undertake a six to eight weeks program next year, "including operas, oratorios, Greek tragedies, as well as symphonic music."

"If all goes well, too," Dr. Koussevitzky added, "I hope to found an academy to train young American conductors.

"All over Europe I heard favorable comment about the Berkshire festival, and there seems no doubt but that it will become world-wide in importance in a few years."

In addition to the symphony concerts, this year's festival will feature dance recitals by Ted Shawn and his group; chamber music concerts in Pittsfield, the 29th annual Stockbridge art exhibition, and dramatic performances by the summer company at the Berkshire playhouse in Stockbridge.

CATSKILL, N. Y.
MAIL

AUG 5 - 1937

MUSIC SERIES TO OPEN THIS EVENING

Berkshire Festival Begins Tonight Under Koussevitzky

Lenox, Mass.—Musicians—80 of them—and some of the world's greatest in their professional spheres—arrived in Lenox today for the opening concert of the Berkshire Festival series tonight at Tanglewood near here.

With his orchestra, the world-famous Boston Symphony, will be its equally celebrated conductor, Serge Koussevitsky, the gifted master of the baton and genius among program builders.

Long before 8:30 p. m. the hour fixed for the beginning of tonight's concert, all roads leading to the Tanglewood estate, new home of the Festival, will be thronged with automobiles bearing the license plates of many states. There is room for 3,000 of them on the big estate. There will be 60 police officers, state and local, to supervise the parking.

Two Entrances

There are two entrances to Tanglewood, one for those coming from the south and another for those from north, east and west. This should considerably reduce delay but motorist patrons of the Festival have been urged to allow themselves a wide margin in time to reach their seats before 8:30. The program must begin on time to meet broadcasting conditions arranged for the first concert. The program will be a WJZ feature from 8:30 to 10:30 p. m.

Tonight's program will be one of six in the Festival series. The second is Saturday afternoon. The other three will be next week.

Dr. Koussevitzky has chosen to introduce the series with an all Beethoven program which will embrace both the Pastoral and the famous Fifth symphonies as well as the Lenore Overture No. 3. The tour de force of Saturday night's program will be Tschaikowsky's Fourth symphony while Franck Symphony in D. Minor will be the feature Sunday afternoon.

TORONTO, CAN.
GLOBE

AUG 5 - 1937

The famous Boston Symphony Orchestra, under the baton of Serge Koussevitzky, with Olin Downes as commentator, will be heard in a concert broadcast from the Berkshire Symphonic Festival over WJZ and a Blue network from 8.30 to 10.30 tonight. An all-Beethoven program will be presented during this, the first of two broadcasts from the Berkshire Festival. CRCY and a CBC National network will carry the first half of the concert. The second program, on Aug. 12, also featuring the Boston Symphony, under Koussevitzky, will be devoted to the works of Richard Wagner.

BALTIMORE, MD.
NEWS

AUG 5 - 1937

NEW DRAMATIC SERIAL OVER WBAL TONIGHT

By J. HAMMOND BROWN
Radio Editor of The Baltimore News-Post.

"THE STORY OF CARBONATED BEVERAGES" will be the title of the Our Baltimore broadcast to be carried by WBAL, Friday, at 12.45 P. M. WBAL will bring this broadcast, by remote control, from a bottling plant at Newville, Pa. The products that will be described in the process of being made are Baltimore's own—this city being the focal point of distribution.

Garry Morfit will describe the mixing laboratories and processes involved, the filtering, bottling, labeling, capping and loading on trucks ready for delivery to Baltimore.

The "hard-ridin', fast-shootin'" atmosphere of the old West will be recreated in a new dramatic serial, "Gun-Smoke Law," to be heard every Thursday, starting tonight, from 7 to 7.30 o'clock over WBAL.

The story of "Gun-Smoke Law" is concerned with the adventures of Dave Serviss, a fearless ranger, who is sent into the cattle country to investigate, under sealed orders, suspicious doings.

The plot of the story evolves around cattle-rustling, brigandry, and evil influences exerted over an eighteen-year-old boy and his mother.

THE FAMOUS Boston Symphony Orchestra, under the baton of Serge Koussevitzky, with Olin Downes, music critic, as commentator, will be heard in a concert broadcast from the Berkshire Symphonic Festival over WBAL tonight from 8 to 8.30, and from 9 to 9.30 o'clock. An all-Beethoven program will be presented.

On August 12, one week from tonight, WBAL will carry another program by this same orchestra. The program will be devoted to the works of Richard Wagner. Broadcast times will be the same.

BROCKTON, MASS.
ENTERPRISE

Aug. 5 - 1937

AUG 5 - 1937

MUSIC FESTIVAL.

STOCKBRIDGE, Aug. 5.—(UP)—More than 5000 music lovers from half the States in the union are expected to gather to-night at historic "Tanglewood" for the opening of the fourth annual Berkshire Symphonic festival—an "American Salzburg." The concert will be the first of six given by the Boston Symphony orchestra under Dr. Serge Koussevitzky on the 200-acre estate where Nathaniel Hawthorne in 1850 wrote his famed "Tanglewood Tales."

5000 EXPECTED AT SYMPHONY

Herald, Aug 5

Berkshire Festival Opens Tonight at Stockbridge For Six Concerts

(By a Herald Staff Correspondent)

STOCKBRIDGE, Aug. 4—When Dr. Serge Koussevitzky lifts his baton tomorrow night before the full ensemble of the Boston Symphony orchestra and an anticipated throng of 5000 music lovers at historic "Tanglewood" in the rolling Berkshires—it will mark something more than the beginning of the fourth annual Berkshire symphonic festival.

To many present, who have labored during the past few years against difficulties and uncertainties, it will mean the fruition of a dream that this 200 acre estate between Lenox and Stockbridge may be the site for the flowering of a great New England musical heritage.

Already the fame of this festival has spread far beyond the eastern seaboard and the next two weeks will see followers of musical perfection from more than half the states of the union and Canada flock to this old New England cultural center.

SIX CONCERTS PLANNED

Six concerts will be given this season. Four in the evening, tomorrow and Saturday of this week and Thursday and Saturday of next week. Two afternoon concerts will be held on the coming two Sundays. More than 30,000 are expected to attend during the festival, twice as long as last year's season.

The possibility of summer showers

(Continued on Page Six)

5000 EXPECTED AT SYMPHONY

Berkshire Festival Opens Tonight at Stockbridge For Six Concerts

(Continued from First Page)

holds no threat for the full enjoyment of this outdoor musical event as a huge tent has been erected on the grounds capable of sheltering more than 5000. Dr. Koussevitzky and his four score musicians will play from the shelter of a new shell whose curving background has been found to be acoustically near perfection.

The festival itself is the modern re-birth of an artistic tradition that began when Nathaniel Hawthorne journeyed from Salem in 1850 to occupy a red cottage on the site of the present "Tanglewood estate" there to weave his "Tanglewood Tales" and spin the plot of "The House of Seven Gables."

AN 'AMERICAN SALZBURG'

It was through the generosity of Mrs. Gorham Brocks of Brookline, who gave the estate to the Boston Symphony orchestra last February, that the festival now has a permanent home—an "American Salzburg" preserving the continental heritage of a great love for music amid surroundings and an atmosphere with a history and tradition all its own.

It was in 1934 that Miss Gertrude Robinson Smith, Mrs. Owen Johnson, wife of the novelist, and others took the first steps toward establishment of this musical center by sponsoring a symphonic festival on the old Dan Hanna farm in Stockbridge. Seven thousand persons came to hear concerts by the New York Philharmonic orchestra. The next year another festival resulted in a deficit but last year the hopes of this small group found enthusiasm and co-operation in the person of Dr. Koussevitzky.

It is hoped that in the future there may be a permanent festival building—perhaps great outdoor operas on the grand style—but tomorrow night's performance will bring satisfaction enough to those who have watched development of this idea.

SURROUNDINGS IDEAL

Perhaps nowhere else in this country do the surroundings for a concert blend so easily with the atmosphere created by the music—broad rolling lawns and great pines against a background of a Berkshire lake. It is a unified pattern—genius, performance and appreciation—in a form of country landscape.

Cont.

During the first week there will be an all-Beethoven program, also Mozart's Symphony in E flat; Ravel's Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" symphony, and ballet music from "Rosamunde."

The program for the second week will include an all-Wagner program; an all-Brahms program; and Rimsky-Korsakov's "Scheherazade."

This year, special arrangements for the handling of traffic have been rehearsed and a parking space for 3000 cars provided. Inns and hotels throughout the district have been taking reservations throughout the summer and the whole Berkshire area is alive with the spirit of the festival.

OTHER FEATURES SCHEDULED

Dance recitals at Stockbridge, summer drama there and at Lee and Bennington, Vt., an art exibition in Pittsfield and chamber music concerts in neighboring towns during the next two weeks will add their laurels to the cultural richness of the fortnight.

A distinguished list of spectators and patrons is assured for the premiere performance. Among those arriving will be Mrs. Edward S. Harkness, Bentley W. Warren, Mrs. Mathew John Whittail, Dr. and Mrs. John Bartol, Miss Dorothy Willard, Mrs. R. B. Danielson, Mrs. Charles Sumner Bird, Mr. and Mrs. Alan M. Limburg, Mrs. Winthrop M. Crane, Jr., Mr. and Mrs. Arthur H. Lippincott, Mr. and Mrs John Barry Ryan, Mrs. Alta Rockefeller Prentice, Mr. and Mrs. James Lees Laidlaw and Mrs. E. R. Whitney.

Supporters of the festival residing in the Berkshires include Mrs. Henry White, Grenville L. Winthrop, Mrs. Carlos M. Heredia, Giraud Foster and Harris Fahnestock.

SPRINGFIELD, MASS.
NEWS

AUG 5 - 1937

Two Complete Programs From Symphonic Festival

First Concert Will Be Broadcast by Boston Orchestra Under Koussevitzky Tonight—Opera From Salzburg—'Gun-Smoke Law'—Two New Compositions—National Research Council—Variety Shows

Two complete concerts from the Berkshire Symphonic festival with Dr Serge Koussevitzky conducting the Boston Symphony orchestra will be heard in exclusive NBC programs tonight and next Thursday night. Tonight's program, devoted entirely to the works of Beethoven, will be heard between 8.30 and 10.30 over WBZa and will include the third "Leonore" overture, and the Fifth and Sixth symphonies. Olin Downes, music critic of the New York Times, will be intermission commentator.

With Arturo Toscanini as conductor, a portion of Wagner's opera "Die Meistersinger" will be heard at 2.30 this afternoon over WTIC. The cast for the broadcast will be composed principally of outstanding European interpreters of Wagnerian opera. Kerstin Thorborg, familiar to American audiences as one of the leading contraltos of the Metropolitan opera, will be heard in the role of Magdalena.

FALL RIVER, MASS.
HERALD-NEWS

AUG 5 - 1937

'American Salzburg' Will Open Tonight

STOCKBRIDGE, Aug. 5, (UP)—More than 5,000 music lovers from half the states in the union are expected to gather tonight at historic "Tanglewood" for the opening of the fourth annual Berkshire symphonic festival—an "American Salzburg."

The concert will be the first of six given by the Boston Symphony Orchestra under Dr. Serge Koussevitzky on the 200-acre estate where Nathaniel Hawthorne in 1850 wrote his famed "Tanglewood Tales."

The orchestra will play from the shelter of a new shell while a huge tent will protect listeners from possible Summer showers.

Many of the musicians will "rough it" during their 10-day stay, either in trailers or tents on the shore of Lake Mahkeenac.

LAWRENCE, MASS.
EAGLE

AUG 5 - 1937

ALL-BEETHOVEN PROGRAM FOR TODAY

Berkshire Symphonic Festival Will Open at Tanglewood

STOCKBRIDGE, Aug. 4. (AP)—The Berkshire Symphonic festival which Conductor Serge Koussevitzky of the Boston Symphony orchestra hopes to develop into "an American Salzburg", will open with an all-Beethoven program tomorrow at Tanglewood, Nathaniel Hawthorne's former estate.

Six concerts by the Boston musicians are scheduled during the coming two weeks—all under canvas on the Berkshire knoll where Hawthorne wrote his famous Tanglewood Tales. The estate was given to the festival by Mrs. Gorham Brooks of Boston as a permanent summer home.

Dr. Koussevitzky, who returned last week from Europe to conduct here, finished rehearsals in Boston today. The opening program will comprise Beethoven's Leonore Overture No. 3 and his Fifth and Sixth Symphonies. Other concerts will be held Saturday evening and Sunday afternoon, and the following Thursday, Saturday and Sunday.

Dr. Koussevitzky said he hoped the festival would be able to undertake a six to eight weeks program next year, "including operas, oratorios, Greek tragedies, as well as symphonic music."

"If all goes well, too," Dr. Koussevitzky added, "I hope to found an academy to train young American conductors.

"All over Europe I heard favorable comment about the Berkshire festival, and there seems no doubt but that it become world-wide in importance in a few years."

In addition to the symphony concerts, this year's festival will feature dance recitals by Ted Snawn and his group; Chamber music concerts in Pittsfield, the 29th annual Stockbridge Art Exhibition, and dramatic performances by the summer company at the Berkshire playhouse in Stockbridge.

MANCHESTER, N. H.
UNION

AUG 5 - 1937

Beethoven Program Opens Berkshire Festival Today

STOCKBRIDGE, Mass., Aug. 4. (AP) — The Berkshire symphonic festival, which Conductor Serge Koussevitzky of the Boston Symphony orchestra hopes to develop into "an American Salzburg," will open with an all-Beethoven program tomorrow at Tanglewood, Nathaniel Hawthorne's former estate.

Six concerts by the Boston musicians are scheduled during the coming two weeks — all under canvas on the Berkshire knoll where Hawthorne wrote his famous Tanglewood Tales. The estate was given to the festival by Mrs. Gorham Brooks of Boston as a permanent summer home.

DES MOINES, IA.
REGISTER

AUG 5 - 1937

Boston Orchestra

The famous Boston Symphony orchestra under the baton of Serge Koussevitzky, with Olin Downes, music critic of the New York Times, as commentator, will be heard in a concert broadcast from the Berkshire Symphonic Festival over KSO at 6:30 p. m.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 5 - 1937

HOTELS FILLED FOR FESTIVAL

Stage All Set for Opening of Berkshire Symphonic Festival Tonight—Hundreds Already On Hand

Special Dispatch to The Republican

Berkshire Hills, Aug. 4—The stage is all set at Tanglewood midway between Lenox and Stockbridge for the first Boston Symphony concert tomorrow night ~~at 8.30 in~~ the fourth Berkshire music festival. Dr Serge Koussevitzky, conductor, and Mrs Koussevitzky, are at the Berkshire Hunt and Country club, Lenox. Groups of musicians are at the Wendell hotel, Pittsfield, and Greenock inn, Lee. South Berkshire hotels are filled to capacity.

With pleasant weather, as now predicted, Miss Gertrude Robinson Smith, president of the festival association, looks for an audience of at least 4500. There are seats in the marquee near the garden, for 5000. Wire accommodations have been arranged in Tanglewood house for representatives of 46 newspapers who are expected. The music is to be broadcast by WJZ over a nationwide hookup.

Miss Smith and Miss Miriam K. Oliver are having as festival guests at their Stockbridge summer home, Mrs Herbert S. Darlington, Miss Sibyl and Joseph H. Darlington, Miss Helen Knox, George and Dana Graves, Malcolm Vaughan of New York and Moses Stevens of Boston.

Mrs Carlos M. de Heredia, vice-president of the festival association, has as festival guests at Wheatleigh, Lenox, Mrs Nicholas Brown of Newport, Miss Georgia Williams, niece of Mrs de Heredia, and Mrs Talbot Curtin of New York. Dr and Mrs Koussevitzky are to be the honor guests at a luncheon given by Mrs de Heredia on Friday.

At Red Lion inn, Stockbridge, are Mr and Mrs William D. Stevens of Greenwich, Ct., Mr and Mrs Frederick T. Bradley, Miss Cornelia M. Bradley of New Haven, Mr and Mrs William H. Schoonmaker of Montclair, N. J.; Mr and Mrs Sanford Stoddard of Fairfield, Ct.; Mrs M. E. Wormser, Miss Helen Wormser of New York; Mr and Mrs Roger Williams of Wilmington, Del.; Mrs Ralph E. Weber, Miss Helen M. Crane of Summit, N. J.

Mr and Mrs Owen Johnson had a dinner party tonight at Ingleside, Stockbridge, for their weekend guests, Mr and Mrs Olin Downes. Mr Downes is to address the Rotary club at Wendell hotel Pittsfield tomorrow noon.

Mrs Anson Phelps Stokes is at New York to meet Rev Dr Stokes who is arriving tomorrow on the Arcadia following a month's stay at the Oxford conference, England.

Newcomers at Heaton hall, Stockbridge, are Mrs Edgar M. Williams, Mrs Paul D. Sexton, who have joined Mrs Alonzo G. Sexton; Mrs William H. Crank and son, James Montgomery Crank, of New York; Mr and Mrs Albert M. Fox of Pine Plains, N. Y.; Mr and Mrs Thomas H. Joyce of Montclair, N. J.; Misses Florence and Marion Brownell and Marion A. Root of Brooklyn, N. Y.

Miss Mabel Choate has as festival guests at Naumkeag, Stockbridge, Mr and Mrs Robert H. Fife, the latter being president of the Garden Club of America; Miss Mary Putnam Hayden of New York; Mrs John C. Phillips, Arthur H. Phillips of Wenham, and E. Sommier of Paris.

With Mrs J. Frederick Schenck at Valley Head, Lenox, are Mrs Charles S. Guthrie and Mrs T. Wayman Porter of New York.

At Curtis hotel, Lenox, are Miss Miriam Hopkins of New York and Mr and Mrs Henry B. Sawyer of Boston.

Mr and Mrs John C. Greenleaf of Hewlett, L. I., are arriving tomorrow to be weekend guests of Mrs Hayden Channing at The Ledge, Lenox. Her son William Ellery Sedgwick, has returned from an English school for a Lenox holiday.

With Mr and Mrs John Shepard, Jr., at Belvoir terrace, Lenox, are Judge and Mrs John S. Salisbury and Hugh Hilman of Palm beach, and George R. Blodgett of Boston.

Florence Wadhams Buchannan of Hartford, who has an oil painting entitled "Hollyhocks" in the Stockbridge art exhibition at the Berkshire museum, is the former Miss Florence Wadhams of Pittsfield.

WORCESTER, MASS.
TELEGRAM

AUG 5 - 1937

Music Festival On Air Tonight

Opening of the fourth annual Berkshire Symphonic Festival by the Boston Symphony Orchestra tonight will be heard over WBZ and the Blue Network of NBC. The concert, from "Tanglewood," estate on Route 183 between Stockbridge and Lenox, will be heard from 8.30 to 10.30 o'clock. Other programs in the Festival series will also be broadcast. Olin Downes, New York music critic, will be the radio commentator for the programs.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 5 - 1937

MUSIC FESTIVAL BEGINS TONIGHT

'Fair Weather' Is Weatherman's Report for Tonight's Concert—Chamber Music at Pittsfield Sunday

Stockbridge, Aug. 4—"Fair Thursday" was the report from the weatherman, submitted to the Berkshire Symphonic festival, whose concerts by the Boston Symphony orchestra, conducted by Serge Koussevitzky, will be held August 5, 7, 8, 12, 14 and 15 at Tanglewood, between Lenox and Stockbridge.

But should the weatherman be wrong, there is ample accommodation for the thousands of music lovers who will converge on the estate Thursday night. A huge canvas has been erected, benches installed, parking areas marked off and many other details incidental to the concerts have been tended to. Advance ticket sales have been brisk, but there are plenty left.

Dr and Mrs Koussevitzky arrive tonight at the Berkshires Hunt and Country club in Lenox for the duration of the festival. Members of the orchestra are quartered in hotels, inns and rooming houses in several towns near Tanglewood.

A distinguished audience is assured for the opening concert. Albert Spalding, Efrem Zimbalist, Alma Gluck, Willem Willeke, Jacques Gordon, Marjorie Edwards, will be among the musicians present. Others in the audience will be Norman H. Davis, America's embassador-at-large, Mrs Calvin Coolidge, Bentley Wirt Warren, Mrs Alta Rockefeller Prentice, Adolf A. Berle, Jr.

Other prominent persons having reservations for the opening concerts include Mrs Jay Fassett, George Sokolsky, Philip Marshall Brown, Raymond Leslie Buell, Owen Johnson, Mrs William Penn Cresson, Mrs Daniel Chester French, Dr Herschel Walker, Miss Mabel Choate, Mrs Thomas H. Blodgett and Mrs John Barry Ryan.

Music at South Mountain

The South Mountain quartet with Gunnar Johansen at the piano will present its fifth chamber music concert at Mrs Elizabeth Sprague Coolidge's Temple of Music at Pittsfield, Sunday afternoon at 4.

In the quartet are Willem Willeke, director and cellist; Kathleen Parlow, first violin; Edwin Ideler, second violin; Conrad Held, viola.

NORTHAMPTON, MASS.
GAZETTE

AUG 5 - 1937

FESTIVAL WILL OPEN TONIGHT

Today is the opening of the Berkshire Symphonic festival, with concerts by the Boston Symphony orchestra, conducted by Serge Koussevitzky. Programs will be offered on Aug. 5, 7, 8, 12, 14 and 15 at Tanglewood, between Lenox and Stockbridge.

In the event of rain, there is ample accommodation for the thousands of music lovers who will converge on the beautiful estate tonight. A huge canvas has been erected, benches installed, parking areas marked off and many other details incidental to the concerts have been tended to. Advance ticket sales have been brisk, but there are plenty of seats left.

Last night the co-ordinating committee had its dress rehearsal for the reception of the crowd. On this committee are: George W. Edman, of Pittsfield, chairman; Lieut. John P. Sullivan and Sergt. Warner F. Eaton, of Northampton, traffic; Sheriff J. Bruce McIntyre and Deputy Sheriff Fred N. Cummings, Pitssfield, parking; Willard M. Sistaire, Pittsfield, ushers; Charles E. Williams, Pittsfield, transportation; Lester Roberts, Lenox, housing; George E. Judd, Boston, orchestra; Henry W. Dwight, Stockbridge, treasurer, and Miss Gertrude Robinson Smith, Stockbridge, president of the festival.

Dr. and Mrs. Koussevitzky will stay at the Bershires Hunt and Country club in Lenox for the duration of the festival. Members of the orchestra are quartered in hotels, inns and rooming houses in several towns near Tanglewood.

A distinguished audience is assured for the opening concert. Albert Spalding, Efrem Zimbalist, Alma Gluck, Willem Willeke, Jacques Gordon, Marjorie Edwards will be among the musicians present. Others expected to be present will be Norman H. Davis, America's ambassador at large, Mrs. Calvin Coolidge, Bentley Wirt Warren, Mrs. Alta Rockefeller Prentice, Adolfe A. Berle, Jr.

YOUNGSTOWN, O.
VINDICATOR

AUG [illegible] 1937

Koussevitzky Will Direct Berkshire Music Festival

Beethoven Music Features First of Two Symphonic Broadcasts Scheduled for This Evening

The first of the two complete concerts from the Berkshire Symphonic Festival with Serge Koussevitzky conducting the Boston Symphony orchestra, will be on the air from 7:30 until 9:30 o'clock tonight over KDKA and the NBC-Blue network. The second will be carried by the same station from 7:30 until 9:45 p. m. Aug. 12.

Koussevitzky

For the opening program of the festival, now in its fourth season, Dr. Koussevitzky has chosen Beethoven's third Lenore Overture, the Sixth, or Pastoral Symphony, and the dynamic Fifth Symphony. Olin Downes, music critic of the New York Times, will be intermission commentator.

Other broadcasts tonight include:

7:00—Frederick Charles Adler will conduct the orchestra in the second of the new "CBS Concert" programs. (WKBN).

KDKA lists the new NBC "Gun Smoke Law" series by Wilbur Hall to be heard at this time for a half-hour each Friday night.

Rudy Vallee's guests will include Eddie Green, Negro comedian; Molly Picon, comedienne of the Yiddish theater, and Tim and Irene, radio team. Green will present his version of "Hamlet."

8:00—Major Bowes' broadcast will honor Tulsa, Okla. (WKBN).

The "Showboat" hour with featured entertainers will be heard over WTAM.

9:00—Constance Bennett will be interviewed, Pat O'Brien will sing, and James Stewart will play the accordion for the "Music Hall" hour over WTAM with Bob Burns as master of ceremonies.

NEW ROCHELLE, N. Y.
STANDARD-STAR

AUG 5 - 1937

Boston Symphony Will Give Two-Hour Beethoven Concert

Koussevitzky to Conduct Orchestra in Program From Berkshire Festival Tonight Over WJZ—European Threat to U. S. Industry Topic

The Boston Symphony Orchestra will be heard in an all-Beethoven program in a ~~two-hour~~ broadcast over WJZ tonight, beginning at 8:30 o'clock. Serge Koussevitzky will conduct the orchestra, playing in the Berkshire Symphonic Festival at Stockbridge, Mass., and Olin Downes, music critic of the New York Times, will act as commentator.

Maurice Holland, international research authority and industrial engineer, will discuss "European Research Versus American Research," over WABC at 5:30 o'clock in the first of a series of three broadcasts arranged by the National Research Council on the general question, "New European Industrial Frontiers and How They May Affect American Industry."

Replacing Eddy Duchin, whose wife died this week, Dick Gasparre and his orchestra, which has just completed an engagement at a famed Hollywood nightspot, begins a series of broadcasts over WOR at 11:30 o'clock. The band will be heard several times weekly thereafter.

PITTSFIELD, MASS.
EAGLE

AUG 5 - 1937

Music Festival

The Berkshire Music Festival will open at Tanglewood, Lenox, tonight. Lovers of music will have an opportunity to attend six concerts in two weeks given by the Boston Symphony Orchestra in a delightful spot. The success of the Festival is assured. Persons who have attended in other years can be counted on to return and those who have not taken advantage of the opportunity to hear music under ideal conditions should do so. Tanglewood is a beautiful place and persons should make it a point to arrive early to get a view of Stockbridge Bowl and the mountains from in front of the house and also to go through the flower gardens.

There is unlimited parking space on the property and nobody should hesitate to attend, fearing there would be trouble in getting in or out of the place with an automobile.

PITTSFIELD, MASS.
EAGLE

AUG 5 - 1937

Social Briefs

Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, and Mrs. Koussevitsky, will be guest of honor at a luncheon to be given tomorrow noon by Mrs. Carlos M. de Heredia, vice-president of the Berkshire Symphonic Festival Association, at Wheatleigh, Lenox.

PROVIDENCE, R. I.
BULLETIN

AUG 5 [illegible]

The famous Boston Symphony Orchestra under the baton of Serge Koussevitsky, with Olin Downes, music critic of the New York Times, as commentator, will be heard in a concert broadcast from the Berkshire Symphonic Festival over WEAN-WBZ at 8:30 p. m. An all-Beethoven program will be presented during this, the first of two special broadcasts from the Berkshire Festival. The second program, Aug. 12, also featuring the Boston Symphony under Koussevitsky, will be devoted to the works of Richard Wagner.

LOWELL, MASS.
SUN

AUG 5 - 1937

Berkshire Music Festival to Open

STOCKBRIDGE, Aug. 5 (INS) — Rhapsody in the Berkshires, the full complement of the Boston Symphony orchestra, directed by Serge Koussevitzky, tonight opens the fourth annual Berkshire symphonic festival at the 200 acre estate "Tanglewood."

More than 5000 music lovers were expected to attend the opening concert, first of a series of six scheduled this week and next. A total of more than 30,000 were expected to attend the festival

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GREENWICH, CONN.
NEWS-GRAPHIC

AUG 5 - 1937

Local Residents Plan To Attend Music Festival

Will Hear First Berkshire Concert Tonight By Boston Symphony

Many Fairfield County and Westchester music lovers will be among the audience of 4,500 expected tonight at Tanglewood, midway between Lenox and Stockbridge, Mass., for the first Boston Symphony Orchestra concert in the fourth Berkshire Music Festival. Other concerts will be given Aug. 7, 8, 12, 14 and 15.

Dr. Serge Koussevitsky, who will conduct, is at the Berkshire Hunt and Country Club, Lenox, with Mrs. Koussevitsky.

Favorable weather was promised tonight, but should the weatherman be wrong, there is ample accommodation for the thousands of music lovers who will converge on the beautiful estate. A huge canvas has been erected, benches installed, parking areas marked off and many other details attended to.

Last night the co-ordinating committee had its dress rehearsal for the reception of the crowd. On this committee are: George W. Edman of Pittsfield, chairman; Lieut. John P. Sullivan and Sergt. Warner F. Eaton of Northampton, traffic; Sheriff J. Bruce McIntyre and Deputy Sheriff Fred N. Cummings, Pittsfield, parking; Willard M. Sistaire, Pittsfield, ushers; Charles E. Williams, Pittsfield, transportation; Lester Roberts, Lenox, housing; George E. Judd, Boston, the orchestra; Henry W. Dwight, Stockbridge, treasurer; and Miss Gertrude Robinson Smith, Stockbridge, president of the Festival.

Among Those Present

A distinguished audience is assured for the opening concert. Albert Spalding, Efrem Zimbalist, Alma Gluck, Willem Willeke, Jacques Gordon, Marjorie Edwards, will be among the musicians present. Others in the audience will be Norman H. Davis, America's ambassador at large, Mrs. Calvin Coolidge, Bentley Wirt Warren, Mrs. Alta Rockefeller Prentice, Adolf A. Berle, Jr.

Other prominent persons having reservations for the opening concerts include Mrs. Jay Fassett, George Sokolsky, Philip Marshal Brown, Raymond Leslie Buell, Owen Johnson, Mrs. William Penn Cresson, Mrs. Daniel Chester French, Dr. Herschel Walker, Miss Mabel Choate and Mrs. Thomas H. Blodgett.

At Red Lion Inn, Stockbridge, are Mr. and Mrs. William D. Stevens of Greenwich, Mr. and Mrs. Frederick T. Bradley, Miss Cornelia M. Bradley of New Haven, Mr. and Mrs. William H. Schoonmaker of Montclair, N. J., Mr. and Mrs. Sanford Stoddard of Fairfield, Conn.

Mr. and Mrs. Owen Johnson had a dinner party last night at Ingleside, Stockbridge, for their week-end guests, Mr. and Mrs. Olin Downes. Mr. Downes is to address the Rotary Club at Wendell Hotel Pittsfield, today.

HOLYOKE, MASS.
Transcript Telegram

AUG 5 - 1937

5000 TO ATTEND BERKSHIRE FESTIVAL

STOCKBRIDGE—More than 5000 music lovers from half the states in the Union are expected to gather tonight at historic "Tanglewood" for the opening of the fourth annual Berkshire symphonic festival — an "American Salzburg."

The concert will be the first of six given by the Boston Symphony orchestra under Dr. Serge Koussevitzky on the 200-acre estate where Nathaniel Hawthorne in 1850 wrote his famed "Tanglewood Tales."

LOWELL, MASS.
COURIER-CITIZEN

AUG 5 - 1937

BERKSHIRE FESTIVAL UNDER WAY TODAY

Koussevitzky Hopes to Develop into "American Salzburg" at Stockbridge

STOCKBRIDGE, Aug. 4 (P)—The Berkshire symphonic festival, which Conductor Serge Koussevitzky of the Boston Symphony orchestra hopes to develop into "an American Salzburg," will open with an all-Beethoven program tomorrow at Tanglewood, Nathaniel Hawthorne's former estate.

Six concerts by the Boston musicians are scheduled during the coming two weeks—all under canvas on the Berkshire knoll where Hawthorne wrote his famous Tanglewood Tales. The estate was given to the festival by Mrs. Gorham Brooks of Boston as a permanent summer home.

Dr. Koussevitzky, who returned last week from Europe to conduct here, finished rehearsals in Boston today. The opening program will comprise Beethoven's Leonore overture No. 3 and his fifth and sixth symphonies. Other concerts will be held Saturday evening and Sunday afternoon, and the following Thursday, Saturday and Sunday.

Dr. Koussevitzky said he hoped the festival would be able to undertake a six to eight weeks' program next year, "including operas, oratorios, Greek tragedies, as well as symphonic music."

"If all goes well, too," Dr. Koussevitzky added, "I hope to found an academy to train young American conductors.

"All over Europe I heard favorable comment about the Berkshire festival, and there seems no doubt but that it will become world-wide in importance in a few years."

In addition to the symphony concerts, this year's festival will feature dance recitals by Ted Shawn and his group; chamber music concerts in Pittsfield, the 29th annual Stockbridge art exhibition, and dramatic performances by the summer company at the Berkshire playhouse in Stockbridge.

HOLYOKE, MASS.
Transcript Telegram

AUG 5 - 1937

THE OWEN JOHNSONS ENTERTAIN ...

Berkshire summer residents are having many house guests and are giving numerous parties during the music festival. Mr. and Mrs. Owen Johnson gave a party last night at Ingleside in Stockbridge for Mr. and Mrs. Olin Downes of New York.

The Johnsons are greatly interested in the festival because back in 1934 Mrs. Johnson was one of the leaders who took the first steps toward establishment of this musical center by sponsoring a symphonic festival on the old Dan Hanna farm in Stockbridge. Seven thousand persons came to hear concerts by the New York Philharmonic orchestra. The next year another festival resulted in a deficit but last year the hopes of this small group found enthusiasm and co-operation in the person of Dr. Koussevitzky.

HOLYOKE, MASS.
Transcript Telegram

AUG 5 - 1937

Music lovers who have felt that this was going to be an evening of frustrated longings because they counld't go over to Lenox for the Boston Symphony concert find now that they can have the best of it. All they need do is sit by their radios and hear the Boston Symphony play Beethoven as only Serge Kousseivietzky's men can do it.

RACINE, WIS.
JOURNAL-TIMES

AUG 5 - 1937

STOCKBRIDGE, Mass. — The conductor of the Boston symphony orchestra, Serge Koussevitzky, will open the fourth ~~annual~~ Berkshire Symphonic festival tonight with an all-Beethoven program. The Boston symphony will present six concerts.

SANTA BARBARA, CAL.
Morning News Press

AUG 5 - 1937

SYMPHONY AT BERKSHIRE TO BE BROADCAST

Vallee Has Comedians; Hertz Programs Ravel; Sponsor Burns Guest

Two complete concerts from the nation's finest summer festival of orchestra music, the Berkshire Symphonic Festival with Serge Koussevitzky conducting the Boston Symphony orchestra, will be heard in programs over the National Broadcasting company. The first, an all-Beethoven program, will be broadcast Thursday, August 5, from 4:30 to 6:30 p.m., PST, over the NBC-Blue network. The second program will be broadcast over the same network on August 12 from 4:30 to 6:45 p.m., PST.

For the opening program of the festival, now in its fourth season, Dr. Koussevitzky has chosen Beethoven's third Leonore Overture, the Sixth, or Pastoral, Symphony, and the dynamic Fifth Symphony. Olin Downes, music critic of the New York Times, will be intermission commentator.

* * *

Film Stars Appear

The sponsor, a man about whom the radio audience hears a great deal but seldom meets in person, will join Pat O'Brien and Constance Bennett as guest of Bob Burns on the Music Hall, from 6 to 7 p.m., PST, over an NBC-Red network.

* * *

Research Series

Maurice Holland will be the first of three speakers to be heard over the Columbia network on successive Thursdays, starting today, in a series arranged by the National Research council under the general title of "New European Industrial Frontiers, and How They May Affect American Industry." The talks will be given by members of the council recently returned from European investigations, and each will be heard from 1:30 to 1:45 p.m., PST.

* * *

Vaudeville Team

The comedy mood again features Rudy Vallee's hour, when Molly Picon, Tim and Irene, and Eddie Green are the headlined guest stars.

Molly Picon is the most famous comedienne in the Yiddish theater.

Tim and Irene, the radio comedy team, were scheduled for the show last week but postponed until the current Thursday.

* * *

Varied Program

Whimsical musical humor marks Maurice Ravel's "Mother Goose Suite," which will be a high spot in the Symphony hour concert to be conducted by Alfred Hertz at 8:15 p.m., PST, over a Pacific coast NBC-Red network.

The program for this broadcast opens with the "Phedre" overture, the work of another French musician, Jules Massenet, and continues with Franz Schubert's masterpiece, the "Unfinished Symphony," both movements of which will be played during the hour. Hertz also will conduct the Mendelssohn Scherzo from his incidental music for "A Midsummer Night's Dream" and Percy Grainger's ever-popular "Molly on the Shore."

* * *

Jupiter Subject

"The Giant Planet Jupiter" is the topic of Henry M. Hyde's talk over a Pacific coast NBC-Red network at 9:15 p.m., PST. Speaking from San Francisco, the well-known amateur astronomer will continue his series of talks on stars and planets visible to the naked eye, and their movements.

PITTSFIELD, MASS.
EAGLE

AUG 5 - 1937

110

The Festival

The Berkshire Symphonic Festival, opening its fourth annual series of concerts tonight, finds itself at perhaps the most crucial point in its career. While the response and attendance tonight will not give the whole answer, as the series this year will include six concerts spread out over two week-ends rather than the one week-end stand of the first three years, nonetheless, it will be significant. Unfortunately with the high cost of first rank symphony music, continual packed houses, while connoting an artistic triumph, mean only a small margin of profit, while anything less than smash successes mean dismal deficits. And established symphony orchestras in large cities operating on a many week schedule can only operate with musical philanthropists in the background making up the deficits.

With the Boston Symphony Orchestra under Dr. Koussevitzky playing at the Festival last year for the first time, the affair was a glowing success on a three concert basis. Capacity audiences of 5000 people listened to each concert and when the balance sheet was issued, it presented the wholly unusual spectacle of a first rank symphonic event not only paying its way but yielding a slight profit. The first three years had resulted in slight deficits. And so it was the occasion for musical hosannas issuing up from the Berkshire Hills, while some of the more impulsive believed, verily, that the artistic millenium was at hand.

Dr. Koussevitzky, himself, was ecstatic over the possibilities and being a man of boundless enthusiasms and visions immediately suggested that a tremendous pavilion be erected and the Berkshire Symphonic Festival, with the Boston Symphony, project itself on a national, even an international scale with expanded and varied programs similar in appeal and brilliance to the great summer musical festivals of Europe.

More practical considerations had to prevail, however, and Dr. Koussevitzky was persuaded to give the Festival another trial "under canvass" but with a doubled number of concerts spread out over two week-ends. Such procedure will answer several questions. Will Berkshire audiences, which, of necessity, must form the backlog of the Festival's financial success, support the Festival on an expanded basis? How much of the success of the first year was dependent on the novelty of the enterprise — an orchestra of world eminence appearing for the first time outside the formal confines of large city symphony auditoriums of acoustical excellence? Will the success of the first year and the widespread publicity which it received result in an increased influx of music-lovers from outside the immediate surroundings to make up for defections in the ranks of Berkshire concert-goers, who, through inclination or inability, will not support the Festival as they had the year before? Will an increased number of concerts and attractions in a relatively sparsely populated resort center, in effect, call into play in an artistic endeavor, even as it operates in more prosaic fields, the law of diminishing returns? More specifically, are violin strings any different from the farmer, the wheat fields and the tractor of the elementary economics course?

These are but a few, albeit, important questions which will be answered in the next ten days. Other criteria of success and failure suggest themselves, not the most satanic being the weather. Or one might even project the broad question of why the Berkshire Symphonic Festival should be expected to pay for itself and be the exception to the rule that first-class music must be subsidized as it is, in this country, by private donation or, in Europe, by the state treasury? And the answer to this is, of course, whether it would be possible for the Festival to attain substantial private support to meet the usual deficits of a comprehensive musical program.

Watching the answers to these questions manifest themselves will be intensely interesting within the next ten days. Of course, Berkshire music lovers can only hope and pray that this series will be even more brilliant in its success than last year's and that the truth of the inspired sentence in the Festival brochure, "Here in the Berkshires a great Festival is building!" may be fully justified. At any rate, in the next fortnight concert-goers in the Berkshires have ahead of them a rich musical experience under the baton of the distinguished Dr. Koussevitzky. Nor must those who attend fail to remember the tireless work and Herculean tasks which the board of trustees and the local workers of the Festival have undertaken and accomplished that this great experiment has come to pass.

PITTSFIELD, MASS.
EAGLE

AUG 5 - 1937

Serge Koussevitzky

Olin Downes Declares "Sky's the Limit" for Berkshire's Festival

Music Critic of New York Times Says Symphonic Event Holds Promise of Being the First Music Festival of International Importance to America—Gives Lecture at Museum, Talks to Rotarians

Olin Downes, New York Times music critic, varied between a discussion of Beethoven's music to a prediction that "the sky's the limit" for the Berkshire Symphonic Festival in two talks given within two hours of each other this morning.

After discussing the three great Beethoven works which will open the Festival series tonight before 150 music lovers at the Berkshire Museum, Mr. Downes went across the street to the Hotel Wendell, where he told the Rotary Club that the Berkshire musical event holds promise of being "the first music festival of international importance in America."

"If the citizens of this neighborhood," he said, "decide in favor, and things are not done too rapidly, the sky's the limit. You will have, among your assets, one of the most sound, idealistic and, I might say, protective institutions possible. America is ripe for it."

Cites Reasons

Mr. Downes justified his belief that the Berkshire festival is of tremendous potential significance on two bases. The first basis, a positive one, is the unprecedented growth in public interest in music as the result of the phonograph and the radio. These two factors, he feels, have made good music familiar to millions of people and, he quoted, "good music is familiar music." The negative causes for the predicted creation of American music centers is to be found in the decadence of European music because of political chaos, and the lowering of standards in the established American festivals. Mr. Downes believes the latter need "new blood and new

Continued on Second Page

storm and in the vesper hours after the sky has cleared.

In the symphony Mr. Downes pointed out the composer's musical recording of the soft monotony of nature, keeping the reiteration somnolent and restful without being tiresome. The storm Mr. Downes described as "one of the best storms in music.'

Of the 6th symphony, less is known about its sources as concerned with Beethoven's life than any other of his works, Mr. Downes said, but is "one of his most significant utterances." In it is found "range and furious protests," which appears in the opening motif and is carried throughout the symphony with varying emphasis. The composer, in a marginal note wrote "Thus knocks Fate on the door," and the chaotic and stirring progress of the work seems to bear this sentence out as the fundamental theme.

Mr. Downes was introduced by Miss Gertrude Robinson-Smith Festival president. The Pittsfield Junior League is sponsoring the series of lectures, the second of which will be held tomorrow morning at 11.

This belongs to article on back of clipping.

Program

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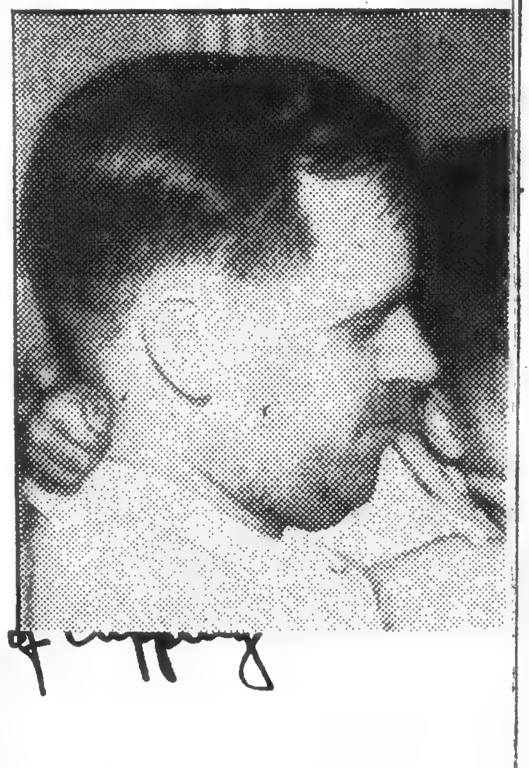
"Unfinished" Symphony, Schubert
Suit from "L'Oiseau de Feu" .... Stravinsky
Symphony in D Minor, Franck

Orphanage



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ORCHESTRA OF 100 MEMBERS READY TO PLAY

Dr. Serge Koussevitzky Leads Musicians in Rehearsal

GROUNDS LIGHTED AT TANGLEWOOD

Music Lovers From Wide Area Pour Into Berkshires

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PITTSFIELD, MASS.
EAGLE

AUG 5 - 1937

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The Festival

The Berkshire Symphonic Festival, opening its fourth annual series of concerts tonight, finds itself at perhaps the most crucial point in its career. While the response and attendance tonight will not give the whole answer, as the series this year will include six concerts spread out over two week-ends rather than the one week-end stand of the first three years, nonetheless, it will be significant. Unfortunately with the high cost of first rank symphony music, continual packed houses, while connoting an artistic triumph, mean only a small margin of profit, while anything less than smash successes mean dismal deficits. And established symphony orchestras in large cities operating on a many week schedule can only operate with musical philanthropists in the background making up the deficits.

With the Boston Symphony Orchestra under Dr. Koussevitzky playing at the Festival last year for the first time, the affair was a glowing success on a three concert basis. Capacity audiences of 5000 people listened to each concert and when the balance sheet was issued, it presented the wholly unusual spectacle of a first rank symphonic event not only paying its way but yielding a slight profit. The first three years had resulted in slight deficits. And so it was the occasion for musical hosannas issuing up from the Berkshire Hills, while some of the more impulsive believed, verily, that the artistic millenium was at hand.

Dr. Koussevitzky, himself, was ecstatic over the possibilities and being a man of boundless enthusiasms and visions immediately suggested that a tremendous pavilion be erected and the Berkshire Symphonic Festival, with the Boston Symphony, project itself on a national, even an international scale with expanded and varied programs similar in appeal and brilliance to the great summer musical festivals of Europe.

More practical considerations had to prevail, however, and Dr. Koussevitzky was persuaded to give the Festival another trial "under canvass" but with a doubled number of concerts spread out over two week-ends. Such procedure will answer several questions. Will Berkshire audiences, which, of necessity, must form the backlog of the Festival's financial success, support the Festival on an expanded basis? How much of the success of the first year was dependent on the novelty of the enterprise — an orchestra of world eminence appearing for the first time outside the formal confines of large city symphony auditoriums of acoustical excellence? Will the success of the first year and the widespread publicity which it received result in an increased influx of music-lovers from outside the immediate surroundings to make up for defections in the ranks of Berkshire concert-goers, who, through inclination or inability, will not support the Festival as they had the year before? Will an increased number of concerts and attractions in a relatively sparsely populated resort center, in effect, call into play in an artistic endeavor, even as it operates in more prosaic fields, the law of diminishing returns? More specifically, are violin strings any different from the farmer, the wheat fields and the tractor of the elementary economics course?

These are but a few, albeit, important questions which will be answered in the next ten days. Other criteria of success and failure suggest themselves, not the most satanic being the weather. Or one might even project the broad question of why the Berkshire Symphonic Festival should be expected to pay for itself and be the exception to the rule that first-class music must be subsidized as it is, in this country, by private donation or, in Europe, by the state treasury? And the answer to this is, of course, whether it would be possible for the Festival to attain substantial private support to meet the usual deficits of a comprehensive musical program.

Watching the answers to these questions manifest themselves will be intensely interesting within the next ten days. Of course, Berkshire music lovers can only hope and pray that this series will be even more brilliant in its success than last year's and that the truth of the inspired sentence in the Festival brochure, "Here in the Berkshires a great Festival is building!" may be fully justified. At any rate, in the next fortnight concert-goers in the Berkshires have ahead of them a rich musical experience under the baton of the distinguished Dr. Koussevitzky. Nor must those who attend fail to remember the tireless work and Herculean tasks which the board of trustees and the local workers of the Festival have undertaken and accomplished that this great experiment has come to pass.

PITTSFIELD, MASS.
EAGLE

AUG 5 - 1937

Serge Koussevitzky

Olin Downes Declares "Sky's the Limit" for Berkshire's Festival

Music Critic of New York Times Says Symphonic Event Holds Promise of Being the First Music Festival of International Importance to America—Gives Lecture at Museum, Talks to Rotarians

Olin Downes, New York Times music critic, varied between a discussion of Beethoven's music to a prediction that "the sky's the limit" for the Berkshire Symphonic Festival in two talks given within two hours of each other this morning.

After discussing the three great Beethoven works which will open the Festival series tonight before 150 music lovers at the Berkshire Museum, Mr. Downes went across the street to the Hotel Wendell, where he told the Rotary Club that the Berkshire musical event holds promise of being "the first music festival of international importance in America."

OLIN DOWNES DISCUSSES GREAT BEETHOVEN WORK

Continued From First Page

standards of performance."

First in America

Because of these factors, plus the "beauty of the region, the high ideals of the project and the quality of the people," the Berkshire Symphonic Festival can become he said, "the first festival in America of international importance."

Praises Koussevitzky

Mr. Downes considers the Boston Symphony one of the greatest in the world and Conductor Serge

cont. on back of clipping

of American music centers is to be found in the decadence of European music because of political chaos, and the lowering of standards in the established American festivals. Mr. Downes believes the latter need "new blood and new

Continued on Second Page

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storm and in the vesper hours after the sky has cleared.

In the symphony Mr. Downes pointed out the composer's musical recording of the soft monotony of nature, keeping the reiteration somnolent and restful without being tiresome. The storm Mr. Downes described as "one of the best storms in music."

Of the 6th symphony, less is known about its sources as concerned with Beethoven's life than any other of his works, Mr. Downes said, but is "one of his most significant utterances." In it is found "range and furious protests," which appears in the opening motif and is carried throughout the symphony with varying emphasis. The composer, in a marginal note wrote "Thus knocks Fate on the door," and the chaotic and stirring progress of the work seems to bear this sentence out as the fundamental theme.

Mr. Downes was introduced by Miss Gertrude Robinson-Smith Festival president. The Pittsfield Junior League is sponsoring the series of lectures, the second of which will be held tomorrow morning at 11.

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NEW BEDFORD, MASS.
MERCURY

AUG 5 - 1937

Music Festival To Open Today

Beethoven Program to Be Given in Berkshires Under Koussevitzky's Direction

STOCKBRIDGE, Aug. 4 (AP)—The Berkshire Symphonic Festival, which Conductor Serge Koussevitzky of the Boston Symphony Orchestra hopes to develop into "an American Salzburg," will open with an all-Beethoven program tomorrow at Tanglewood, Nathaniel Hawthorne's former estate.

Six concerts by the Boston musicians are scheduled during the coming two weeks—all under canvas on the Berkshire knoll where Hawthorne wrote his famous Tanglewood tales. The estate was given to the festival by Mrs. Gorham Brooks of Boston as a permanent Summer home.

Dr. Koussevitzky, who returned last week from Europe to conduct here finished rehearsals in Boston today. The opening program will comprise Beethoven's Leonore Overture No. 3 and his Fifth and Sixth Symphonies. Other concerts will be held Saturday evening and Sunday afternoon, and the following Thursday, Saturday and Sunday.

Dr. Koussevitzky said he hoped the festival would be able to undertake a six to eight weeks program next year, "including operas, oratorios, Greek tragedies, as well as symphonic music."

"If all goes well, too," Dr. Koussevitzky added, "I hope to found an academy to train young American conductors.

All over Europe I heard favorable comment about the Berkshire Festival, and there seems no doubt but that it will become world-wide in importance in a few years."

In addition to the sypmhony concerts, this year's festival will feature dance recitals by Ted Shawn and his group; chamber music concerts in Pittsfield, the 29th annual Stockbridge art exhibition, and dramatic performances by the Summer company at the Berkshire Playhouse in Stockbridge.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 5 - 1937

RADIO TODAY

Two Complete Programs From Symphonic Festival

First Concert Will Be Broadcast by Boston Orchestra Under Koussevitzky Tonight—Opera From Salzburg—'Gun-Smoke Law'—Two New Compositions—National Research Council—Variety Shows

Two complete concerts from the Berkshire Symphonic festival with Dr Serge Koussevitzky conducting the Boston Symphony orchestra will be heard in exclusive NBC programs tonight and next Thursday night. Tonight's program, devoted entirely to the works of Beethoven, will be heard between 8.30 and 10.30 over WBZa and will include the third "Leonore" overture, and the Fifth and Sixth symphonies. Olin Downes, music critic of the New York Times, will be intermission commentator.

With Arturo Toscanini as conductor, a portion of Wagner's opera "Die Meistersinger" will be heard at 2.30 this afternoon over WTIC. The cast for the broadcast will be composed principally of outstanding European interpreters of Wagnerian opera. Kerstin Thorborg, familiar to American audiences as one of the leading contraltos of the Metropolitan opera, will be heard in the role of Magdalena.

CHARLESTON, S. C.
POST

AUG 6 -

Music Festival In Massachusetts

Stockbridge, Mass., Aug. 5. (U.P.)—More than 5,000 music-lovers gathered under the huge tent at historic "Tanglewood" for the opening of the fourth annual Berkshire symphonic festival—an "American Salzburg."

Fair skies prevailed as the concert, first of six given by the Boston symphony orchestra under Dr. Serge Koussevitzky, opened with an all-Beethoven program on the 200-acre estate where Nathaniel Hawthorne wrote his famous "Tanglewood Tales" in 1850.

The orchestra played from the shelter of a new shell. First number was the Leonore Overture, No. 3, at the close of which the members rose to receive the thunderous applause of the audience, representing more than half the states in the Union.

FESTIVAL IN BERKSHIRES THURSDAY

The News of the World of Music

Aug 7 + Post

BY WARREN STOREY SMITH

TIME was when the arrival of Dr. Koussevitzky from Europe was scheduled for some time between the middle and the last of September. Now, however, the Berkshire Festival returns the conductor to us in mid-summer. Last Tuesday, to be specific, the conductor arrived at New York aboard what is said to be his favorite liner, the Ile de France, and from thence he went immediately to the Berkshires to begin rehearsals for the festival which opens on Thursday evening. While in the Berkshires, we are informed, the conductor and his entourage and certain members of the Symphony Orchestra's board of trustees will make their headquarters at the Berkshires Hunt and Country Club in Lenox.

This will be the fourth annual festival and the second in which the Symphony Orchestra has participated. As already announced in these columns the new and permanent home of the festival will be Tanglewood, near Lenox, an estate sacred to the memory of Nathaniel Hawthorne and generously donated to the orchestra by Mrs. Gorham Brooks of Brookline. By next year, no doubt, the contemplated wooden building will have been erected, to the great advantage of all concerned. This year, as last, the orchestra will play in the wooden shell and the audience will be protected by a tent large enough to cover 5000 persons. There will, therefore, be no postponement on account of rain.

Last year there were three concerts; this year there will be six. Again the programmes will be drawn from the regular repertory of the orchestra, although to lend the appropriate festive note, three of the impending programmes will be of the one-composer variety. That for the opening concert, for example, features the music of Beethoven and includes the Third Overture to "Leonore" and the Fifth and Sixth Symphonies. The concert for the following Thursday evening, the fourth of the series, will run to the music of Wagner. In detail the programme includes the Overture or Prelude, as the case may be, to "Rienzi," "Parsifal" and "Tannhauser," the "Siegfried Idyl," the Prelude and "Love Death" from "Tristan," the "Ride of Valkyries" and the "Forest Murmurs" from "Siegfried." The final concert, that of Sunday afternoon, Aug. 15, will be devoted to Brahms, from whose works Dr. Koussevitzky has chosen the "Academic Festival" Overture and the First and Third Symphonies.

Decidedly miscellaneous are the programmes for the three remaining concerts: those of Saturday evening, Aug. 7; Sunday afternoon, Aug. 8. and Saturday evening, Aug. 14. The first of these traverses, Mozart's Symphony in E-flat, two movements from Edward Burlingham Hill's Sinfonietta for Strings, the Second Suite from Ravel's "Daphnis and Chloe" and the Fourth Symphony of Tchaikovsky. The list selected for the first Sunday matinee begins with Schubert (the ballet music from "Rosamunde" and the "Unfinished" Symphony), continues with Stravinsky's "Firebird" Suite and concludes with the Symphony of Franck. Finally, the concert of Saturday evening, Aug. 14, will offer a Symphony in G Major of Haydn, the Seventh Symphony of Sibelius and Rimsky-Korsakov's "Scheherezade."

LOS ANGELES, CAL.
TIMES

AUG 5 - 1937

BERKSHIRE FESTIVAL OFFERS RADIO TREAT

Boston Symphony Orchestra to Be Heard Today Over N.B.C. at 4:30 p.m.

BY CARROLL NYE

A musical feast is to be served KECA dialers at 4:30 p.m., when the opening concert of the Berkshire Symphonic Festival, with Serge Koussevitzky conducting the Boston Symphony Orchestra, is aired over N.B.C.

Compositions to be interpreted are Beethoven's third "Lenore" overture, the Sixth, or Pastoral, Symphony, and the dynamic Fifth Symphony.

The broadcast will last two hours, and Olin Downs will be intermission commentator.

SALZBURG FESTIVAL

Austria's famous Salzburg Festival is to be the scene of Arturo Toscanini's presentation of two acts of Wagner's "Die Meistersinger," the second act of which will be broadcast over N.B.C. and KFI at 10 a.m.

TOLEDO, O.
NEWS-BEE

AUG 5 - 1937

Boston Symphony In 2-Hour Concert

Windsor, Detroit Stations Carrying First, WSPD Second Hour of Broadcast; 'Canada Welcome' Interesting

By MARIE COCHRAN

WITH ONE OF THE world's finest symphony orchestras on the air in a two-hour concert tonight—from 7:30 to 9:30—it seems a good idea to inform Toledo symphony enthusiasts that they can hear the concert easily despite the fact that WSPD will carry only the second hour of the broadcast, because of a transcribed program and "The Green Hornet" from 7:30 to 8:30. The first hour of the program, beginning at 7:30, will be carried by both CRCW in Windsor, and WXYZ, Detroit. Of the two, CRCW at 600 kilocycles is heard more clearly in Toledo. Both are listed on this page today under "Other Stations." . . . And that's that, except that program will be all-Beethoven, selections being the Lenore Overture, the Sixth or Pastoral Symphony, and the Fifth Symphony. Dr. Serge Koussevitzky will conduct.

INDIANAPOLIS, IND.
TIMES

AUG 5 - 1937

Good Radio Music

By JAMES THRASHER

The greatest potential American "threat" to European summer music prestige is the Berkshire Symphonic Festival, now in its fourth season. Boston's excellent symphony orchestra, with Dr. Serge Koussevitzky at the helm, is making its second annual appearance at the festival, and may be heard in a two-hour broadcast beginning at 6:30 o'clock tonight on the NBC-Blue network.

An all-Bethoven program has been chosen for tonight's opening concert. The "Leonore" No. 3 Overture, and the Fifth and Sixth Symphonies will be heard. Olin Downes, New York Times music critic, will be the intermission commentator.

It goes without saying that here is one of the summer's most promising programs; music and performance that can be depended upon for an evening of rich entertainment.

The overture, leagues ahead of the stylized overtures of Beethoven's contemporaries, offers a dramatic symphonic synthesis of the composer's one opera, "Fidelio." The Sixth, or "Pastoral" Symphony will be heard next, since any but the Ninth Symphony would come as an anticlimax after the mighty Fifth

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WASHINGTON, D. C.
HERALD

AUG

5,000 Music Lovers Open U. S. Salzburg

STOCKBRIDGE, Mass., Aug. 5 (U.P.).—More than 5,000 music-lovers tonight gathered under the huge tent at historic Tanglewood for the opening of the fourth annual Berkshire Symphonic festival—an "American Salzburg." The concert, first of six given by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, opened with an all-Beethoven program on the 200-acre estate where Nathaniel Hawthorne wrote his famous "Tanglewood Tales" in 1850.

DULUTH, MINN.
HERALD

AUG 5 - 1937

Berkshire Festival Gives Beethoven-Only Program

Two complete concerts from the nation's finest summer festival of orchestral music, the Berkshire Symphonic festival, with Serge Koussevitzky conducting the Boston Symphony orchestra, will be heard in exclusive programs over National Broadcasting Co. networks. The first, an all-Beethoven program, will be broadcast from 6:30 to 8:30 p. m. tonight over the NBC-Blue network. The second program will be broadcast over the same network on Aug. 12, from 6:30 to 8:45 p. m.

For the opening program of the festival, now in its fourth season, Dr. Koussevitzky has chosen Beethoven's Third Leonore overture, the Sixth, or Pastoral, symphony, and the dynamic Fifth symphony. Olin Downes, music critic of the New York Times, will be intermission commentator for the NBC programs.

PROVIDENCE, R. I.
JOURNAL

AUG 6 - 1937

Mrs. William S. Nichols of Barrington and her sister, Miss Laura E. Bowers of Scotland, Conn., are at Stockbridge, Mass., for the Music Festival of the Boston Symphony orchestra.

WASHINGTON, D. C.
HERALD

AUG

* * *

Mrs. James R. Mann has closed her apartment at 2400 Sixteenth St., and is at Stockbridge, Mass., for the remainder of the season. A lover of music,

Mrs. Mann is attending the concerts of the Boston Symphony Orchestra being given this week at the annual Berkshire music festival.

HOLYOKE, MASS.
Transcript Telegram

AUG 6 - 1937

OVER 5000 ATTEND BERKSHIRE MUSIC FESTIVAL

STOCKBRIDGE—More than 5000 music lovers gathered under a huge tent at historic "Tanglewood" last night for the opening of the fourth annual Birkshire Symphonic festival—an "American Salzburg."

The concert was the first of six by the Boston Symphony orchestra under Dr. Serge Koussevitzky. Scene was the 200-acre estate where Nathaniel Hawthorne wrote his famous "Tanglewood Tales" in 1850.

Farmers Enjoy Third Leonora in Berkshires

Trans

Famous Trumpet Calls Sound Better Out of Doors

Aug 6/37

By Redfern Mason

SPECIAL TO THE TRANSCRIPT

STOCKBRIDGE, Aug. 6—Geographically speaking, Stockbridge, scene of the current Berkshire music festival, is in western Massachusetts; spiritually it is allied closely to Kendal in the English lake country, the town beloved of Wordsworth and John Ruskin, while socially it is a suburb of Crawford. In other words, it is an entirely adorable little place, where time ambles along and folk can indulge illusions and youth see visions.

We woke up in a chintzy little room, such as you have seen in Barrie's "Quality Street," with glimpses of wide green lawns and trees with leaves of a definiteness that would have delighted the eyes of the pre-Raphaelites. Through the window I see a church, with the door open, although it is Friday, and my fancy pictures pious Episcopalians attending divine service.

We are guests of a lady who used to live on a farm, a quiet typical New Englander, who wondered aloud whether last night's concert would be attended by the folk who gain their livelihood from Mother Earth, or whether it would be thronged with tourists. "You see, farmers have to work so hard at this time of the year, and they must be up by cockcrow in the morning. That hardly makes them eager for concerts which end at half-past ten at night, does it?"

Concerts Broadcast

So I scanned last night's audience curiously. For your tourist is usually a city person on vacation, and, if I understand the objects of the sponsors of the festival, it is to provide the best music in the world for aesthetically starved country folk. Still, as my hostess reminded me, they would be able to hear the concert over the radio, and, of course, appetite comes from what it feeds upon.

The stage, driven by an eager-eyed young Irishman from Cork, who wants to see all Ireland united under Irish rule, takes us to Pittsfield. There we listen to Olin Downes, who tells the audience what to look for in the three Beethoven numbers which constituted the evening's program. They were the Leonora Overture, No. 3; the C minor and the "Pastoral" Symphonies. Mr. Downes knows the lore of this music about as well as it can be known. Even more important, he can play it in such a way as to bring out the emotion which makes it Beethoven "pure and undefiled." Downes is an unashamed enthusiast; he has no share in that latter-day iconoclasm which affects to make allowance for the great master, but gladly hails him as a world seer, a prophet in terms of music, a patriot and a lover of liberty.

After the Downes lecture, I visited the Pittsfield Public Library, just to inquire whether the city fathers provide citizens and the stranger within the gate with such books and scores as people who attend the festival would like to consult. The result is hardly encouraging; there are piano versions of the Beethoven symphonies, but apparently not so much as a single page of the symphonic music of Brahms. Surely, if the library committee is hard pressed for funds, the music lovers of Pittsfield might at least tax themselves a dollar apiece in order to provide essential scores. In books about the composers, I gladly admit, the Pittsfielders are not so badly off. That is a beginning anyhow.

Regular Cloudburst

In the middle of the afternoon came a surprise, such a storm that it seemed as if Master Hendrik Hudson and his Dutchmen had moved from the Hudson Valley and were playing bowls on the Berkshire Hills. There was a regular cloudburst; but fortunately after an hour's deluge, the end came and we had a fine evening.

The storm served an aesthetic purpose. It was an ideal preparation of the "Pastoral" Symphony, and we were able to compare the realism of nature with Beethoven's interpretation of nature. No farmer—and there were several hundreds of them in that audience, which seemed to fill about four-fifths of the canopied auditorium—could fail to understand that. I am sure, indeed, in my heart, that they understood the whole symphony even if they had never heard it before. Those dreamy pastoral sounds are part of their daily life. The music is ruminative, full of rustic charm and it found an echo in every heart, notably the scene of the brook with its music monotony that never tires. People probably endowed those bucolic fancies with a New England tang. That robust dance was a cornhusking; that half-drunken bassoonist, pictured in Beethoven's score, is no alien in these United States.

Famous Trumpet Calls

The first number on the program was the third "Leonora" Overture and a magnificent reading of it Mr. Koussevitzky and the Symphony gave. Those famous trumpet calls, which signalize the coming of redemption to Florestan, sounded better out of doors than they do in Symphony Hall—and that is no reflection on the acoustics of the Symphony's chosen habitat. Never, indeed, was it more vividly brought home to me what a glorious tonal overture the third Leonora Overture is than it was last night, and that feeling, I am sure, was shared by the whole audience.

The C minor Symphony brought the concert to a conclusion. It was a classic reading, ever keeping the just mean, strong, nay Olympian, but with never a moment of rodomontade. Koussevitzky took that "fate" motive slowly, ponderously, as old Hans Richter used to do. In those rhythmic shocks, though still avoiding excess, he gave the effect of titanic power. The slow movement, that love idyll broken with passages of sinister import, was a joy to hear. People who had never heard the C minor before were delighted, and music lovers who are familiar with its every phrase, felt their old delight in it renewed.

Nearness of Outdoor World

The great marquee, almost Japanese in its effect, proved ideally suited to the purpose for which it was used, and the nearness of the outdoor world gave the music a charm which you will seek in vain in any indoor performance. The canvas does not reach to the ground and while the "Pastoral" was being played, we could watch the play of light on the grass and see the gnats flashing in the electric rays as if they were glowworms. Al fresco music under such conditions is a pleasure to awaken enthusiasm in the most sophisticated concert-goer.

If a plebiscite could have been taken of the audience after the performance I believe that they would have voted that not only the Berkshires should hear the Boston Symphony, but that the State of Massachusetts should subsidize the orchestra to give performances in every important city. Of course, a few timorous music lovers would dread the entry of politics into music. But if all the women's clubs would join hands; if the music teachers would co-operate, and if the general public would lend their aid, our Symphony, the finest aesthetic asset we possess, would become a prime educational force, not only for Boston and the Berkshires, but the population of the whole State.

WORCESTER, MASS.
GAZETTE
AUG 6 - 1937

Attending Music Festival

Mrs. Frank C. Smith, Jr., of 32 Cedar street, left yesterday for Pittsfield where she will remain until Sunday attending the fourth annual Berkshire Symphonic Festival at "Tanglewood," Lenox. The Boston Symphony orchestra, under direction of Serge Koussevitsky, will play six concerts.

HOBOKEN, N. J.
JERSEY OBSERVER
AUG 6 - 1937

Mayor and Mrs. Joseph Stilz, Prof. and Mrs. Louis Bader and Mr. and Mrs. Dominick Leone, of West New York, attended the opening of the Berkshire Musical Festival of the Boston Symphony Orchestra. Dr. Serge Kussevitsky, director, at Stockbridge, Mass., last night. The local party will remain for this evening's and Sunday afternoon's concerts of the outdoor festival.

SCHENECTADY, N. Y.
UNION-STAR
AUG 6 - 1937

5,000 in Tent At Opening of Music Festival

Boston Symphony in First of Six Concerts at Stockbridge, Mass.

LENOX, Mass., Aug. 6.—The fourth annual Berkshire Symphonic Festival began last night an expanded career at its new permanent home here, the beautiful 200-acre estate known as Tanglewood. An audience of 5,000 sat under a great canvas tent and listened to the Boston Symphony Orchestra under the direction of Sarge Kousselvitzky in a program devoted entirely to the supreme symphonist—Beethoven.

Last night's concert was the first of a series of six, with three scheduled for this week-end and an equal number for next.

In last night's audience were representatives from virtually every State in the Union and from Canada as well. Prominent figures in the social, political, business and artistic worlds were in attendance.

This year's programs are to be purely symphonic. In their second year of participation, Mr. Koussevitsky and his Boston symphony are the entire show. The festival sponsors wish to determine whether there is a public here for music as music. There are no extraneous attractions—and no world-knowing virtuosos as soloists.

In succeeding years there may be soloists and even opera. But the sponsors wish to be shown, for this is meant to be a self-sustaining festival. Last year the three concerts netted a profit of $1,800. This year's budget is $40,000, and the advance ticket sale brought in about $30,000. The demand at the gate in the next few days will determine the fate of what may become one of America's finest adventures in music.

The concerts are being presented under an enormous tent, 280 feet long and 120 feet wide. It accommodates 5,000 persons and there is space for another thousand or more beyond the confines of the tent. The brilliant lights inside the tent gave it the atmosphere of a brilliantly illuminated circus.

The band shell has been constructed under the tent. It is all wood and provides fine accoustics. For the musicians there is a covered path leading to an old stable which has been converted into a rest room. The old stalls remain as they were, but now they house, instead of livestock, the cases of the bull fiddles.

Tanglewood has been given to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass., for use as a festival center. The terms of the gift are so drawn as to assure faithful cooperation between the Boston Symphony Orchestra and the Berkshire Festival, Inc. If the orchestra does not use the grounds for a festival, then they revert to the festival corporation. If the latter group does not do its share, the Boston Orchestra has sole rights to the enterprise.

Permanent Structure Planned

Eliel Saarinen, architect, has been engaged to devise plans for a permanent structure. What shape it will take depends on what form the festival will assume.

A heavy thundershower two hours before concert time did not keep many people away. Those who came were compensated by an incomparable poetic setting—the pink, purple sunset deepening into twilight as the first chords of the stirring "Leonore" sounded through Tanglewood.

THE BOSTON HERALD, FRIDAY, AUGUST 6, 1937

Fourth Annual Berkshire Symphonic Festival Opens

MUSIC

By ALEXANDER W. WILLIAMS

[Special Dispatch to The Herald]

STOCKBRIDGE, Aug. 5—The second Berkshire festival at which the Boston Symphony Orchestra has assisted promises on this, the opening night, to be just as successful as it was last year. Moreover it has been far more efficiently managed. The traffic jam has been nothing like the snarl that so interfered with the opening last summer. Then, it will be recalled, Dr. Koussevitzky simply could not emerge onto the platform until easily a half hour after the concert was scheduled to begin. This year, on the contrary, the concert began exactly on time, and the number of late-comers was distinctly small.

The setting for the concert, as has been amply indicated in the advance notices, is unusually lovely, and the deluge of rain, fortunately several hours before the concert, both cleared the air and freshened the landscape. Altogether the occasion could hardly have been more propitious, as it turned out.

Beethoven's works fittingly introduced the first concert this evening. The program began with the splendid third Leonore overture, continued through the pastoral symphony in F major and concluded with the most famous of all, the fifth symphony in C minor. It was a program, perhaps, that had nothing of novelty to recommend it, but was nevertheless a suitably triumphant and festive section of music.

Nothing could have been more appropriate than the pastoral symphony in these charming surroundings. This work, whose rustic naivete is sometimes consciously felt in the concert hall, sounded with a perfection of detail and ensemble that was realized in part because of the setting and in part, of course, because of the beauty of the orchestral playing. Dr. Koussevitzky seemed to sense the essential spirit of the symphony and to inspire an interpretation that was exceptionally fine. The wood winds sounded with exquisite clarity and were played by the musicians of the orchestra with perfect finish.

If the pastoral symphony appealed particularly in that it so admirably suited the occasion, the dramatic intensity of the Leonore overture and the grandeur of the fifth symphony were scarcely less in keeping. It is true that the off-stage trumpet in the former was not as effective as in Symphony or Carnegie halls. It came from one side of the wooden shell which houses the orchestra and for some reason had less of the suddenness which it ought to have. We may also offer the suggestion that the kettle drums were not perfectly placed as far as their sound in the vast tent was concerned.

Dr. Koussevitzky and the orchestra received after each symphony an ovation of the sincerest sort. Previously the huge audience listened with the greatest attention and did not interrupt with applause at the conclusion of each symphonic movement. There is evidently a real festival spirit, akin in its enthusiasm to the European centers, here in the Berkshires. That spirit was dignified by the excellent performances offered by the Boston Symphony of this Beethoven program and will be undoubtedly continued in the succeeding concerts of the festival.

NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 6 - 1937

Symphonic Festival Opens in Berkshires

The fourth annual Berkshire symphonic festival began last night in its new permanent home, Stockbridge, the beautiful 200 acre estate known as Tanglewood. An audience of about 5,000 persons sat under a great canvas tent and listened to the Boston Symphony Orchestra under the direction of Serge Koussevitzky, a program devoted entirely to Beethoven.

Last night's concert was the first of a series of six, with three scheduled for this weekend and an equal number for the next. Previous festivals have been confined to one week, but the sponsors of the enterprise and the Boston Symphony officials have agreed that there is room in America for a Summer festival on a broad national scale and this year's expansion is designed as a natural step in the development of an American Salzburg. This year's programs are to be purely symphonic. In their second year of participation, Mr. Koussevitzky and his Boston Symphony are the entire show.

FESTIVAL OPENS IN BERKSHIRE

Great Response Hailed as Spur to Development of American Salzburg

(Continued from First Page)

apart from Salzburg, besides the more extended program of the latter, was the fact that the people of the surrounding communities came to the concert in large numbers. They are expected to compose the backbone of the audience.

This year's programs are to be purely symphonic. In their second year of participation, Mr. Koussevitzky and his Boston symphony are the entire show. The festival sponsors wish to determine whether there is a public here for music as music. There are no extraneous attractions—and no world known virtuosos as soloists.

OPERA POSSIBLE LATER

In succeeding years there may be soloists and even opera. But the sponsors wish to be shown. For this is meant to be a self sustaining festival. Last year the three concerts netted a profit of $1800. This year's budget is $40,000 and the advance ticket sale brought in about $30,000. The demand at the gate in the next few days will determine the fate of what may become one of America's finest adventures in music.

The concerts are being preesnted under an enormous tent 280 feet long and 120 feet wide. It accommodates 5000 persons and there is space for another 1000 or more beyond the confines of the tent. The brilliant lights inside the tent gave it tonight the atmosphere of a brilliantly illuminated circus

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LOWELL, MASS.
LEADER
AUG 6 - 1937

Dr. Koussevitzky hopes that the symphonic festival which opened in the Berkshires yesterday may develop into "an American Salzburg." There's nothing fantastic in that idea. Similar dreams based on far less impressive promises have come to fulfilment. The picturesque setting of the festival at Salzburg has been as attractive to many tourists as the music. But while Stockbridge may not have the Old-World atmosphere and the historical associations that add to the charm of the Austrian resort, the scene of the Berkshire festival is one of remarkable beauty. There, too, will be enjoyment and recreation aside from the music. Musically, there is no reason why there should not be a great development there. Our great symphony orchestras, of which the Boston Symphony is in the front rank, compare more than favorably with the best in Europe. We can command the best of talent, native and foreign. Interest in symphonic music has been steadily increasing, due in part to the radio which has created a vastly greater audience for it. One believes that there is a field in New England for a summer festival. It is noticed that Dr. Koussevitzky hopes that in time there will be opportunity for something in the nature of a school for the encouragement of creative musical talent. The two objectives he has in mind are interrelated. Each would supplement the other. And profit by it.

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BRIDGEPORT
POST
AUG 6 -

MUSIC FES
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Boston Sympho
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SCHENECTADY, N. Y.
UNION-STAR
AUG 6 - 1937

Boston Group In Berkshire Musical Fete

Koussevitzky Conducts *Beethoven* Program at Opening

The fourth annual Berkshire Symphonic Festival opened auspiciously last night at Tanglewood, Stockbridge, to an audience of 5,000. The Boston Symphony Orchestra of 100 made its second appearance at the Festival this year, with the advantage of playing in its own home, for Tanglewood has been given to the orchestra as a permanent home for the Berkshire Symphonic Festival.

The inclusion of the Pastoral Symphony in the all-Beethoven program was an especially felicitous choice ,the out-door charm of Tanglewood emphasizing vividly the rustic vigor that joyous serenity of the theme. The program opened with the Overture to Leonore, No. 3, and included in addition to the Pastoral Symphony, the Fifth Symphony in G Minor. The latter was, of course, most satisfying musically, given a grandeur of conception which reflected to a masterly degree the forceful challenge of Beethoven's bold and striking theme.

Serge Koussevitky and the orchestra received vociferous applause. Among distinguished visitors to the Festival yesterday were Albert Spalding, Efrem Zimbalist, Alma Gluck, Willem Wellcke, Jacques Grodon, Marjorie Edwards, Norman H. Davis, America's Ambassador-at-Large, Mrs. Calvin Coolidge, Bentley Wirt Warren, Mrs. Alta Rockefeller Prentice and Adolf A. Berle jr.

The second program will be given Saturday at 8:30 p. m., and will include the Symphony in E-Flat Major of Mozart; Sinfonietta for String Orchestra, Op. 40a, Hill; "Daphnis et Chloe," Ballet; Orchestral Excerpts, Ravel, and Tchaikovsky Symphony No. 4 in F minor. Schenectadians attending will find it advantageous to arrive early, for the formal gardens are floodlighted and form an inherent factor in the charm of the Festival and the programs open promptly. Parking space is adequate but the process consumes considerable time.

BRIDGEPORT, CONN.
POST
AUG 6 - 1937

MUSIC FESTIVAL OPENS IN RAIN

Boston Symphony Plays First Berkshire Concert in New Tent Home.

STOCKBRIDGE, Mass., Aug. 6—(AP) The hardest possible test, rain on its opening night in its new and untried home, failed last night to disorganize the Berkshire symphonic festival.

The festival is beginning its fourth season, but its first at Tanglewood, the 210-acre estate given the Boston symphony last winter by Mrs. Gorham Brooks of Brookline, Mass. Five concerts remain, tomorrow night and Sunday afternoon, and Thursday, Friday and Sunday of next week.

In addition to the fact that the Boston symphony plays in the midst of a district known for years as the summer home of many of America's great, on an estate connected through many years with Nathaniel Hawthorne, there is the odd fact that the festival is held in a circus tent.

This huge buff canvas is 180 feet wide, and 280 feet long. The orchestra is stationed at one end, in a specially designed wooden shell. The audience sits on 800 benches, each of which seats six, and on 900 chairs.

Dr. Serge Koussevitsky, who has returned early from his European vacation especially to conduct the festival, opened last night with an all Beethoven program. He will close a week from Sunday with a program entirely of Brahms music, and in between he has arranged a wide assortment, from Edwin Burlingame Hill, the American, to Finland's rugged Jean Sibelius.

NEW YORK, N. Y.
HERALD-TRIBUNE
AUG 6 - 1937

Koussevitzky Opens Festival In Berkshires

Capacity 5,000 Hear Boston Symphony Orchestra in First of Six Concerts

Many From New York

Tanglewood Estate Becomes PermanentHome of Event

By Francis D. Perkins

STOCKBRIDGE, Mass., Aug. 5.—Making its debut in its new permanent home on the Tanglewood estate, the Berkshire Symphonic Festival began its fourth season this evening when Serge Koussevitzky conducted the Boston Symphony Orchestra in an all-Beethoven program including the third Leonore overture and the Pastoral and Fifth symphonies before a large audience including many visitors from New York, Vermont, Connecticut and other states in addition to summer residents in this region.

This was the second festival to be given with the participation of the Boston Symphony Orchestra under its noted regular conductor. For two years, the concerts had been held at the Hanna Farm near Stockbridge, while last year's three concerts were held at the Holmwood estate in the same neighborhood. Use of the Tanglewood estate, with its artistic associations with Nathaniel Hawthorne, was given by Mrs. Gorham Brooks to the Boston Symphony for this festival last winter, and this should assure the future of an institution which has already become a major feature of summer musical activities in the Northeastern United States during its short career.

The 1937 festival schedule, doubling last year's, offers six concerts. As they were last August, the concerts are held in a huge tent accomodating 5,000 persons, but a building to be designed by Eliel Saarinen is expected to be ready by next summer.

The attendance of virtually capacity size was estimated at 5,000 persons, most of whom had heeded the advice of Miss Gertrude Robinson Smith, president of the festival committee, and arrived on time, in spite of a heavy series of showers, which fortunately halted an hour before the concert began. The tent is pitched about fifty yards from the house on the estate, which is on one of the most attractive sights of the Berkshires, overlooking Stockbridge bowl. The original owner, William Aspinwall Tappan, of Boston, who gave the estate its name, was a friend of Hawthorne and other prominent authors of his time. The literary traditions of Tanglewood were continued by Mr. Tappan's daughter and son-in-law, Mr. and Mrs. Richard C. Dixey. Their daughter, Mrs. Brooks, has made it possible for Tanglewood to begin a new phase of its history as a cultural center of the region.

It was a remarkable pleasure to hear the Boston Symphony again, especially as its playing observed the high standard of its work in the regular Boston season; there was the familiar but always admirable excellence of its various choirs and individual members; the memorable singing quality of the string tone, preserved in spite of the dampness of the air, and the thorough clarity of medium and detail. The Pastoral symphony has been deprecated from time to time as not among the strongest members of Beethoven's mighty nine, but Dr. Koussevitzky's unaffected and eloquent interpretation set forth convincingly the features which make this work permanently beloved, especially its infectious and vernal freshness and melodic charm. It was called an especially happy choice for a performance among the trees and under the stars.

Acoustics under canvas are usually unpredictable, but in this case they proved entirely satisfactory; the orchestral tone carried unexpectedly well, so that there was no loss of the fine points of the music at the far end of the tent and fine dynamic nuances were readily realized. The tendency of the brass choir to dominate seemed to be eliminated this time, with the possible exception of the overture, and this promises well for the remaining concerts of the festival. The second concert Saturday night will include Mozart's symphony in E flat, Edward B. Hill's string sinfonetta, ~~Ravel's second~~ Daphnis and Chloe suite and Tchaikovsky's Fourth symphony. Schubert's Rosamunde ballet music and unfinished symphony, Stravinsky's Firebird suite and Cesar Franck's symphony will be played Sunday afternoon. The second series of festival concerts will take place Thursday and Saturday nights and Sunday afternoon, August 12, 14 and 15.

MUSIC FESTIVAL BEGINS IN LENOX

~~Herald~~, Aug. 6

Great Response Hailed as Spur to Development of American Salzburg

BOSTON SYMPHONY PLAYS BEETHOVEN

[Special Dispatch to The Herald]

LENOX, Aug. 5—The ~~fourth~~ annual Berkshire symphonic festival began tonight an expanded career at its new permanent home here, the beautiful 200-acre estate known as Tanglewood. An audience of about 5000 persons sat under a great canvas tent and listened to the Boston Symphony orchestra under the direction of Serge Koussevitzky in a program devoted entirely to the supreme symphonist—Beethoven.

Tonight's concert was the first of a series of six, with three scheduled for this week-end and an equal number for next. Previous festivals have been confined to one week, but the sponsors of the enterprise and the Boston Symphony officials have agreed that there is room in America for a summer festival on a broad national scale and this year's expansion is designed as a natural step in the development of an American Salzburg.

The magic name, Salzburg, has been whispered among the friends of the festival as a comparable goal. The setting can bear comparison with the ancient Austrian town. At Tanglewood, where Hawthorne lived and wrote some of his memorable tales, there is a delightful vista of lakes and what the novelist called "the breezy mountains of Berkshire."

ALL HOTELS FILLED

The pre-festival fever may also be compared with that which prevails at Salzburg. Reservations for rooms in the neighborhood began pouring in last May and the hostelries within a 20-mile radius report capacity. In the restaurants tonight there was the rush and excitement of eager throngs.

In tonight's audience were representatives from virtually every state in the union and from Canada as well. Prominent figures in the social, political, business and artistic worlds were in attendance.

What made this festival stand

(Continued on Page Sixteen)

FESTIVAL OPENS IN BERKSHIRE

Great Response Hailed as Spur to Development of American Salzburg

(Continued from First Page)

apart from Salzburg, besides the more extended program of the latter, was the fact that the people of the surrounding communities came to the concert in large numbers. They are expected to compose the backbone of the audience.

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OPERA POSSIBLE LATER

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The concerts are being preesnted under an enormous tent 280 feet long and 120 feet wide. It accommodates 5000 persons and there is space for another 1000 or more beyond the confines of the tent. The brilliant lights inside the tent gave it tonight the atmosphere of a brilliantly illuminated circus.

KEENE, N. H.
SENTINEL
AUG 6 - 1937

BERKSHIRE FESTIVAL SURVIVES TEST OF RAIN ON FIRST NIGHT

Expected 25,000 Persons Will Hear Conductor Koussevitsky and His Musicians

By JOHN SELBY

Stockbridge, Mass., Aug. 6, (AP)—The hardest posible test, rain on its opening night in its new and untried home ,failed last night to disorganize the Berkshire Smyphonic festival.

The festival is beginning its fourth season, but its first at Tanglewood, the 210-acre estate given the Boston Symphony last winter by Mrs. Gorman Brooks of Brookline, Mass.

Five concerts remain tomorrow night and Sunday afternoon, and Thursday, Friday and Sunday o: next week.

In addition to the fact that the Boston Symphony plays in the midst of a district known for years as the summer home of many of America's great, an estate connected through many years with Nathaniel Hawthorne, there is the odd fact that the festival is hel din a circus tent.

This huge buff canvas is 180 feet wide and 280 fet long. The orchestra is stationed at one end, in a specially designed wooden shell. The audience sits on 800 benches, each of which seats six, and on 900 chairs.

The festival directors have tried to change the appearance of Tanglewood as little as possible. But to handle the crowd, which arrives altogether by motor, three miles of fence had to be erected, an equal length of wire installed, 30 spotlights set up and even four special wires laid to care for out-going press dispatches.

Perhaps the most curious, feature of the entire plant is a long walk, covered with brown canvas and connecting one of the etsate barns with the music tent. This was installed to make sure that the orchestra men might reach the stage from the tuning room without getting their instruments wet. It proved its use in last night's downpour.

Dr. Serge Koussevitsky, who has returned ~~from his~~ European vacation especially to conduct the festival, opened last night with an all Beethoven program. He will close a week from Sunday with a program entirely of Brahms music, and in between he has arranged a wide assortment, from Edwin Burlingame Hill, the American, to Finland's rugged Jean Sibelius.

It is expected that 25,000 persons at least will hear Koussevitsky and his men, in their six concerts.

PAWTUCKET, R. I.
TIMES
AUG 6 - 1937

Symphony Plays in Tent At Berkshire Festival

STOCKBRIDGE, Mass., Aug. 6 (AP)—The hardest possible test, rain on its opening night in its new and untried home, failed last night to disorganize the Berkshire symphonic festival.

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Dr. Serge Koussevitsky, who has returned early from his European vacation especially to conduct the festival, opened last night with an all Beethoven program. He will close a week from Sunday with a program entirely of Brahm's music, and in beteween he has arranged a wide assortment, from Edwin Burlingame Hill, the American, to Finland's rugged Jean Sibelius.

It is expected that 25,000 persons at least will hear Koussevitsky and his men, in their six concerts.

ALBANY, N. Y.
NEWS
AUG 6 - 1937

19

Berkshire Music Festival Opens Smoothly, Effectively

Nothing Mars Inaugural Program at Tanglewood Where Koussevitzky Leads Boston Symphony in Beethoven Program

By RAY A. MOWERS

It was thundering on the distant left as thousands of motorists were being escorted to parking space by 60 Massachusetts police. But there the threat ended.

Nothing transpired to mar the most auspicious opening ever experienced by the Berkshire Symphonic Festival near Lenox, Mass. The first concert of the Boston Symphony Orchestra in ~~its new~~ summer "home," the Tanglewood of Hawthorne's "Tanglewood Tales," was a stunning success, musically and socially.

Rarely has Beethoven been accorded the sympathetic treatment that was his last night. It was easy to imagine the immortal Ludwig's astral self smiling down upon the proceedings. For, if the master's shade ever had occasion to smile approval, it was on the fine reading of his works bestowed upon the ear by Serge Koussevitzky and his skillful men.

Three Masterpieces Given

The inaugural festival program included three of Beethoven's best known masterpieces, the "Lenore" overture, No. 3, and both the Fifth and Sixth Symphonies.

The performance of the great Boston organization was on the high artistic plane which has come to be expected of it. To analyze critically its presentations, especially those of last night, would be comparable to an attempt to dissect the lily in a misdirected desire to reveal the origin of its perfume.

So much for the artistry on display. Aside from that there was much to attract the admiring attention of the thousands assembled for the Festival. The huge canvas erected over the outdoor concert hall and its acoustical stage formed only one of these. There, also, was the huge estate which will be the permanent abode of the Festival, with its lake and wooded terraine that last night lay in a haze of fog.

Grounds Enjoyed

Before the concert began and during a long intermission, hundreds took the opportunity to stroll through the formal gardens and the less formal groves or to visit the home of the former owner and occupant, converted now into a business and social headquarters for Festival guests as well as for newspapermen assigned to "cover" it.

After the final salvo of applause had died away, giving the perspiring Dr. Koussevitzky a well-earned opportunity to retire and relax, the thousands pouring from the big tent found the parking plans had been worked out on a most satisfactory basis. There was little or no delay in getting underway for the homeward ride which in many instances meant upward of 50 miles through the night.

The second concert of the Festival is scheduled tomorrow night and only wild horses could keep away those who were present at the opening. A third program will be heard Sunday afternoon and three more late next week.

HARTFORD, CONN.
TIMES

AUG 6 - 1937

Music: *With Superb Beethoven Concert Koussetvitzky Launches Berkshire Festival*

By CARL E. LINDSTROM

Special to The Hartford Times

Stockbridge, Mass. — The fourth Berkshire Symphonic Festival last night was a sort of dedication of the grounds for Tanglewood, the estate which was donated to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass.

The occasion carried over from last year all the distinction which the Boston Orchestra then gave to the Festival with its first appearance in Stockbridge and added new brilliance on its own account. The air was musically infectious and with last night's rousing performance the Festival without question established itself.

Promptly at 8:30 a familiar gnome-like figure trod deliberately upon the stage, with an air at once sacerdotal and magisterial. The orchestra as one man arose and gave the traditional greeting to its chief, even before the roll of applause had finished sweeping over the audience to those last rows which must have nearly filled the count of 5,000.

Koussevitzky's Festival

Then at a quarter of eleven when the last potent strains of Beethoven's Fifth finished the first of these six concerts, the audience just as spontaneously came to its feet. No one left. An ovation of handclapping and cheering burst forth that would not be stilled until the conductor again and again had received his mead of acclaim. Serge Koussevitzky was the hero of the evening. It begins to look like Serge Koussevitzky's festival.

Considering that it was the first time on new grounds, arrangements came off with extraordinary smoothness and precision. The traffic problem was handled with skill and so little loss of time that practically everyone was seated when the concert started. Disturbing noises had been virtually eliminated—the refreshment tent having been set up at a considerable distance farther away than was the case last year.

Many people who came early enough availed themselves of the opportunity to inspect the beautiful grounds with its formal gardens, pools, hemlock hedges, the pine groves and the view across Lake Mahkeenac into the hills beyond.

Again Under Canvas

The auditorium, as before, was a canvas shelter and it is presumed that the acoustic shell is a temporary one, although it proved highly efficient. Along the entire length of the tent is a walk under the pine trees which afforded a natural promenade during the long intermission. From the stage leading to the barn at a considerable distance away is a marquee so that the musicians can pass to and from their quarters protected against the kind of weather which it is hoped will not mar the Festival.

A greater variety of dress would be difficult to imagine. Men were to be seen in tail coats, tuxedos, white jackets, palm beach, sport coats and even dark business suits. Women reached corresponding extremes of formality and informality though this observer is not equal to any description beyond mention of trailing gowns sweeping the wet grass during the intermissoin.

All Beethoven

The program was all Beethoven's, two symphonies and the Leonore No. 3 Overture. The orchestra was in fine fettle and not only made a one-composer program tolerable but absorbing through every page of it. There was virtuosity, color, spirit and above all a dramatic force which was so intelligible and so right that one was carried along as with the enchantment of a narrative.

Koussevitzky's interpretation of the mighty Fifth Symphony is known to Bushnell audiences. The memory of that performance was revived with all its power and splendor. It was a volcanic thing as he conducted it fairly bursting its own granitic universe in fragments. The brasses were dazzling almost to the point of giving pain with their keen-edged beauty; and the same quality in their respective timbres characterized the other choirs of this orchestra. The woodwinds had a way of piercing the tonal fabric and the strings a crackle and vibrancy that made one marvel at the sensitive balance which is the tie that binds them.

Bucolic Music

All circumstances considered, the Pastoral Symphony was a particularly apt choice. Beethoven's inscription of the four movements will bear repeating: "Awakening of serene impressions on arriving in the country," "Scene by the brookside," "Jolly gathering of country folk— Thunder storm," "Gladsome and thankful feelings after the storm."

There were a good many who experienced "gladsome and thankful feelings" that the Berkshire storm passed along at about 6 p. m., although there was not immediately apparent any relief from the extreme humidity which resulted in snapping fiddle strings during the concert.

Twice Told Tales

The F major Symphony was made just as transparent and delightful as Beethoven intended its ingenuous program to be. The incomparable way in which the pleasantries of the third movement came out leads one to believe that it is only in music that the same quip will draw smiles after the first time told, especially when so skilfully savored as they were last night.

One incident must be recorded. Just before the transition passage which bridges the third and fourth movements of the Fifth Symphony, a string snapped on the violin of that peerless concertmaster, Richard Burgin. With a lightning routine that would make any efficiency expert curl up with envy, he traded instruments with the player who shared the first desk without missing a bar. The second player opened his pocket kit, restrung the fiddle, tuned it while the rest of the orchestra was pouring forth its thunder and had resumed playing before it was time for him to turn the page for Burgin.

On Saturday evening will be heard Mozart's E flat Symphony, Tschaikowsky's Fourth, Ravel's Daphnis and Chloe excerpts and Edward Burlingame Hill's Sinfonietta for Strings.

All U. S. Joins Support Of Berkshire Festival

Stockbridge, Mass. — (AP) — The audience which gathered here for the Berkshire Festival was representative of the United States very literally.

There were many from the west coast in the tent, and one party in particular started east from Alameda, Calif., by motor ten days ago expressly to attend Dr. Koussevitsky's six concerts.

Louisiana, the Carolinas, Minnesota, Michigan, Ohio and all the neighboring states were represented, and more than 50 newspapers had their men under the big tent.

These found an artictic standard far beyond that of the usual summer undertaking, thanks to the fact that the Boston Orchestra was present as a unit, and playing under its regular conductor.

Dr. Koussevitsky was conducting, for one thing, in a huge buff colored tent capable of seating at capacity, 4,800 music lovers. The stage is at one end of the long tent, a row of boxes across the middle separates two huge blocks of seats.

But this canvas symphony hall, looking at a little distance like Barnum and Bailey gone highbrow is set down in an old and famous estate. This was laid out nearly a century ago by William Tappan, Boston banker, and given last winter to the Boston Orchestra as a permanent site for the Berkshire Festival.

A circus tent dispensing symphonies in the midst of a formal garden is perhaps not more unusual than some things out of Dr. Koussevitsky's past. For it was he who once loaded an entire symphony orchestra on a steamboat and took Beethoven to hamlets in Russia which never before had heard of symphony music.

Many visited the estate in the afternoon to walk under the pires which once sheltered Nathanel Hawthorne, to see the place where the little red cottage stood in which Tanglewood Tales first were told, and to stroll down across the wide lawns of the estate to Lake Mahkeenae, upon whose shores Stockbridge Indians burned council fires.

The festival group, of which Miss Gertrude Robinson Smith is president and George W. Edman, secretary, plans a permanent building to house the festival soon. So far, the audience seems to like the tent just as well.

PITTSFIELD, MASS.
EAGLE

AUG 6 - 1937

MUSICIANS STAY AT GREENOCK INN

LEE, Aug. 6.—Several musicians of the Boston Symphony Orchestra which held its opening concert at Tanglewood last night are staying at Greenock Inn. The men will remain at the inn for the duration of the Festival.

NEW BEDFORD, MASS.
MERCURY

AUG 6 - 1937

Huge Tent Is 'Symphony Hall' For the Berkshire Music Festival

STOCKBRIDGE, Aug. 5 (AP)— About 4,000 persons from every quarter of America converged tonight upon this Berkshire village for the first of the six concerts comprising the Fourth Berkshire Symphonic Festival.

They found the entire Boston Symphony Orchestra under its famed Winter Conductor, Serge Koussevitsky. But they found these in rather strange surroundings.

Dr. Koussevitsky was conducting, for one thing, in a huge buff colored tent capable of seating at capacity, 4,800 music lovers. The stage is at one end of the long tent, a row of boxes across the middle separates two huge blocks of seats, each capable of seating an entire village.

This canvas symphony hall, looking at a little distance like Barnum and Bailey gone highbrow, is set down in an old and famous estate, laid out nearly a century ago by William Tappan, Boston banker, and given last Winter to the Boston orchestra as a permanent site for the Berkshire Festival.

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Tonight's program, duly broadcast and duly commented upon by Olin Downes, music editor of the New York Times, was entirely of Beethoven's music. Dr. Koussevitsky directed the overture to "Leonore" No. 3; the "Pastoral" Symphony and the Fifth Symphony, all with small interference from the heavy showers which began shortly before dinner. These made walking to the festival tent bad business, however.

MIDDLETOWN, CONN.
PRESS

AUG 6 - 1937

HEAR SYMPHONY IN OPEN

STOCKBRIDGE, Mass., Aug. 6.—(UP)—More than 5,000 music lovers gathered under a huge tent at historic "Tanglewood" last night for the opening of the fourth annual Berkshire symphonic festival—an "American Salzburg."

The concert was the first of six by the Boston symphony orchestra under Dr. Serge Koussevitzky. Scene was the 200-acre estate where Nathaniel Hawthorne wrote his famous "Tanglewood Tales" in 1850.

PROVIDENCE, R. I.
JOURNAL

AUG 6 - 1937

Throng of 5000 Attends Berkshire Music Festival

Fashionable Audience Gathers for Opening Concert Of Annual Symphonic Series; Koussevitzky Leads Superb Orchestra Under Brown Canvas Big-Top

By George Y. Loveridge

Stockbridge, Mass., Aug. 5.—Under a brown canvas big-top, a fashionable audience of approximately 5000 persons tonight attended the opening of the fourth annual Berkshire Symphonic Festival. The concert was the first on the festival's permanent site, Tanglewood, a 210-acre estate given to the Boston Symphony Orchestra by Mrs Gorham Brooks, of Brookline.

The festival is one of the most significant musical events in the country, and is likely to equal Europe's most noted festivals.

The superb orchestra was led by Serge Koussevitzky, recently returned from Europe. The tent is equipped with a wooden shell, and the acoustic properties of the "hall" are unexpectedly good.

A late afternoon storm gave the sponsors some misgivings, but the rain stopped long before the concert was to begin. Mist continued to cling to the surrounding Berkshire Hills, and thunder rumbled now and then across Lake Mahkeenac, but this did not deter the music lovers. Some of them arrived in evening dress, with automobiles averaging about two to a mile in length; others came in sports clothes and roadsters.

All Ages Attend Event

There were all ages, there were the famous and the unknown, all walking across the wide, rain-fresh lawns of Tanglewood toward the big top. The atmosphere was that of a musical county fair. Refreshments were sold in a tent overlooking the lake. Boy Scouts, policemen and volunteers from surrounding towns directed guests. Young ladies trundled bright yellow push carts over the grounds, selling music books, and other young ladies sold cigarettes from trays suspended from their shoulders.

Some distance from the music tent is a large building, formerly a carriage house or garage, that has been made into a dressing quarters for the musicians. There they were, the familiar Boston Symphony faces, some of them walking about in the courtyard fiddling to the country air or tooting on oboes and flutes, others gossiping over their 'cellos or with horns tucked under their arms. A long covered way has been built from the dressing quarters to the music tent, so that the instruments can be carried without danger from rain.

The audience began to take its places more than two hours before the concert was to start. Among the listeners were Senator Theodore Francis Green of Rhode Island, John Shepard, Jr., Efrem Zimbalist and his wife, Alma Gluck; Albert Sprague Coolidge, son of Mrs. Elizabeth Sprague Coolidge; Mr. and Mrs. Norman H. Davis; Willem Willeke, Albert Spaulding and many others prominent in governmental, musical and social circles. There were also groups of youngsters from camps as far away as Connecticut and hundreds of persons who live permanently or for the summer in surrounding towns.

Tent Fills Quickly

As the time for the concert drew near, the tent filled quickly with people, conversation and a few cultured moths and other winger visitors from the neighboring woods.

The orchestra filed in, and began the pleasantly chaotic process of tuning up. Dr. Koussevitzky stepped in through a small door at the side of the shell and instantly there was hearty applause.

The orchestra joined in, rising and tapping its bows against its fiddles. Dr. Koussevitzky bowed, shook hands with Henri Burgin the concert-master, and turned to the orchestra. The strings of lights above the audience went out, there was a sudden silence. The opening phrases of the Leonore Overture No. 3 swelled from the tent out over the broad dark grounds.

All tonight's music was Beethoven. The overture was followed by the pastoral symphony with its musical thunderstorm, so much more agreeable in certain respects than the real thing. The Fifth Symphony was played after intermission, and, as though the press doesn't get enough music in the tent, a phonograph outside the press room now gives forth the "Liebestod" to an obbligato of typewriter keys and telegraph "bugs."

Dr. Koussevitzky seemed to perform the music precisely as he would in the usual hall. There was no sense of forcing tone, the famous strings were heard in all their refinement and clarity.

The brass was brilliant and emphatic, the voices of oboe, clarinet and flute were beautifully distinct and of finest texture. There was also the closest co-operation of the audience, which sat motionless, attentive to every note, every nuance. At the end of each work, the applause was long and sincere. Dr. Koussevitzky was recalled time and again. He shared the applause with his orchestra.

It is difficult to imagine music in more pleasant surroundings. The quiet lake, the nearby hills, the dignified pines and elms give to this estate, already laden with traditions of the arts, the natural beauty that man seeks so often to interpret or to explore in music.

The festival will include five other concerts; Saturday night, Sunday afternoon, and the next Thursday and Saturday nights and Sunday afternoon.

A permanent hall will be built for the festival before next season.

LOWELL, MASS.
SUN

AUG 6 - 1937

Berkshire Music Festival Opens

STOCKBRIDGE, Aug. 6 (INS)—The same Berkshire hill pines that lilted in the phrases of the poet swayed in the echo of symphonic reverie following the opening of the third annual summer music festival by the Boston symphony orchestra, conducted by Dr. Serge Koussevitsky, at the 200-acre estate "Tanglewood."

More than 5000 music-lovers, among them vacationists from all over the United States and Canada, sat under an 800-foot canvas tent surrounded by trees and heard the first of a series of six concerts played by the orchestra, housed in an acoustic shell banked by foliage. The concerts continue for two weeks.

RUTLAND, VT.
HERALD

AUG 6 - 1937

Summer music has only recently begun to assume its proper place in American life. One of its happiest developments is the festival at Stockbridge, Massachusetts, which commenced yesterday with a Beethoven program by the Boston Symphony and Serge Koussevitzky. It is hard to think of anthing more pleasant than listening to such music in the midst of the lovely Berkshires, and it makes one hopeful that Vermont will one day be able to offer its summer visitors more and better music than is now available. Although what we have now in the way of musical events represents great progress over five or 10 years ago, there is nothing yet to indicate that we can support anything as ambitious as the Stockbridge program. However, the outstanding success of Manchester's annual art exhibition suggests that a similar accomplishment in the field of music is not too remote a possibility.

N. ADAMS, MASS.
TRANSCRIPT

AUG 6 - 1937

Festival's Permanent Home Has Brilliant Opening

Five Thousand At Tanglewood For First Concert of 1937 Season

Thrilling Performance of Beethoven Program by America's Premier Orchestra Under Koussevitzky's Magic Baton Rewards Those Who Throng to Berkshire Symphonic Festival Opening Despite Storm and Heat—Forty-Two States and Canada Said to Have Been Represented—People of Wealth and Prominence Lend Interest to Spectacle But Foundation of Great Gathering Was Laid by Berkshire's Own Music Lovers.

The Berkshire Symphonic festival at "Tanglewood" on the Stockbridge-Lenox road, last evening was the mecca of 5,000 music lovers from all over the country as its fourth season was opened by Dr. Serge Koussevitkzky and the Boston Symphony orchestra in the auspicious setting afforded by the picturesque estate given by Mrs. Gorham Brooks for its permanent home.

The great audience, sheltered in a huge tent which provided ample and reasonably comfortable accommodations gave Dr. Koussevitzky a hearty welcome as he appeared ,on the platform at the stroke of 8.30 o'clock. Simultaneously, Olin Downes, music critic of the New York times, took his place at the microphone to introduce the concert to the world through the facilities provided by a hook-up of the National Broadcasting company.

Storm Fails to Spoil Affair

A heavy storm had drenched the grounds a few hours before the opening of the concert but it did not deter nor greatly inconvenience the thousands of patrons who in spite of wet grounds parked their cars in areas provided for the purpose and walked the short distance to the tent unmindful of damp shoes or trailing garments. In the tent the seats had been sectioned off according to the ticket demand. There were over 160 boxes occupied by prominent representatives of the aristorcracy of the Berkshire hills, and patrons of the festival as well as world renowned artists among whom were Alma Gluck, former Metropolitan opera star, and her equally famous husband, Ephrem Zimbalist, concert violinist. In reserved sections subscribed for months ago, in the unreserved seats, and in the standing room, everywhere music lovers filled the available space.

During the concert a hushed and reverent silence was broken only by an occasional rumble of vanishing thunder or a flash of spent lightning.

Concert is First of Six

Last evening's concert was the first of a series of six, with the second scheduled for tomorrow evening and the third Sunday afternoon. Previous festivals have been confined to one week but the sponsors decided this year on a longer period and their destination was a happy one.

At Tanglewood, where Hawthorne lived and wrote some of his memorable tales, the festival has found an ideal permanent home. Its delightfull vistas of the lake, its spacious. old gardens with rare trees and shrubbery, the large expanse of open ground providing adequate parking areas not too far removed from the center of activities, the lanes and avenues of close-cropped lawn providing pleasant walks during the intermissions and before the performance, where friends met to chat—all of these supplied a fitting background. Here Hawthorne might have found last night the material for many more delightful romances aided by the music, now whispering soft and low, now powerful and turbulent as the conductor, through the genius of his own rare understanding and the immortal creations of Beethoven, wrought an unforgettable spell.

Beethoven Works Played

For last night's program, Dr. Koussevitzky chose two of Beethoven's symphonies, his familiar Pastoral, No. 6, in F major, and one of th lesser known, the Fifth in C

and made them the framework for a thrilling contrast of sweet and stormy beauty. The superb "Leonora" overture opened the program and was played with crisp brilliance and a magnificent quality of tone, while the Pastoral was vibrant with sympathetic appreciation of all that the name implies. At the conclusion of the concert Dr. Koussevitzky was recalled four times and each time was given an extraordinary ovation as everybody stood and applauded and cheered.

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival organization, was most gratified at the audience and the spontaneous enthusiasm displayed. Equally enthusiastic comments were heard on all sides, from the thousands of people, representing all walks of life, who came to Tanglewood for the pure enjoyment of superlative music in an environment of unique interest and charm. People of wealth and prominence came from everywhere—somebody said that 42 states and Canada were represented last night—but Berkshire itself supplied the foundation for the great gathering.

Traffic Well Handled

Parking facilities and traffic were handled in an admirable manner under the direction of Lieut. John P. Sullivan and Sergt. Warner F. Eaton of the state police barracks of Northampton. Unlike last year, the long tedious waits, caused by traffic tangles were avoided this year, while steady streams of cars coming and going were guided to and from the highway by a force of 10 officers from various Western Massachusetts barracks and a large corps of officers selected from the police departments of Lenox, Stockbridge and surrounding communities. It was estimated that there were 3000 cars in the two vast parking areas.

Many of the concert attendants explored the villa which has been the summer home of Miss Mary Aspinwall Tappen of Marlboro street, Boston, for more than 70 years. Of special interest were the mural decorations painted in the house by Miss Tappen's sister, the late Mrs. Richard Dixey of Boston. Her daughter, the present Mrs. Gorham Brooks, gave the 210 acre estate to the orchestra. On this marvelous place a shrine of music is now being built. Eliel Saarinen, internationally famous architect of Michigan, has been asked to prepare drawings for the proposed development on the borders of Lake Mahkeenac, where great things are contemplated, making Tanglewood the summer musical capitol of this continent, hoping someday to have it attain the heights reached by Salzburg on the banks of the Salzach in Austria.

For the present six-concert series members of the orchestra are being accommodated as comfortably as possible in five large tents that have been erected on a suitable site across Hawthorne avenue from the villa and its immediate surroundings.

As Berkshire Symphonic Festival Opened Fourth Season

Scenes snapped last evening at Tanglewood, new permanent home of the Berkshire Symphonic festival, as the Boston Symphony orchestra started its fourth season. Left above, the maestro, Dr. Serge Koussevitsky, satisfaction written on his face, dons hat and coat to speed by automobile to a nearby estate for a 25-minute rest in the intermission between the two parts of the program. Right above, Miss Gertrude Robinson Smith, president of the Festival organization, and Mme. Koussevitsky, wife of the conductor, listen to the concert in Miss Smith's box. Left below, Olin Downes, distinguished music critic of the New York Times, shown at the microphone delivering his comments on the concert which were broadcast from an improvised studio just off the stage during the intermission. With him are shown Miss Lisa Sergio, NBC guest commentator from Italy, who also took part in the radio broadcast which featured the concert program, and John McNamara, announcer, of Station WBZ, Boston. Below, right, Joseph Bentonelli, noted violinist, calls the attention of Mrs. Zephine Fahnestock of Dorset, Vt., to significant program notes before the concert.

PITTSFIELD, MASS.
EAGLE

AUG 6 - 1937

MUSICIANS LIVE IN TENTS ON LAKE MAHKEENAC SHORE

Ten Members of Boston Symphony Orchestra Go Into Camp for Duration of Festival—Use Boat Club for Swimming, Fishing, Other Recreation.

Following rehearsal yesterday afternoon 10 members of the Boston Symphony Orchestra went to the northeast shore of Lake Mahkeenac and pitched five tents in which they will live during their two weeks' stay here.

Platforms left by campers from last year are being used. Some are the exact size while others are too large, but with threatening weather and cracks of lightning and thunder in the west, the tents were thrown up in a hurry. Finishing touches will be applied today.

New Experience for Some

Some of the musicians are camping for the first time. They seemed to enjoy the outdoor life in spite of fun making remarks from other musicians who visited the "tent colony."

If newspapermen, searching for human interest angles in the colony, hadn't happened along the shore, Robert Humphrey, acting director of publicity for the orchestra, still would be trying to pitch his tent. It collapsed while he was inside just as visitors arrived on the scene. Mr. Humphrey purchased all new camp equipment before coming to the Berkshires. He has never pitched a tent, yet knows now that it takes more than reading instructions to do the job.

Next to the Humphrey tent are Rene Jacob, first violinist and Jean Cauhape, viola player while S. W. Gerhedt, viola player and Henry H. Stanislaus, oboist, are their neighbors.

The Lenox Brotherhood Boat Club, adjacent to the pine grove on the Tanglewood property near the shore, is being used by the orchestra members for swimming, boating, fishing and other types of recreation.

NORWALK, CONN.
HOUR

AUG 6 - 1937

BERKSHIRE MUSIC FESTIVAL UNDER WAY

Stockbridge, Mass. (AP) — The hardest possible test, rain on its opening night in its new and untried home, failed last night to disorganize the Berkshire Symphonic Festival.

The festival is beginning its fourth season, but its first at Tanglewood, the 210-acre estate given the Boston Symphony last winter by Mrs. Gorham Brooks of Brookline, Mass.

Five concerts remain, Saturday night and Sunday afternoon, and Thursday, Friday and Sunday of next week.

In addition to the fact that the Boston Symphony plays in the midst of a district known for years as the summer home of many of America's great, on an estate connected through many years with Nathaniel Hawthorne, there is the odd fact that the festival is held in a circus tent.

This huge buff canvas is 180 feet wide, and 280 feet long. The orchestra is stationed at one end, in a specially designed wooden shell. The audience sits on 800 benches, each of which seats six, and on 900 chairs.

NORTHAMPTON, MASS.
GAZETTE

AUG 6 - 1937

MUSIC FESTIVAL UNHURT BY RAIN

Stockbridge Event Meets Test—Expected 25,000 Will Hear Orchestra

By John Selby

Stockbridge, Aug. 6—AP—The hardest possible test, rain on its opening night in its new and untried home, failed last night to disorganize the Berkshire symphonic festival.

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It is expected that 25,000 persons at least will hear Koussevitsky and his men, in their six concerts.

ST. ALBANS, VT.
MESSENGER

AUG 6 - 1937

SYMPHONY HAS RAINY OPENING

Tent Concerts of Boston Symphony Expected to Draw 25,000

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It is expected that 25,000 persons at least will hear Koussevitsky and his men, in their six concerts.

LAWRENCE, MASS.
EAGLE

AUG 6 - 1937

4000 HEAR FIRST FESTIVAL CONCERT

Koussevitsky Directs Boston Symphony Orchestra at Berkshire Estate

STOCKBRIDGE, Aug. 5. (AP)—About 4,000 persons from every quarter of America converged tonight upon this Berkshire village for the first of the six concerts comprising the Fourth Berkshire Symphonic Festival.

They found the entire Boston Symphony orchestra under its famed winter conductor, Serge Koussevitsky. But they found these in rather strange surroundings.

Dr. Koussevitsky was conducting for one thing, in a huge buff colored tent capable of seating at capacity, 4,800 music lovers. The stage is at one end of the long tent, a row of boxes across the middle separates two huge blocks of seats, each capable of seating an entire village.

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A circus tent dispensing symphonies in the midst of a formal garden is perhaps not more unusual than some things out of Dr. Koussevitsky's past. For it was he who once loaded an entire symphony orchestra on a steamboat and took Beethoven to hamlets which never before had heard of symphony music.

Tonight's program, duly broadcast and duly commented upon by Olin Downes, music editor of the New York Times, was entirely of Beethoven's music. Dr. Kaussevitsky directed the overture to "Leonore" No. 3; the "Pastoral" symphony and the fifth symphony, all wiith small interference from the heavy showers which began shortly before dinner. These made walking to the festival tent bad business, however.

NORTHAMPTON, MASS.
GAZETTE

AUG 6 - 1937

AT STOCKBRIDGE

Boston Herald

For the next two weeks, Stockbridge in the Berkshires will be the nation's musical capital. At "Tanglewood," the famous estate which was recently made the festival's permanent home, Dr. Koussevitzky will conduct the Boston Symphony orchestra in six concerts. If last year's experience is a safe guide, the audiences will be extremely large, and those who wish to hear the entire program will do well to arrive early and find places to park their cars. The site is so beautiful that a short wait before the concert begins should pass most enjoyably.

The sponsors are so far cautiously restricting the programs to familiar works. This evening, for example, will be an all-Beethoven program, and the following Thursday will be all-Wagner. The only new work to be presented—and this has already been heard many times in Boston—is Sibelius' seventh symphony.

Probably this policy is the wisest when the festival is young and when it must make friends among a constituency which is based more on geographical lines than anything else. But if it is to become distinctive and an annual gathering-place for followers of music from all over the country and possibly from abroad, it must eventually concentrate on some special field of music, and do that surpassingly well. In short, the festival should be encouraged to develop a definite character and an artistic personality.

Meantime, while this purpose is in the formative stage, Stockbridge and the Boston orchestra provide an impressive combination for the performance of great music from many sources. Possibly audiences by their reaction to it will indicate the specialization which the festival should cultivate in the future.

LAWRENCE, MASS.
TRIBUNE

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BRATTLEBORO, VT.
REFORMER

AUG 6 - 1937

MUSIC FESTIVAL HAILED IN RAIN

Berkshire Symphonic Concert Succeeds in Hard Test—Opens in New 210-Acre Home.

STOCKBRIDGE, Mass., Aug. 6 (AP)—The hardest possible test, rain on its opening night in its new and untried home, failed last night to disorganize the Berkshire Symphonic festival.

The festival is beginning its fourth season, but its first at Tanglewood, the 210-acre estate given the Boston Symphony last winter by Mrs. Gorham Brooks of Brookline, Mass.

Five concerts remain, tomorrow night and Sunday afternoon, and Thursday, Friday and Sunday of next week.

In addition to the fact that the Boston symphony plays in the midst of a district known for years as the summer home of many of America's great, on an estate connected through many years with Nathaniel Hawthorne, there is the odd fact that the festival is held in a circus tent.

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LAWRENCE, MASS.
TELEGRAM

AUG 6 - 1937

STOCKBRIDGE, Aug. 6—The fourth annual Berkshire Symphonic Festival is underway at "Tanglewood" near Lenox, where an audience of 5000 last night heard the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky in a Beethoven concert.

NASHUA, N. H.
TELEGRAPH

AUG 6 - 1937

BERKSHIRE'S MUSIC FESTIVAL OPENS IN STORM

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BENNINGTON, VT.
BANNER

AUG 6 - 1937

Beethoven Program Opens Concert Series

Stockbridge, Aug. ..—The Berkshire Symphonic festival, held under canvas at Tanglewood, near Lenox and the Stockbridge bowl, opened last night with an inspiring performance of a Beethoven program by the Boston Symphony orchestra conducted by Dr. Serge Koussevitzky. The arrangements were even more satisfactory than last year, when, in spite of elaborate planning, there was some blocking of roads on the way out. High praise must be given to the skill and care with which all the details of this great and difficult enterprise have been worked out.

It is one thing to provide for a stadium concert in Manhattan, with many lines of transportation converging on the spot from points miles or scores or hundreds of miles distant, and a very different thing to care for a large gathering deep in the country, with the automobile the sole means of conveyance. Everything possible was done to make things easy and pleasant for visitors, and patrons from a distance who started in good season and were not unduly anxious to head the homeward procession found it all very simple. The weather cleared after showers in the early evening which did not keep many people away.

This interesting annual festival took a definite and excellent pattern last summer with the engagement of the Boston Symphony orchestra, and this year's concerts follow much the same lines. Plans for construction of a "music shed" to replace the huge tent have been deferred, but a great orchestra has plenty of reserve power, and even a tent would hardly be needed if the New England weather were a less uncertain factor. Last year the tent proved fairly weatherproof in at least one smart shower, but music will seem more at home in the country when a stout roof has been provided. A new acoustic shell behind and over the musicians has been constructed which is believed to add to the power and brilliance of the music, which carried well to the remotest listeners.

LOWELL, MASS.
COURIER-CITIZEN

AUG 6 - 1937

BERKSHIRE FESTIVAL DRAWS GOOD CROWD

Boston Symphony Orchestra Heard in First of Six Concert Series

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PITTSFIELD, MASS.
EAGLE

AUG 6 - 1937

5000 AT FESTIVAL

Overflow Crowd Greets Dr. Serge Koussevitzky At Tanglewood Estate

Sharp Thunder Storm Early in Evening Fails To Deter Music Lovers From Turning Out for Opening Concert by Boston Symphony Orchestra — All-Beethoven Program Given Enthusiastic Reception

LENOX, Aug. 6.—An unscheduled overture of rumbling thunder in the hills to the south could not deter some 5000 music lovers from greeting Dr. Serge Koussevitzky and the Boston Symphony Orchestra as they opened the fourth annual Berkshire Symphonic Festival here last evening.

The trees were still dripping, the flowers in the lighted gardens still glistening from the shower that paused late in the afternoon over the Festival's new home at Tanglewood, when Dr. Koussevitzky raised his baton to open the series of six concerts.

Cosmopolitan Gathering

Under the huge tent and overflowing on to the lawn outside were the great and the near great of music, business, politics and society, the rich and poor, the young and old. From Berkshire's famed estates, from summer camps, from artists' colonies and from modest homes, near and far, came thousands for a single purpose—to listen to one of the world's great orchestras play the works of one of the world's great composers.

The all-Beethoven program, consisting of the overture to "Leonore," the 5th and 6th symphonies, brought waves of applause and, at the end, an ovation as resoundingly vocal as it was manual.

The tent began to fill more than an hour before the scheduled concert time of 8.30, and by 8.15 the boundary benches placed backwards around the outside ropes were being commandeered by the overflow crowd. Towering thunderheads, masking their ominous intent behind the coral tint of the afterglow, hung in the sky above. Their beauty was remarked upon by a large number of people, not including Festival officials.

Control Room Busiest

Busiest spot just before the concert started was the control "room" next to the orchestra shell where the National Broadcasting Company crew of announcers, commentators and technicians were preparing for the network broadcast. On the end of the platform around a table on which stood the microphone were John McNamara, announcer, and Liza Sergio, Italian commentator. Only hitch in the broadcast came when Miss Sergio started commentating. At this moment, one of the cornetists in the orchestra decided to practice outside the tent flap some four feet behind Miss Sergio. He was persuaded to rehearse elsewhere.

Oownes Talks

During the 25-minute intermission, Olin Downes, New York Times music critic, talked to the radio audience on the Beethoven works being played. Assisting the NBC crew in the transmission of the broadcast were John Aldrich of the American Telephone & Telegraph Company office in Pittsfield and Thomas Tierney of the Pittsfield Western Union office.

Before the concert began and during intermissions, news photographers from papers and services all over the East furnished a barrage of flashlights around the boxes, at the entrance to the tent and around the platform. In the house nearby, the four telegraph operators and the half-dozen typewriters in the press room were busy throughout the evening. There was some doubt in the minds of the correspondents, however, as to what to do about the wedding and birthday blanks furnished by the telegraph companies, who apparently believes in preparedness.

2000 Cars Parked

The traffic problem, eased considerably this year by the large number of possible exits and entrances to the estate, was handled with remarkable efficiency by a detail of State Police and a group of American Legion mem-

(OVER)

FITCHBURG, MASS.
SENTINEL

AUG 6 - 1937

Berkshire Symphonic Festival Opens In Its New Home On Estate At Stockbridge

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NEW YORK, N. Y.
HERALD-TRIBUNE

AUG 7 - 1937

Mrs. de Heredia Is Hostess in Lenox To Koussevitzkys

Mr. and Mrs. Percy Musgrave Entertain Festival Guests in Stockbridge

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 6.—Mrs. Carlos M. de Heredia was a luncheon hostess today at Wheatleigh, Lenox, in honor of Dr. and Mrs. Serge Koussevitzky, who are at the Berkshire Hunt and Country Club. Among the other guests were Mrs. Nicholas Brown, who is visiting Mrs. de Heredia; Mr. and Mrs. Owen Johnson, Mr. and Mrs. Olin Downes, Miss Gertrude Robinson Smith, Mrs. Herbert S. Darlington, Miss Sibyl M. Darlington, Miss Helen Knox, Messrs. Giraud Foster and Gardner S. Morse.

Mr. and Mrs. Percy Musgrave gave a dinner tonight at Linwood, Stockbridge, in honor of their festival guests, Mr. and Mrs. Hollis Hunnewell, of Wellesley. The others present were Mr. and Mrs. William Ellery Sedgwick, Mr. and Mrs. Darwin Spurr Morse, Mr. and Mrs. Francis Lee Higginson jr., and Miss Ethel L. Haven.

Curtis Hotel newcomers at Lenox include Princess Natalie Palvy, Mrs. Schuyler S. Wheeler, Mr. and Mrs. Robert M. Benjamin, Mr. and Mrs. Randolph Evans, all of New York; Mrs. Horace Binney, Mr. and Mrs. A. W. Hunt, of Boston.

Arrivals at the Berkshire Hunt and Country Club, Lenox, include Mr. and Mrs. William F. Healy, Mr. and Mrs. Patrick F. Gormley, Mr. and Mrs. J. Paul Sinnott, Mr. and Mrs. William G. Lauer, of New York. Dinners were given at the club by Mr. and Mrs. Sidney Blumenthal, of New York, for Mr. and Mrs. Daniel England, of Pittsfield, and by Mr. and Mrs. Carl Dreyful, of Boston.

At Red Lion Inn, Stockbridge, are Mrs. William Usher Parsons, Mr. and Mrs. George Bradford, Mr. and Mrs. Allison Wright Post, Mr. and Mrs. George H. Burgess, of New York; Mrs. Jaffrey de Hauteville, Mrs. Roland Nickerson, of Boston.

WATERBURY, CONN.
REPUBLICAN

AUG 6 - 1937

4,000 PERSONS AT BERKSHIRE MUSIC EVENT

First Of Six Concerts In Symphonic Festival Well Received

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NORTHAMPTON, MASS.
GAZETTE

AUG 6 - 1937

MANY PEOPLE HERE ARE INTERESTED IN FESTIVAL

Large Number from Northampton Attend Musical Event at Stockbridge

Interest in the fourth annual Berkshire symphonic festival among Northampton people is revealed in the large number who have secured reservations for one or several of the series of six concerts being conducted this year at Tanglewood, Lenox, on Thursday, Saturday and Sunday of this week and next. Last night's audience, according to reports, attracted about 5,000 persons, who sat under a great canvas tent and listened to the Boston Symphony orchestra, under the direction of Serge Koussevitzky in a program comprising three Beethoven symphonies. Those present comprised representatives of virtually every state in the Union and from Canada as well.

Those from Northampton and vicinity who attended last night or who have purchased tickets for coming concerts are the following: Miss Vinetta Larson of South street, Miss Carolyn M. Burpee of Franklin street, Miss Dorothy S. Ainsworth of Barrett place, Miss Susan M. Rambo of Barrett place, the Misses May and Maud Hammond of Elm street, Robert Patch, son of Prof. and Mrs. Howard Patch of Barrett place, Prof. and Mrs. H. Edward Wells of Pomeroy terrace, Mrs. Thomas J. Hammond of Elm street, Mrs. Guy K. Dustin of Dryads green, Mrs. Erna Dunmeyer of Cedar street, Miss Miriam Curtis of Dickinson hospital, Mrs. Frederick S. Allis of Lincoln avenue, Amherst; R. C. McGoun of Amity street, Amherst; Miss Mildred Pierpont of Lincoln avenue, Amherst; Clark L. Thayer of Mt. Pleasant street, Amherst; Mrs. Franklin King of College Lane, Miss Jane Bigelow of Phillips Place, Jonathan Shiller of Amherst, Mr. and Mrs. Frederick Wedler of Easthampton and Miss Ruth Wood of Swift River.

Groups will also leave from the Smith College Summer School of Social Work, from the Birchwood camp in Huntington, and from the French Summer school at the Northampton School for Girls, where faculty and students, as well as the Misses Dorothy M. Bement and Sarah B. Whitaker, have indicated their intentions to leave this week-end.

Miss Jane Bowker and Miss Hester R. Hoffman of the Hampshire Bookshop will represent the local book store at Tanglewood. A booth has also been set up by Bernard M. O'Shea, of the local Music House, who has arranged a display on the grounds near the scene of the festival.

NEW BRITAIN, CONN.
HERALD

AUG 6 - 1937

BERKSHIRE MUSIC SURVIVES STORM

Koussevitsky Directs Opening Concert at Stockbridge

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This huge buff canvas is 180 feet wide, and 280 feet long. The orchestra is stationed at one end, in a specially designed wooden shell. The audience sits on 800 benches, each of which seats six, and on 900 chairs.

The festival directors have tried to change the appearance of Tanglewood as little as possible. But to handle the crowd, which arrives altogether by motor, three miles of fence had to be erected, an equal length of wire installed, 30 spotlights set up and even four special Western Union wires laid to care for outgoing press dispatches.

Shelter For Orchestra

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PITTSFIELD, MASS.
EAGLE

AUG 6 - 1937

124

FIRST CONCERT IS PRAISED BY MUSIC CRITIC

Declares Opening Is More Glamorous Than in Previous Years

By JAY ROSENFELD

WITH a glamor surpassing even the initial concerts of the three preceding years the Berkshire Symphonic Festival got under way last night when the Boston Symphony Orchestra gave an all-Beethoven program at Tanglewood in Lenox, the new site of the Festival.

Four springs ago when a group of far-seeing and energetic music-lovers, captained by Miss Gertrude Robinson Smith of Glendale, broached the subject of a series of orchestral concerts in the Berkshires, the general response was doubting, cynical and hardly encouraging. This writer claims no oracular powers nor does he wish to be an "I-told-you-so," but he does claim to have said, after having observed the prime-moving crew in action, that "It surely will go over." The history of the first three years is well known. The successes were sufficient to warrant the extension of plans so that this, the fourth year, instead of a series of three concerts, there are to be six over two week-ends.

What undoubtedly established the Festival on its present solid basis was the artistic success of the Boston Symphony which appeared last year for the first time in a Berkshire Festival under its renowned leader, Serge Koussevitzky. Indeed the growth of the undertaking is mainly due to the plans and ambitions of that eminent conductor, whose standards of performance are so lofty that he deserves every encouragement and support in whatever artistic paths his judgment on the future of the Festival decides him to venture. On his first appearance of the evening last night he was greeted with impressive cordiality and as the program progressed the enthusiasm mounted until, at the conclusion of the final movement, the ovation he was accorded must have touched one as accustomed to triumphs as is he. But it was with the men of the orchestra that he shared each wave of applause. He obliged them to stand and themselves accept the plaudits of the tremendous audience which filled the immense expanse of seats.

Third and Best Locale

The new locale of the Festival is the third property which has been used and it is in every way the best. The whole enormous estate has been donated to the Boston Symphony Orchestra by Mrs. Gorham Brooks and no doubt now will be the permanent home of the annual event, which it is bruited will increase both in scope and importance as the years go by. With equally easy approaches from two directions, Lenox and Stockbridge, with parking much less intricate, better planned, better executed, and nearer to the center of activities, with the seats set out in concentric curves on a moderately sloping terrain so that vision in all sections is unobstructed, with the shell before which the orchestra plays now cohesively annexed to the great sheltering spread of canvas, the stage was indeed set for an historic event.

Heavens Growl—Crowd Happy

An audience as distinguished as has ever assembled for any similar occasion started to arrive long before the hour, 8.30, set for the beginning of the concert. Growls and grumblings in the heavens may have given a bit of concern, although fortunately, except for a few drops of rain, there was no inconvenience from the weather. The sky presented a glorious spectacle as its color-rimmed storm clouds, as if in anticipation of the Storm in the Pastoral Symphony which was to come, glowered ominously in the west. At intermission an eddying crowd of more than 5000 strolled or stood in groups. Women in colorful evening gowns, the accumulation of hundreds of soft-spoken conversations, the presence of celebrities from the fields of the theatre, society, statesmanship, business and music, all these things contributed to the extravagance of the atmospheric excitement.

There are no walls to the huge tent under which the audience was seated, yet the acoustics, all things considered, were good. Plans for a permanent wooden shed and enclosure may come to fruition in coming years, but until then those responsible for the Festival need have no qualms, for very little of the effects and of the meticulously prepared program Dr. Koussevitzky presented evaporated in its traject from the instruments to the eager ears of the audience.

All-Beethoven Program

The program was completely devoted to the works of Ludwig Van Beethoven. There was the Leonore overture, No. 3, the Sixth symphony, in F major, opus 68, and the Fifth in C minor, opus 67.

Precedent for the inclusion of these two symphonies on the same program goes back to the premier performance of both of them which took place in the identical concert in Vienna in 1808. There is such a difference in spirit of the two symphonies that it seems inconceivable that Beethoven worked on them simultaneously, dropping one for the moment to take up the other. In fact, the whole program was the product of one short stretch in the great master's life, for his only opera "Fidelio" dates from this same period. It was not a great success and as a concession to public tastes he wrote a new and different overture each time it was revived, hoping to gain favor. The name of the opera was changed os well. The Leonore, No. 3, with which Koussevitzky opened the festival is an example of Beethoven's most intensive application.

Sensitive-Impeccable

The performance was electrifying. We can't remember hearing an orchestra playing more sensitively nor more impeccably. The brilliance and eclat of the rendition was the result of the concurrence of a matchless performance on the part of the men of the orchestra and a conception on the part of its conductor, which for proportion and perspective, tone color, and polish of even the most seemingly unobtrusive details, must remain as a landmark in the memory of the most experienced music-lovers in the audience. If Beethoven could have heard his overture played as Koussevitzky directed it last night! If Beethoven could have heard the entrance of the bass viols in the famous passage of the scherzo of the Fifth Symphony!

Pastoral "Enrapturing"

From the vigor and brilliance of the overture, Koussevitzky subsided into one of the most enrapturing performances of the Pastoral Symphony imaginable. He held the audience spell bound with the simplicity and relaxation of his interpretation. The orchestra responded to his baton with the precision and delicacy one might more readily expect of a chamber music group than from an ensemble of 100 men. Until the episode of the rustic dance in the third movement, the orchestra stayed within the narrowest of limits and yet never once did the interest of the audience waver.

Beethoven had been working much earlier on his Fifth symphony in which the spirit was of dramatic grandeur and tragedy, so that he must have found compensating relief in the Sixth which came to be known as the Pastoral because in this he sought to express emotions engendered by nature in his frequent excursions in the lovely woods in the vicinity of Vienna. There is peace and contentment, except for the fury of the elements in the fourth movement.

Tempo Lacks Force

But the Fifth is another story. He himself explained the awesome introductory phrases as "Fate knocking on the door."

Koussevitzky chose a tempo in this first movement which we found lacked the proper assaulting force with which we associate this music, and it wasn't until the magnificent breadth of the opening C major chords of the last movement that we were again stirred and raised to the heights to which we had been transported by the first half of the program.

If the Berkshire Symphonic Festival was an amusement for dilettantes at its inception, today, due to the superb orchestra and its great conductor, it towers on its own artistic feet. If, as is reasonable to believe, the same standards of performance are maintained at the concerts tomorrow night, Sunday afternoon and on the corresponding three days of next week, it will not only mark an achievement in musical history but will justify the application of added and renewed efforts for the future.

NEW YORK, N. Y.
SUN

AUG 7 - 1937

Berkshire Hills Society to Attend Musical Tonight

Visitors Are Entertained at All Country Places, Hotels and Inns.

Special Dispatch to THE SUN.

BERKSHIRE HILLS, Mass., Aug. 7.—Most of the important Berkshire society events this week end are associated with the music festival at Tanglewood, midway between Lenox and Stockbridge, where the Boston Symphony orchestra is giving tonight the second concert of the first series.

Dr. Serge Koussevitzky, conductor, and Mrs. Koussevitzky are at the Berkshire Hunt and Country Club.

Many visitors are being entertained during the festival both at country places and hotels. Alfred I. Barton, president of the Surf Club, Miami Beach, and Ted Shawn the dancer, are having supper parties tonight at Curtis Hotel, Lenox, where the arrivals include Mr. and Mrs. Hiram C. Todd of New York and Mr. and Mrs. Frederick B. Pratt of Brooklyn.

Mr. and Mrs. Adolf A. Berle Jr. are having a dinner party tomorrow night at Konkapot, Great Barrington, in compliment to their week-end guests, Mr. and Mrs. Cassius Clay of Alexandria, Va.

Albert Spalding, the violinist, and Mrs. Spalding are to have Mr. and Mrs. Frederick Fisher Jr. of Westover, Va., and Mr. and Mrs. Olin Downes as their box guests tonight.

Plans a Box Party.

With Mrs. W. Rockwood Gibbs as box guests will be Dr. and Mrs. Robert Metz of Fernbrook, Lenox, and Mr. and Mrs. Henry A. Francis of Pittsfielld. Tomorrow afternoon Mrs. Gibbs is having Mr. and Mrs. Henry R. Russell of Winter Haven, Fla., David Donald and Matthew Rockwell.

Miss Eleanor K. Coonley, daughter of Mr. and Mrs. Prentiss L. Coonley of Folly Farm, Great Barrington, is on a Great Lakes cruise as the guest of Mr. and Mrs. John McL. Simpson of Chicago.

Prof. Albert Sprague Coolidge of Harvard is to play the viola as assisting artist tomorrow afternoon to the South Mountain String Quartet in a program of compositions. He and Mrs. Coolidge are the guests of Willem Willeke, director of the South Mountain Music Colony.

Frank Sheridan to Play.

Frank Sheridan, pianist, is assisting the Gordon String Quartet tomorrow afternoon in a program of compositions at Music Mountain, Falls Village, Conn.

For drama William Miles is producing next week at the Berkshire Playhoue, Stockbridge, Langdon Mitchell's "Becky Sharp." Miss Edith Barrett will appear in the title role. She was at the Playhouse in "Trelawney of the Wells" in 1935.

Next week is to be an important one at the Wyantenuck Country Club, Great Barrington, where the annual New England women's tennis tournament in doubles and singles will be held for four days, starting Thursday.

AUBURN, N. Y.
Citizen-Advertiser

AUG 7 - 1937

Mayor and Mrs. Charles D. Osborne have gone to Dalton, Mass., to spend the week-end with Mr. and Mrs. Zenas Crane Colt, formerly of Auburn. They will attend the Berkshire Musical Festival Saturday and Sunday, at which the full Boston Symphony Orchestra will give a concert. This orchestra will give two more concerts next Saturday and Sunday, August 14 and 15.

NEW YORK, N. Y.
TIMES

AUG 7 - 1937

FETE IN BERKSHIRES ATTRACTS VISITORS

Koussevitzky to Lead Boston Symphony in Second of Concerts Tonight

PLANS DIVERSE PROGRAM

Works by Mozart, Tchaikovsky, Edward Hill and Ravel Will Be Performed

By H. HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 6.—The Berkshire Symphonic Festival, which paused for rest today, will resume tomorrow night here at Tanglewood. At that second concert Serge Koussevitzky and the Boston Symphony Orchestra will present a diverse program, embracing Mozart and Tchaikovsky symphonies, two movements from Edward Burlingam Hill's string sinfonietta and Ravel's second "Daphnis et Chloe" suite.

Visitors are continuing to invade the South Berkshire countryside for the remaining two concerts this week-end and interest remains high for next week's trio. Exemplifying those who sought reservations at the festival office today was a group which had heard Thursday night's opening program on the radio several hundred miles away and decided to come up for the Saturday night and Sunday afternoon concerts.

In the meantime those who were at Tanglewood last night were discussing today the performances that Dr. Koussevitzky and his men gave to Beethoven's "Leonore" overture and to the Fifth and Sixth symphonies. The Boston orchestra has seldom given a more eloquent account of its powers, nor has its leader.

Performance Stirs Imagination

Perhaps Beethoven's symphonies need to be heard in surroundings as close to nature as was their creator. Or it may be that Dr. Koussevitzky shaped his interpretations so they would fill the vast enclosure under the canvas tent and penetrate beyond to those who sat on benches and on the grass under the stars.

In any event, the performances had a breadth of conception, an intensity of feeling and a spaciousness of utterance that stirred the imagination. There were some who, sated by too many hearings of the Fifth, sat back as this work began, expecting the worst, but Mr. Koussevitzky brought them to life with as galvanic, expansive and audacious a performance as they had heard in years of concert-going.

The orchestra gave notice of its mettle and preparation with a performance of the "Leonore" that was resplendent tonally and that captured the essence of its concentrated pages. The "Pastorale" was played with a blend of delicacy and trength. The gifted solo players the wind choir achieved some -grained, accurate playing.

Real Lightning Obliges

The quality of this orchestra was best instanced by the ominous bite of the 'cellos bringing rumors of the impending storm. The tempest had glare and wildness. And was it a gesture from a kindly dispensation that brought the flashes of lightning just before the tonal storm broke?

There was a solidity, an earthiness and at the same time a broad, classic line in Mr. Koussevitzky's treatment of the Fifth symphony. He called for more body and volume of tone than he might have in Symphony or Carnegie Halls, and rightly, for the walls of the night did not cause the sound to become strident or heavy. The conception was big, yet the slightest details were clearly etched in.

The closing allegro may be cited as an indication of the grandeur of this performance. The movement went with a titanic energy, but there was always a feeling that it was under absolute control. The tributes of cheers and applause at the end was only proper.

If Mr. Koussevitzky and his men maintain a comparable level in the succeeding concerts, this will be a memorable festival.

WASHINGTON, D. C.
NEWS

AUG 7 - 1937

Previews in Music

News of summer festivals and outdoor symphony concerts in other parts of the country makes Washington's concert-less summer seem even more musically bleak. Meanwhile we have only the radio to turn to, with occasional tantalizing snatches from far-off music festival programs.

Next week looks particularly promising, with a generous offering of good music over the National Broadcasting Co.'s network. Here are some of the highlights:

Sunday, 10:30 a. m., Walberg Brown String Ensemble playing Schubert's G major string quartet; 12:30 to 1:30 p. m., Mozart's Quintet for two violins, two violas and cello, and Saint-Saens' Septet for strings; 3 p. m., Chautauqua Symphony concert under Albert Stoessel.

Monday, 8:30 p. m., vocal ensemble and orchestra, directed by Alfred Wallenstein.

Tuesday, 2:30 p. m., Faure's Quartet for piano and strings played by the Brenner piano quartet; 10:30 p. m., music for four harpsichords.

Wednesday, 2:05 to 2:45 p. m., from Salzburg, "Marriage of Figaro," conducted by Bruno Walter with Lotte Lehmann.

Thursday, 8:30 p. m. to 10:45 p. m., all-Wagner program by Boston Symphony under Koussevitzky, from Berkshire Music Festival.

HUDSON, N. Y.
REGISTER

AUG 7 - 1937

BERKSHIRE FESTIVAL OFF TO FINE START; CONCERT TONIGHT

The fourth annual Berkshire Symphonic Festival is off to a fine start in its new home on the beautiful estate "Tanglewood" in the Berkshire Hills over looking the Stockbridge Bowl.

An audience of 5,000 music lovers was present to welcome Serge Koussevitzky and the Boston Symphony Orchestra of 100 men in this, its second appearance at the festival. The audience included governors of nearby states, men high in the financial world and women socially prominent, who for the moment rubbed elbows with the music student, score in hand, who was in many cases hearing his first major symphony orchestra under ideal conditions.

Mr. Koussevitzky's appearance on the podium was the signal for prolonged applause. The audience then sat back and proceeded to enjoy a performance of the immortal Beethoven's music by a group of seasoned players under the inspired baton of one of the world's great conductors.

The program started promptly at 8:30 p. m. as the performance was broadcast on a coast to coast hookup. Opening with the gay "Leonora Overture" No. 3, Mr. Koussevitzky painted his musical canvas with brilliant colors, bringing new beauties to this familiar show piece.

The sixth or "Pastorale" symphony followed and concluded with a magnificent performance of the fifth symphony, sometimes called "Fate Knocking at the Door". All the beauty of the strings, the perfection of the woodwinds and the vigor of the percussion instruments which go to make up a truly great orchestra were present last evening and a grateful audience left the enclosure with the unanimous opinion that they had for a few moments sat in the lap of the musical gods. A perspiring but happy maestro was forced to acknowledge the vociferous applause for himself and his group of artists.

The next concert of this week's series will be held tonight at 8:30 p. m.

GLOUCESTER, MASS.
TIMES

AUG 5 - 1937

Serge A. Koussevitzky says, "While there are thousands of conductors (music) all over the world, only about a hundred or so are capable, and only four of five are truly great."

These Are the Hands That Play the Notes That Make the Music at Tanglewood

[illegible] Eve. Eagle
Aug 7/37

DAYTIME CONCERT IS HELD AT LENOX

Audience of 5,000 on Hand for Third Program of Berkshire Festival

CONDUCTOR IS PRAISED

Koussevitzky Leads the Boston Orchestra in Rendition of Schubert Compositions

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 8.—This afternoon's concert at Tanglewood rounded out the first half of the Berkshire Symphonic Festival. More than 5,00 were in the audience. The weather ran true to form; there was a shower before the concert for the third successive time. During the Berceuse of Stravinsky's "Fire Bird Suite" a brief rainfall pattering on the top of the enormous canvas tent added a soothing note to the music.

It was a humid afternoon and Serge Koussevitzky asked the indulgence of the audience to permit his men to divest themselves of their coats. The audience laughed and applauded to signify its assent, and as the instrumentalists began removing their jackets and vests, men in the audience followed suit.

Mr. Koussevitzky and the Boston Symphony Orchestra topped the first half of the festival with another program of established classics, giving them performances of sweep and vitality. The admirers of this magnificent ensemble have not often heard it played as superbly as it has been at these concerts. The performances have been a revelation to the most venerable followers of the orchestra and its fortunes.

The secret is probably twofold; Mr. Koussevitzky has returned from a two-month vacation, rested and reinvigorated, and the audience has been as receptive and as responsive as some of the gatherings in Salzburg when Arturo Toscanini conducts.

Schubert Music Played

Today's program illustrated Mr. Koussevitzky's gift for encompassing a wide emotional gamut within the framework of a group of standard works. Two Schubert compositions—the "Rosamunde" ballet music and the B minor symphony, the "unfinished"—opened the proceedings with delicacy and depth of feeling. The unashamed sentiment and simplicity of Schubert's music were realized with graciousness of tinting and subtlety of accent.

Then came the brazen, scintillating "Fire Bird" suite, wherein Mr. Koussevitzky was able to unleash the full might of his minions. Here was virtuoso playing from a virtuoso band, equaled only by last night's gorgeously colored interpretation of Ravel's "Daphnis et Chloe" suite. The audience rose to the Stravinsky performance, as it did in the Ravel, with an outburst of applause.

Cesar Franck's lone symphony, noble and probing in its search for one man's truth, was played with loftiness and emotional rapport.

It was well to close the week's programs with an afternoon concert. Visitors were enabled to view Tanglewood by daylight, to see the glorious southern panorama of Lake Makheenac nestling below monument Mountain. They were able to stroll through the meticulously kept formal gardens. They could feel the spirit of what Hawthorne, who lived at Tanglewood, called "rough, broken, rugged, headlong "Berkshire."

The charm of the vernal setting was also manifest last night at the second concert. As the murmorous voices of the dawn emanated from Raven's instrumentation in the exordium of the "Daphnis et Chloe" suite ,the crickets chirped in the grass on the rim of the enormous canvas tent. If the sounds of the evening were a distraction for some, they intensified, for others, their receptivity to the music.

Last night's concert began with Mozart's affecting E flat major symphony, played with enamoring warmth and with careful regard for proportion. It was a tribute to the natural acoustics of the spot as well as to the craftsmanship of the local carpenters who built the wooden band stand that the music could be heard clearly, with all its gentle nuance and ornament, hundreds of feet beyond the rear of the tent.

Composer Hill Applauded

Two movements from Edward Burlingame Hill's delightful sinfonietta for string orchestra, op. 40 A, gave the strings an opportunity to display their talents. The work went well. The audience was not satisfied until the composer, who was seated in a box, walked down the center aisle and shook hands with the conductor. The tribute was a signal honor for the only American composer represented in the festival programs. It indicated that this audience was eager to hear and appreciate music off the beaten path.

The Ravel suite, with its matchless orchestration, was a tour de force of ensemble work. It showed how Mr. Koussevitzky has trained this band to shade tone with matchless precision. Climaxes were built up irresistibly, and in the building there was a constant flux and interplay of iridescent color. The sudden decrescendo of the solo horn, achieved with breath-taking speed and yet without the slightest tonal flaw, was one of innumerable felicities of detail.

Tchaikovsky Symphony Applauded

If the Ravel interpretation produced a storm of applause, the Tchaikovsky fourth symphony evoked even a more intensive display of enthusiasm. Mr. Koussevitzky played this work as if he believed in its meaningfulness. The approach had the understanding that only a Russian could bring to Tchaikovsky., The great, crashing climaxes were done with enormous vigor.

The festival weeks in the Berkshires are providing Summer and permanent residents with fresh excitements. The visits of famous personages have added spice to the surroundings. The week-end stay of Miriam Hopkins, the filf star, at the Curtis Hotel here, not only set the halp agog but brought to the doors of the venerable inn gaping sightseers who would not know a symphony from a square dance but who know Miriam Hopkins when they see her. What is more, they meant to see her.

[From Late Editions of Yesterday's TIME

Second Concert Presented

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 7.—Another audience of about 5,000 persons turned out for the second concert of the Berkshire Symphonic Festival at Tanglewood tonight. It would have been larger but for a rainstorm that broke three hours before concert time. On the opening night Thursday there was a storm two hours before the start.

Serge Koussevitzky directed the Boston Symphony Orchestra in a program that brought forth nothing new but that had, at the same time a wealth of contrast. There was the Mozart E flat major symphony, brimming over in its lyricism and charm,and Tchaikovsky's Fourth with its seething turmoil, its conflict and even its theatricalism.

Between these major offerings were set the soundly, soberly wrought sinfonietta for strings by Edward Burlingame Hill and the dazzling second "Daphnis et Chloe" suite by Ravel.

The first half of the festival will end tomorrow afternoon with a program devoted to Schubert's "Rosamunde" overture and "Unfinished" symphony, Stravinsky's "Fire Bird Suite" and Cesar Franck's D minor symphony.

Experiments Avoided

It will be seen that this festival is adhering closely to standard symphonic fare. The theory is that the majority in the audience consists of people who have few opportunities to hear the master works performed by a first rank ensemble. They are not interested in experiments or recondite tonal patterns. The festival authorities are seeking to establish the good-will and enthusiasm of these people. Most of the experienced concert-goers, it should be added, seem satisfied with conservative programs.

The men and women who are developing this festival have chosen to make haste slowly. Their primary job, they feel, is to establish the fact that the festival exists. They wish to drive this point home to the people in the immediate communities and to the nation at large. Once a permanent following is achieved, variety and novelty on the programs will follow naturally.

The effect of the festival on the Berkshire towns and cities is already evident. Business in the hotels and restaurants is at a peak. A woman who runs a little antique shop near by reported a lively trade from festival visitors. Some people who have never been to the Berkshires before have begun to look around for Summer homes here.

Musicians Camping Out

A festival of this magnitude inevitably produces interesting sidelights. Here are a few culled at random:

The group of men in the Boston orchestra who are roughing it in small tents on the edge of Lake Makheenac near here. They have set up their own tents and are preparing their own meals. They expect to make the lakeside their home until the festival ends.

The sightseers who are invading Tanglewood during the day to see the site of the concerts. Some of them plan to attend; others do not. There is the usual quota of amateur photographers.

The cooperation of persons of various communities in beautifying Tanglewood, the Berkshire garden center, made up of clubs from local towns and villages, has planted colorful flower beds in the formal garden that flanks the audience tent on the south.

The useful work done by the various committees functioning during the festival. A veteran of artistic campaigns observes that he has never seen committees who labored so zealously.

The long intermissions at concerts giving the audience an opportunity to promenade through the grounds, to see the gardens with their lovely high hedges of hemlock and pine that are said to have no peers in the Berkshires. H. H. T.

MILWAUKEE, WIS.
SENTINEL
AUG 7 - 1937

Calls Modern Music Of Europe Wretched

Boston Conductor Back From Abroad Finds Nothing Creative Among Foreign Composers

BOSTON, Aug. 6—(AP)—Serge A. Koussevitzky, conductor of the Boston Symphony orchestra, who is recognized as one of the outstanding patrons of contemporary music, said the present crop of younger European composers is turning out "consistently bad music."

"The jury which passes on the right of these composers to be heard has degenerated, too," said the famous Russian born conductor on his return from Europe, which he left to direct the Berkshire Symphonic festival starting last Thursday, Aug. 5, and continuing Aug. 7, 8, 12, 14 and 15, at Stockbridge,

"Some of the pieces I heard at the fifteenth festival of contemporary music in Paris were wreched, positively wretched. The music was utter banality, simply dressed up in a maze of modern harmony—utterly lacking in any creativeness. The composers simply have nothing to say."

AMERICANS PRAISED.

Dr. Koussevitzky did not include American composers in this group.

"Our American composers," he declared, "are consistently better artists. They have greater inspiration."

Dr. Koussevitzky said he would honor the memory of the late George Gershwin, who died recently, by playing one of his selections, probably from "Porgy and Bess," at the Berkshire festival. "His death was a great loss to American music. Like Schubert, he sang his country's songs."

The conductor said he hoped to see the Berkshire festival develop in the coming years into a major event lasting six to eight weeks and rivaling the great European festivals.

His plans for the festival call for the founding of a school for training young conductors, "the only requisite for entrance being," he said,, "an exceptional talent."

INSPIRATION NEEDED.

"This talent," he explained, "must consist not only of an impeccable knowledge of the theory of music, composition, and all around technical equipment, but there must be inspiration, too."

"For," he continued, "while there are thousands of conductors all over the world, only about a hundred or so are capable, and only four or five are truly great."

While Koussevitzky's programs in the Berkshires adhere mostly to classical lines—the schedule including all Beethoven and all Wagner programs—the coming Boston season again will hear a good bit of new music.

The conductor said he would introduce for the first time in America the second symphony of Mailpiero, and a new concerto for orchestra by the young Soviet composer, Michael Starokadomski.

LEWISTON, ME.
SUN
AUG 7 - 1937

RAIN FAILS TO HURT BERKSHIRE FESTIVAL

FIRST OF CONCERTS IS GIVEN AT TANGLEWOOD, SYMPHONY'S NEW HOME

STOCKBRIDGE, Mass., Aug. 6-AP-The hardest possible test, rain on its opening night in its new and untried home, failed last night to disorganize the Berkshire Symphonic Festival.

The festival is beginning its fourth season, but its first at Tanglewood, the 210-acre estate given the Boston Symphony last winter by Mrs. Gorham Brooks of Brookline, Mass.

Five concerts remain, tomorrow night and Sunday afternoon, and Thursday, Friday and Sunday of next week.

In addition to the fact that the Boston Symphony plays in the midst of a district known for years as the summer home of many of America's great, on an estate connected through many years with Nathaniel Hawthorne, there is the odd fact that the festival is held in a circus tent.

This huge buff canvas is 180 feet wide, and 280 feet long. The orchestra is stationed at one end, in a specially designed wooden shell. The audience sits on 800 benches, each of which seats six, and on 900 chairs.

The festival directors have tried to change the appearance of Tanglwood as little as possible. But to handle the crowd, which arrives altogether by motor, three miles of fence had to be erected, an equal length of wire installed, 30 spotlights set up and even four special wires laid to care for out-going press dispatches.

Perhaps the most curious feature of the entire plant is a long walk, covered with brown canvas and connecting one of the estate barns with the music tent. This was installed to make sure that the orchestra men might reach the stage from the tuning room without getting their instruments wet. It proved its use in last night's downpour.

Dr. Serge Koussevitsky, who has returned early from his European vacation especially to conduct the festival, opened last night with an all Beethoven program. He will close a week from Sunday with a program entirely of Brahms music, and in between he has arranged a wide assortment, from Edwin Burlingame Hill, the American, to Finland's rugged Jean Sibelius.

It is expected that 25,000 persons at least will hear Koussevitsky and his men, in their six concerts.

ALBANY, N. Y.
NEWS
AUG 7 - 1937

Party Honors Orchestra Conductor

DR. SERGE KOUSSEVITSKY, who is directing the Symphony Orchestra at the Berkshire Music Festival, and Mrs. Koussevitsky were guests of honor at a luncheon given yesterday by Mrs. Carlos M. deHeredia at Wheatleigh, Lenox.

Other guests were Mrs. Nicholas Brown, who is visiting Mrs. deHeredia, Mr. and Mrs. Owen Johnson, Mr. and Mrs. Olin Downes, Miss Gertrude Robinson Smith, Mrs. Herbert S. Darlington, Miss Sibyl Darlington, Miss Helen Knox, Giraud Foster and Gardner S. Morse.

Another party in connection with the Festival was the dinner, given last night, at Linwood, Stockbridge, by Mr. and Mrs. Percy Musgrave for Mr. and Mrs. Hollis Hunnewell of Wellseley, Mr. and Mrs. Ellery Sedgewick, Mr. and Mrs. Darwin Spurr Morse Jr., Mr. and Mrs. Francis Lee Higginson Jr. and Miss Ethel L. Haven.

PITTSFIELD, MASS.
EAGLE
AUG 7 - 1937

Youngest Member of Orchestra and Father Play Trumpets Under Koussevitsky's Baton

Rene Voisin, left, is fourth trumpet in the Boston Symphony Orchestra and his son, Roger, right, third trumpet and assistant first trumpet.

Among the 100 members of the Boston Symphony Orchestra, playing for the Berkshire Symphonic Festival at Tanglewood, are a father and son, both trumpeters.

The father is Rene Voisin, 42 fourth trumpet, and the son is Roger Voisin, 19, third trumpet and asistant first trumpet in the orchestra.

Youngest Member

The son is the youngest member of the orchestra and probably the youngest man in any major orchestra in the world.

Both natives of Angerx, France, where Quantro is distilled, the father and son came to America 10 years ago. The father immediately joined the Boston Orchestra, then as now conducted by Serge Koussevitzky.

The son attended schools in Boston, returned to France for a year, and two years ago had an audition with Dr. Koussevitzky and was accepted as a member of the orchestra when he was only 17 years old. Since then he has continued his study of the trumpet with his father and Georges Mager, first trumpeter of the orchestra.

The father, the mother and the son have taken a cottage in Lenox for the duration of the Festival, and Roger says he is now studying the double bass as "a spare tire." He will have a qualified critic in the latter instrument in Dr. Koussevitzky, who achieved international fame as a double bass player.

NEW BRITAIN, CONN.
HERALD
AUG 7 - 1937

TESTING HARTFORD's LOVE OF MUSIC

There is no comparison between the WPA Symphony orchestra in Hartford and the Boston Symphony orchestra. The WPAers have had a most annoying time in getting folks to pay money to hear their dulcet harmonies; and attention in the Hartford press hasn't been anything overwhelming. But the Boston Symphony—that's different.

Mr. Koussevitsky this week started the fourth Berkshire symphonic festival at Stockbridge, Mass., and it was an event such as the WPA orchestra might well envy. One writer remarked, after the first concert, that it was Mr. Koussevitsky's festival. Probably that's what ails the WPA—it hasn't Mr. Koussevitsky.

Just for fun, and to stir up a rumpus, we should like to see and hear the WPA orchestra swap conductors with the Bostonians. The state of symphonic music being what it is, we'll wager a bar of Beethoven's Fifth against a bar of chocolate that the WPAers would then draw the bigger crowd.

GREENWICH, CONN.
NEWS-GRAPHIC
AUG 7 - 1937

Second Festival Concert In Berkshires Tonight

Serge Koussevitzky and the Boston Symphony Orchestra will present a program including Mozart and Tchaikovsky symphonies, two movements from Edward Burlingam Hill's string sinfonietta and Ravel's second "Daphnis et Chloe" suite, at the Berkshire Symphonic Festival, Lenox, Mass., which resumes tonight.

The opening concert was played on Thursday evening, with the program broadcast over the radio. Visitors are continuing to invade the South Berkshire countryside for the two remaining concerts over the weekend.

N. ADAMS, MASS.
TRANSCRIPT
AUG 7 - 1937

SECOND SYMPHONY CONCERT TONIGHT

Mozart and Tchaikowsky Works on Program

THIRD TOMORROW

Series A Will End With Exposition of Schubert, Stravinsky and Franck by Koussevitzky.

The second concert of the Berkshire Symphonic festival's fourth season will be given at 8.30 o'clock this evening at Tanglewood, the permanent home on the Lenox-Stockbridge road which the festival is this year occupying for the first time.

There on Thursday evening the 1937 season opened with a triumphant appearance of the Boston Symphony orchestra under the baton of its celebrated director, Dr. Serge Koussevitzky, in an all-Beethoven concert.

On Sunday afternoon at 4.30 o'clock the third concert of the season will be given, concluding Series A, and then there will be an interval until next Thursday evening when Series B will start with its first concert, followed by the second in the series a week from tonight and the third on the following afternoon.

For this evening's concert, Dr. Koussevitzky has chosen a program which opens with Mozart's Symphony in E flat, will continue with two movements from Edward Burlingame Hill's Sinfonietta for string orchestras and the second suite of Ravel's "Daphnis and Chloe," and concludes with Tchaikowsky's great Fourth Symphony.

Tomorrow afternoon's concert will be devoted to Schubert, Stravinsky and Franck. It opens with the ballet music from Schubert's "Rosamunde," then goes to his Unfinished symphony, continues with a suite from Stravinsky's "L'Oiseau de Feu," and concludes with the Franck Symphony in D minor.

SCHENECTADY, N. Y.
GAZETTE
AUG 7 - 1937

Koussevitzky Acclaimed at Music Festival

Unusual Ovation Greets Boston Symphony Director When the Berkshire Event Draws 5,000

Nearly 5,000 persons, in a great tent, greeted the Boston Symphony Orchestra at the opening concert Thursday night of the fourth annual Berkshire Symphonic Festival, the first held at Tanglewood, near Lenox, the estate recently given to the festival organization.

Serge Koussevitzky, the director, received an ovation unusual even for him in the acclaim the audience tendered when he appeared and after the concert when he was recalled again and again. It was largely because of his interest in the festival and his apparent willingness to continue in this musical project in the Berkshires that Mrs. Gorham Brooks gave her beautiful estate for the permanent establishment of the festival.

Arboral Setting

The tent, as large as the "big top" of a circus, is set in the midst of the trees and on the concert night a thunderstorm hovered over the lake, which may be seen from the grounds, but it seemed to the members of the audience as if the storm took itself off as soon as Koussevitzky stepped to the podium, and left the musical storm of the Pasotral symphony ot demonstrate its thunders and lightenings.

The tent proved a perfect concert hall and every note was clearly and pleasantly heard. The musicians had said in the afternoon, after their rehearsal, that the stage arrangement with its sounding board was perfectly arranged for the orchestra. The director seemed happy to appear in the Tanglewood concert and the program went off as smoothly as any of his concerts in the home town hall.

Perhaps the dampness hampered the sound of the strings a little, but it was almost indiscernable. The program had been happily chosen for the Tanglewood opening. The "Leonore" overture No. 3 was the introductory composition and, with its beautiful structure and varied treatment of the opera subjects, proved a gratifying reintroduction of the Boston musicians to the festival audience. The audience was as happy throughout the evening as the man imagined by Beethoven in the first movement of the "Pastoral" symphony, which pictures the "awakening of serene impressions on arriving in the country."

The thousands of persons were as quiet through the playing of the music as if there had been 10 in a small room. There is a passage in the second movement of Symphony No. 5 where the "Fate" theme comes back in, sounding as gentle and far away as a chorus of crickets, and that vast audience was as still as the hills outside, brooding over the songs of the real crickets.

Those who have heard the Boston orchestra and Koussevitzky many times said that never had the great "Fifth" been more magnificently played by them. It is sometimes spoken of as an expression of revolution and surely it has a message for a troubled time. In the midst of the quiet hills in a countryside which has memories of Nathaniel Hawthorne and Herman Melville, where the Berkshire festival is establishing a new feature of American culture, the magnificent music of Beethoven, played as this director plays it, gave again on Thursday night, its great enunciation of the fact that the human spirit is greater than any of the obstacles which it has to overcome.

SPRINGFIELD, MASS.
REPUBLICAN
AUG 8 - 1937

It should not escape notice that on the day that the Boston Symphony orchestra, conducted by Dr Serge Koussevitsky, opened the fourth annual Berkshire Symphonic festival at "Tanglewood" in Lenox, the Boston Red Sox, for the first time in 18 years so late in the season, rose to second place in the American baseball league. Thus was the Massachusetts tradition of culture simultaneously upheld at the opposite ends of the state.

HUDSON, N. Y.
DAILY STAR
AUG 7 - 1937

BERKSHIRE MUSIC FESTIVAL HAD A GALA OPENING

It was thundering on the distant left as thousands of motorists were being escorted to parking space by 60 Massachusetts police Thursday evening. But there the threat ended.

Nothing transpired to mar the most auspicious opening ever experienced by the Berkshire Symphonic Festival near Lenox, Mass. The first concert of the Boston Symphony Orchestra in its new summer "home," the Tanglewood of Hawthorne's "Tanglewood Tales," was a stunning success, musically and socially.

Rarely has Beethoven been accorded the sympathetic treatment that was his Thursday night. It was easy to imagine the immortal Ludwig's astral self smiling down upon the proceedings. For, if the master's shade ever had occasion to smile approval, it was on the fine reading of his works bestowed upon the ear by Serge Koussevitzky and his skillful men.

The inaugural festival program included three of Beethoven's best known masterpieces, the "Lenore" overture, No. 3, and both the Fifth and Sixth Symphonies.

The second concert of the Festival is scheduled tonight and only wild horses could keep away those who were present at the opening. A third program will be heard Sunday afternoon and three more late next week.

N. ADAMS, MASS.
TRANSCRIPT
AUG 7 - 1937

MUSIC DIRECTOR TO PLAY TUESDAY

Charles L. Safford Will Give Another Lecture-Recital on Festival Music in Chapin Hall.

Charles L. Safford, director of music at William college, will give another lecture-recital on the music that is being offered 'at the current Berkshire Symphonic festival on Tuesday evening at 8 o'clock in Chapin hall. He will play and comment on selections from the works that Serge Koussevitzky and the Boston Symphony orchestra are to play during Concert Series B at Lenox next week.

Several Williamstown patrons of music were among the 5,000 that witnessed the opening of the 1937 festival on Thursday, at Tanglewood, Lenox, its new and permanent home. Others will motor down there tonight and again tomorrow afternoon for the second and third programs of Series A

NEW YORK, N. Y.
TIMES
AUG 8 1937

THURSDAY

American Music Cycle, by Frances Blaisdell, flutist, and a string quartet: WEAF, 2 P. M.

Theme; Variations (flute and strings).Beach
Village Festival (flute, two violins, cello) Foster
"Old Folks" Quadrilles (flute, violins, cello) ....Foster

Orchestral Concert under the baton of Philip James, guest conductor: WABC, 8-9 P. M.

Overture, "Die Fledermus".........Strauss
Berceuse ....Jarnefeldt
Symphony No. 95 in C Minor........Haydn
Dance Before the Ark, "King David" Honegger
The Moldau ....Smetana

Berkshire Festival Concert, with Dr. Serge Koussevitzky conducting the Boston Symphony Orchestra in the concluding broadcast from Tanglewood, near Stockbridge, Mass. Works by Richard Wagner comprise the two-and-a-quarter-hour concert: Overture to "Rienzi"; Siegfried Idyll; Prelude and Liebestod from "Tristan and Isolde," Ride of the Valkyries, "Die Walkure"; Waldweben from "Siegfried"; Prelude to "Parsifal," and Overture to "Tannhaeuser." Olin Downes, music critic of THE NEW YORK TIMES, is program annotator: WJZ, 8:30 P. M.

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EAGLE
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SENTINEL

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BENNINGTON, VT.
BANNER

SYMPHONY PLAYS IN SHIRT SLEEVES

Third in Berkshire Series Presented at Stockbridge; Mozart Program

Stockbridge, Aug. 8—The third program of the fourth Berkshire Symphonic festival was put thru this afternoon with a success all the more gratifying because of the anxious suspense due to the uncertain weather. A semi-outdoor festival in New England lives dangerously, and each concert is an exciting adventure, but yesterday's violent thunderstorm had used up the surplus atmospheric energy, and conditions this afternoon were not unfavorable except for humidity which led Dr. Koussevitzky to ask the auditnce if ~~he~~ and the orchestra might take off their coats.

Permission was rapturously granted, and perhaps the emancipation added to the efficiency as well as to the comfort of the musicians; there was audible speculation as to whether it was not a new record for the Boston Symphony orchestra. It might very well be a precedent for to musicians having to dress up is the worst of summer concert giving; in shirtsleeves they can practice stoically no matter how hot it gets.

The sultry air perhaps did reduce somewhat the resonance of the instruments, impairing slightly that soft luscious brilliance which comes from the free emission of overtones, but there was no lack of power, and the performance was kept up to the high standard set by the Beethoven program, and by the Mozart and Tschaikowsky symphonies presented last night.

The audience, of well over 5000 people, was said to be the largest in the festival's history, and the arrangements for extricating cars from the ample parking space had a satisfactory test.

MILWAUKEE, WIS.
SENTINEL

128

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Ted Shawn and his men's dance group will give a lecture demonstration Friday afternoon at their farm, Jacob's Pillow, near Becket, Mass., and a recital Saturday afternoon at the Berkshire Playhouse in Stockbridge.

Information about tickets, lodging, etc., is obtainable from the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

BENNINGTON, VT.
BANNER

SYMPHONY PLAYS IN SHIRT SLEEVES

Third in Berkshire Series Presented at Stockbridge;

Mozart Program

Stockbridge, Aug. 8—The third program of the fourth Berkshire Symphonic festival was put thru this afternoon with a success all the more gratifying because of the anxious suspense due to the uncertain weather. A semi-outdoor festival in New England lives dangerously, and each concert is an exciting adventure, but yesterday's violent thunderstorm had used up the surplus atmospheric energy, and conditions this afternoon were not unfavorable except for humidity which led Dr. Koussevitzky to ask the auditnce if he and the orchestra might take off their coats.

Permission was rapturously granted, and perhaps the emancipation added to the efficiency as well as to the comfort of the musicians; there was audible speculation as to whether it was not a new record for the Boston Symphony orchestra. It might very well be a precedent for to musicians having to dress up is the worst of summer concert giving; in shirtsleeves they can practice stoically no matter how hot it gets.

The sultry air perhaps did reduce somewhat the resonance of the instruments, impairing slightly that soft luscious brilliance which comes from the free emission of overtones, but there was no lack of power, and the performance was kept up to the high standard set by the Beethoven program, and by the Mozart and Tschaikowsky symphonies presented last night.

The audience, of well over 5000 people, was said to be the largest in the festival's history, and the arrangements for extricating cars from the ample parking space had a satisfactory test.

Boston Evening Transcript
Reg. U.S. Pat. Office
Today's Truth — Tomorrow's Trend
MONDAY, AUGUST 9, 1937 C

NEW YORK, N. Y.
SUN
AUG 9 - 1937

BERKSHIRE FETE AT HALFWAY MARK

5000 Hear Third Concert —Musicians Doff Coats.

By IRVING KOLODIN.

STOCKBRIDGE, Mass., Aug. 9. The fourth Berkshire Symphonic Festival passed the halfway mark with an afternoon concert at Tanglewood, near here, yesterday. Though the weather again was far from ideal, the largest audience of the series was present, nearly 5,000 persons gathering under the huge tent. Probably for the first time in its history the staid Boston orchestra played publicly in shirtsleeves, Director Koussevitzky explaining after the opening performance that it was "very warm." Crackling applause was his assurance that the liberty was not an unwarranted one.

Though the earlier programs of the week had been revelatory for those who came prepared to make allowances for the surroundings, yesterday's performances indicated that there are some circumstances over which even the virtuosity of the Bostonians could not triumph. The wood winds and brasses suffered particularly from the enveloping dampness, in Stravinsky's "Firebird" suite and the Schubert "Unfinished," nor did Mr. Koussevitzky's way with these works seem as magical as it has in the past. Nevertheless, there was abundant enthusiasm through the afternoon. Regrettably the scheduled tribute to the late George Gershwin did not materialize, as the desired music (from "Porgy and Bess") was not available.

Of the three concerts played thus far, that of Saturday evening stands alone for the magnificence of its orchestral performance and the unremitting enthusiasm of the director. It offered those perennial Koussevitzky specialties, the second suite from Ravel's "Daphnis et Chloe" and the Fourth Symphony of Tschaikowsky, delivered with superb tone and irresistible impetus. It seemed scarcely credible that this orchestra had assembled only a few days before after a two months' separation from each other and from the conductor—another and mighty argument in favor of a single, continuing conductor for an orchestra, especially if he be of Mr. Koussevitzky's quality.

Yesterday's audience included Eliel Saarinen of Bloomfield Hills, Mich., who has been commissioned to prepare plans for the festival's permanent pavilion. He was present to observe the project under actual working conditions, to familiarize himself with both the musical and physical problems involved. It is hoped that next summer will see the festival more substantially housed.

The concerts will be resumed on Thursday with an all-Wagner program; a miscellaneous bill follows on Saturday, with a concluding Brahms concert on Sunday afternoon.

SALT LAKE CITY, UTAH
DESERET NEWS

Orchestra Leader Gains Concession

STOCKBRIDGE, Mass., Aug. 9. —(AP) — Serge Koussevitsky, famous leader of the Boston Symphony Orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding program of the first half of the Berkshire Symphonic Festival yesterday, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if the musicians removed their coats.

Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an old-timer said, wrote orchestral history.

Berkshire Rehearsals Are Worth More than $3

Koussevitzky's Morning Exercises at Times Exceed Regular Concert—Festival Under Canvas

By Chester L. Morrison

If you go up to Lenox early enough and swing past a plot of made-to-order flower beds through a lane of trees to Tanglewood, then move unobtrusively toward Mrs. Gorham Brooks's sweeping lawn, sometimes you may hear a concert even more interesting than the one that would cost you $3 in the evening.

It is in the morning that the members of Dr. Koussevitsky's orchestra stroll up from their tents beside Lake Makheenac and go to work on the music of the Berkshire Festival. All of it is familiar to them but none of them, Dr. Koussevitsky least of all, ever will grant that they know it well enough to scamp a rehearsal.

Only a few ever hear those rehearsals except as the music rides the breeze to eavesdroppers, but hardly less than 5000 have attended any of the three concerts of the first half of the festival, just concluded.

At one end of the huge tent at Tanglewood is the shell for the orchestra. At the foot of the platform spreads an area of benches, behind which are railed off several tiers of boxes. And behind the boxes is another acre of benches, empty through the day and packed every concert evening.

Behind a grove of trees and packed as closely as the audience in the tent are row upon row of parked cars. It is easy to drive in and follow the pantomime of parking guards to a berth in that shoal of automobiles. It is not so easy to get out when the concert is over.

The Festival itself is a garden party with embellishments. The music of this first series has been familiar, for those who are responsible for the series reason that their principal concern this summer is to establish the fact that the Festival is under way.

Later may come musical experiments, but until then the programs are likely to be of a piece with those most popular among the audiences which fill Symphony Hall in the winter.

The orchestra and its sponsors and the audiences which flock to Tanglewood are not the

Continued on Page 2—Column 3

Rehearsals Rich in Music Lure

Continued from Page One

only ones enjoying this first season. The hotel at Lenox hasn't a room unoccupied. Every little "Tourist Taken In" cottage within an hour's drive is filled. Restaurants in the vicinity never have done better business, and antique shops are thriving.

Sightseers wander toward Tanglewood all day long, some there for the music, others just window-shopping. Real estate men have discovered that these concerts have drawn people who never have seen the Berkshires before, but who now are promising prospects for the purchase of summer homes.

Names That Make News

The names that make news also make the list of boxholders in Dr. Koussevitsky's circus tent. During the long intermission between halves of an evening program it is possible to wander through the tent, to see familiar faces and to believe that the North Shore must be deserted.

The intermission of twenty-five minutes was so arranged to give the audience the opportunity to walk through the Tanglewood gardens, where co-operative residents of Lenox and the vicinity have transplanted their own flower beds for the duration of the festival.

Dr. Koussevitsky himself, it is said, is delighted with the manner in which the Festival has begun. And it is not only the physical audience which pleases him. He thinks also of the multitude who are hearing his orchestra broadcast. The next program on the air—all Wagner—will be on Thursday night.

NEW YORK, N. Y.
WORLD - TELEGRAM
AUG 9 - 1937

Koussevitzky Scraps Orchestra Tradition.

By the United Press.

STOCKBRIDGE, Mass., Aug. 9.—Traditional Boston Symphony Orchestra decorum was tossed overboard yesterday by Serge Koussevitzky as the leader and orchestra members, to the cheers of the audience, played in shirt-sleeves for the concluding program of the first half of the Berkshire symphonic festival.

When Dr. Koussevitzky interrupted the program to inform the audience that the acoustic shell was infernally hot to work in, and asked the audience to pardon him and the players for removing their coats, hearty applause and cheers answered him. Every player, save a few die-hards, doffed his coat.

The concert attested the fame of Koussevitzky as a program builder. Schubert, Stravinsky and Franck were placed on the same program, but the care of his choice of selections raised no thought of incompatibility as the music was played.

BROOKLYN, N. Y.
EAGLE
AUG 9 - 1937

Personalities

ORCHESTRA COOLS OFF

Stockbridge, Mass., Aug. 9 (AP)—Serge Koussevitsky, leader of the Boston Symphony Orchestra, has established a precedent for perspiring musicians. Interrupting a program of the Berkshire symphonic festival yesterday, Koussevitsky told the audience the acoustic shell was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats. Hearty applause followed and the orchestra played in shirt-sleeves.

NEW YORK, N. Y.
TIMES
AUG 9 - 1937

DAYTIME CONCERT IS HELD AT LENOX

Audience of 5,000 on Hand for Third Program of Berkshire Festival

CONDUCTOR IS PRAISED

Koussevitzky Leads the Boston Orchestra in Rendition of Schubert Compositions

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 8.—This afternoon's concert at Tanglewood rounded out the first half of the Berkshire Symphonic Festival. More than 5,000 were in the audience. The weather ran true to form; there was a shower before the concert for the third successive time. During the Berceuse of Stravinsky's "Fire Bird Suite" a brief rainfall pattering on the top of the enormous canvas tent added a soothing note to the music.

It was a humid afternoon and Serge Koussevitzky asked the indulgence of the audience to permit his men to divest themselves of their coats. The audience laughed and applauded to signify its assent, and as the instrumentalists began removing their jackets and vests, men in the audience followed suit.

Mr. Koussevitzky and the Boston Symphony Orchestra topped the first half of the festival with another program of established classics, giving them performances of sweep and vitality. The admirers of this magnificent ensemble have not often heard it play as superbly as it has at these concerts. The performances have been a revelation to the most venerable followers of the orchestra and its fortunes.

The secret is probably twofold: Mr. Koussevitzky has returned from a two-month vacation, rested and reinvigorated, and the audience has been as receptive and as responsive as some of the gatherings in Salzburg when Arturo Toscanini conducts.

Schubert Music Played

Today's program illustrated Mr. Koussevitzky's gift for encompassing a wide emotional gamut within the framework of a group of standard works. Two Schubert compositions—the "Rosamunde" ballet music and the B minor symphony, the "unfinished"—opened the proceedings with delicacy and depth of feeling. The unashamed sentiment and simplicity of Schubert's music were realized with graciousness of tinting and subtlety of accent.

Then came the brazen, scintillating "Fire Bird" suite, wherein Mr. Koussevitzky was able to unleash the full might of his minions. Here was virtuoso playing from a virtuoso band, equaled only by last night's gorgeously colored interpretation of Ravel's "Daphnis et Chloe" suite. The audience rose to the Stravinsky performance, as it did to the Ravel, with an outburst of applause.

César Franck's lone symphony, noble and probing in its search for one man's truth, was played with loftiness and emotional rapport.

It was well to close the week's programs with an afternoon concert. Visitors were enabled to view Tanglewood by daylight, to see the glorious southern panorama of Lake Makheenac nestling below Monument Mountain. They were able to stroll through the meticulously kept formal gardens. They could feel the spirit of what Hawthorne, who lived at Tanglewood, called "rough, broken, rugged, headlong Berkshire."

The charm of the vernal setting was also manifest last night at the second concert. As the murmurous voices of the dawn emanated from Ravel's instrumentation in the exordium of the "Daphnis et Chloe" suite, the crickets chirped in the grass on the rim of the enormous canvas tent. If the sounds of the evening were a distraction for some, they intensified, for others, their receptivity to the music.

Tribute to Acoustics

Last night's concert began with Mozart's affecting E flat major symphony, played with enamoring warmth and with careful regard for proportion. It was a tribute to the natural acoustics of the spot as well as to the craftsmanship of the local carpenters who built the wooden band stand that the music could be heard clearly, with all its gentle nuance and ornament, hundreds of feet beyond the rear of the tent.

Two movements from Edward Burlingame Hill's delightful sinfonietta for string orchestra, op. 40A, gave the strings an opportunity to display their talents. The work went well. The audience was not satisfied until the composer, who was seated in a box, walked down the center aisle and shook hands with the conductor. The tribute was a signal honor for the only American composer represented in the festival programs. It indicated that this audience was eager to hear and appreciate music off the beaten path.

The Ravel suite, with its matchless orchestration, was a tour de force of ensemble work. It showed how Mr. Koussevitzky has trained this band to shade tone with matchless precision. Climaxes were built up irresistibly, and in the building there was a constant flux and interplay of iridescent color.

If the Ravel interpretation produced a storm of applause, the Tchaikovsky fourth symphony evoked even a more intensive display of enthusiasm. Mr. Koussevitzky played this work as if he believed in its meaningfulness. The approach had the understanding that only a Russian could bring to Tchaikovsky. The great, crashing climaxes were done with enormous vigor.

The festival weeks in the Berkshires are providing Summer and permanent residents with fresh excitements. The visits of famous personages have added spice to the surroundings. The week-end stay of Miriam Hopkins, the film star, at the Curtis Hotel here, not only set the help agog but brought to the doors of the venerable inn gaping sightseers who would not know a symphony from a square dance but who know Miriam Hopkins when they see her. What is more, they meant to see her.

LONG BEACH, CAL.
PRESS TELEGRAM
AUG 9 - 1937

Orchestra Breaks Formality Rule by Removal of Coats

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Interrupting the concluding program of the first half of the Berkshire Symphonic Festival yesterday, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an old-timer said, wrote orchestral history.

ST. AUGUSTINE, FLA.
RECORD
AUG 9 - 1937

Perspiring Musician Asks And Gets Leave For Men To Doff Coats

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NEW YORK, N. Y.
SUN
AUG 9 - 1937

130

Who's News Today

The Only Great Virtuoso of the Bull Fiddle —Koussevitsky.

By LEMUEL F. PARTON

Serge Koussevitsky, conducting the Berkshire Symphonic Festival, is the only great virtuoso of the bull fiddle; the only artist to make it a solo instrument. Nineteen years ago, he and all the players in his orchestra on the frozen Volga wore mittens. The mittens had holes in them, so the musicians could finger the strings. Kerensky, with the first flare of the revolution, had ordered the boys to "keep up with their music." So they did.

And, in the meantime, Mr. Koussevitsky has become the distinguished conductor of the Boston Symphony Orchestra. His program of six concerts on the Tanglewood estate, where Hawthorne wrote "Tanglewood Tales," is one of the great musical events of America. There is in prospect there an "American Salzburg."

Before his fingers were completely thawed out, he landed in Paris to start an orchestra. He hired a big room, filled it with empty chairs and conducted an imaginary orchestra, just to get warm and limber again. Then he hired an orchestra and a manager. From then on he was steadily in the ascendant. He rebuilt the Boston Symphony after Dr. Karl Muck went to Fort Oglethorpe. He is 63 years old.

Herbert Wilcox, an engaging Irishman who made himself over into a "leading British film producer," is in this country with the print of his new film, "Victoria the Great"—also scouting talent and letting it be known that he's going in for a big splash of color in his forthcoming films. England has fallen hard for the technicolor process.

Mr. Wilcox—possibly because he is Irish—is a lively and adventurous picture-monger and doesn't pull his punch when he tells how stuffy the British are and how hidebound in their exclusion of foreign talent.

"Where would Hollywood be if it had the same idea?" asks Mr. Wilcox. He says the picture business will be booming over there if they don't mess it up with tariff and immigration laws.

He was a newspaper man, first selling moving pictures and then starting as a shoestring producer in 1919. He worked up small interests to the important "British and Dominion Productions." He says his success has been largely due to his early discovery that thirteen is his lucky number. He'll lay a bet on anything in which that number is anywhere lurking.

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SPRINGFIELD, MASS.
EVENING UNION
AUG 9 - 1937

Third Berkshire Concert Is Attended by 5500

Showers and Heat Fail to Lessen Enthusiasm of Audience—Players Remove Their Coats While Audience Applauds

By Willard M. Clark

STOCKBRIDGE, Aug. 9—An audience estimated at 5500 attended the third and last concert of the first seriest of the Berkshire Symphonic Festival yesterday afternoon. Intermittent showers caused no diminution of enthusiasm or numbers.

It was hot but everyone was good natured about it and when, after the first number, Dr. Serge Koussevitzky asked the audience if the players might remove their coats, there was great applause and a number of men in the audience removed their coats also.

"Tanglewood," the new site of the festival, grows upon one. It is indeed an ideal spot. The spacious formal gardens offer a delightful promenade and the views are magnificent. The acoustics are exceptionally good and one can hear quite as well in the garden as under the tent.

Dr. Koussevitzky is keeping to the classisc this year. Yesterday afternoon he opened the program with a charming interpretation of the ballet music from Schubert's "Rosamunde" and followed this with a marvelous reading of the same composer's "Unfinished Symphony in B Minor." The superb string section of the orchestra has never sounded more beautiful than today.

After a brief breathing spell the orchestra launched into the introduction to the Suite from "The Fire Bird" by Stravinsky. Dr. Koussevitzky has an especial flair for the music of the Russians and he has made "The Fire Bird" particularly his own. He glories in its barbaric splendor and brings all his dynamic personality to its interpretation.

Intermission period at "Tanglewood" lasts from 30 to 45 minutes and becomes a highly enjoyable occasion, for friends meet at the refreshment stand and then stroll through the gardens eating their sandwiches or ice cream and many carry their liquid refreshments back into the tent.

The second part of the program today was devoted to a remarkable reading of Cesar Franck's "Symphony in D Minor." Here again the men played as inspired and the result was a manifestation of ideal beauty, sanely vital and ever joyous.

The first concert of the second series will be given Thursday night with the other concerts coming Saturday night and Sunday afternoon. The concert on Thursday will be devoted entirely to the works of Richard Wagner.

PITTSFIELD, MASS.
EAGLE
AUG 9 - 1937

Among the Festival's Distinguished Patrons

Top, Miss Miriam Hopkins of Broadway and Hollywood fame, was among the famous people who heard Koussevitsky direct the Boston Symphony Orchestra this week-end. With Miss Hopkins are Mrs. J. T. Clark and Mrs. Ellen D. Hopkins, the star's mother, both of New York. The party were guests in the box of Mr. and Mrs. Lester Roberts of Lenox. In the lower picture, Eriel Saarinen smiles for the cameraman. Mr. Saarinen, a noted architect and director of the Cranbrook Academy of Arts at Bloomfield Hills, Mich., has been requested by the Festival committee to prepare plans for the future development of Tanglewood, the Lenox estate where the concerts are held.

SYRACUSE, N. Y.
HERALD
AUG 9 - 1937

Heat and Music Fail To Mix So Symphony Band Sheds Coats

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Interrupting the concluding program of the first half of the Berkshire Symphonic Festival yesterday. Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated approval.

The shirt-sleeved orchestra, an old-timer said, wrote orchestral history.

MOBILE ALA.
PRESS
AUG 9 - 1937

Symphony Orchestra Members Doff Coats

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BUFFALO, N. Y.
TIMES
AUG 9 - 1937

The Times In Names

ADVISER—Possible return to England of the **DUKE OF WINDSOR** and his bride was seen in the visit of **SIR WALTER T. MONCKTON**, financial adviser of the former King Edward VIII, at Wasserleonburg Castle in Austria.

MUSICIAN—When the Boston Symphony Orchestra found the "acoustic shell" in the 5000-seat tent in which they played at the Berkshire Symphonic festival too hot, Conductor **SERGI KOUSSEVITZKY** asked and received permission from the audience for all of them to remove their coats.

BALTIMORE, MD.
EVENING SUN
AUG 9 - 1937

Symphony Orchestra Gets Hot, Sheds Coats

Leader Halts Program, Asks O. K. Of Audience To Play In Shirt Sleeves

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HUDSON, N. Y.
DAILY STAR
AUG 9 - 1937

ATTENDED BERKSHIRE SYMPHONIC FESTIVAL

Despite heavy downpours in most sections of the Berkshires Saturday afternoon, clearing weather took place about two hours before the time scheduled for Saturday night's concert of the Berkshire Symphonic Festival at "Tanglewood," in Stockbridge, Mass., and when Dr. Serge Koussevitzky raised his baton for the first number on the program, the Symphony in E-flat major of Mozart, there was practically not a vacant seat in the huge tent under which the concerts are being held. There were fully 5,000 persons present, and their enthusiasm, especially at the close of the Boston Symphony Orchestra's magnificent rendition of the gorgeous and wildly stirring "Daphne et Chloe": Ballet of Ravel, was unbounded. Cries of "Brava," "Brava," burst from the assemblage, and such applause rang out as has never been heard before in the years of the Berkshire Symphonic Festival's existence. The Fourth Symphony in F minor of Tchaiksky also brought out tumultuous applause, but it was Ravel's "Daphne et Chloe" that was the high point of the evening. Incidentally, this music was originally intended for Diaghileff's Ballet Russe, the great Nijinsky and Karsavina dancing the title parts in its production in Paris in 1912. The last concert in the first series took place yesterday afternoon and included Schubert's Ballet Music from "Rosamunde," Schubert's "Unfinished Symphony," the Suite from "L'Oiseau de Feu," by Stravinsky, and the Symphony in D minor by Cesar Franck.

Among those from this vicinity who attended Saturday evening's concert were Mr and Mrs Charles P. Hermance, their house guest, Mrs. Albert Meyer of New Haven, Conn., Mrs. Dora Hermance, Miss Anna Hermance, Miss Jane Herrick, Carl Relyea of Claverack, Mr and Mrs Edward Frick of Schenectady, former Hudsonians, Dr. and Mrs. Harry A. Pattison of Livingston, Mr and Mrs Alfred T. Ogden, Mrs. Thomas Hastings, Mrs. Marion H. Johnson of Kinderhook, Mrs. Alexander Bloch of Hillsdale, and Gerald S. Bliss, Mrs. O. H. Bradley, Mrs. Charles S. Benson and George Savitsky of this city.

Mr and Mrs John Bross Lloyd of Lee, Mass., former residents of Kinderhook, had as their guests in their box the Rev. Dr. Charles S. Lewis and Mrs. Lewis of Kinderhook. James E. Leath of Kinderhook, had as box guests Mrs. Henry Whitney Munroe of Lenox, Mass., Mr and Mrs Philip Means of Boston, Mass., and Pomfret, Conn., and Miss Julie Pruyn of Kinderhook and New York City.

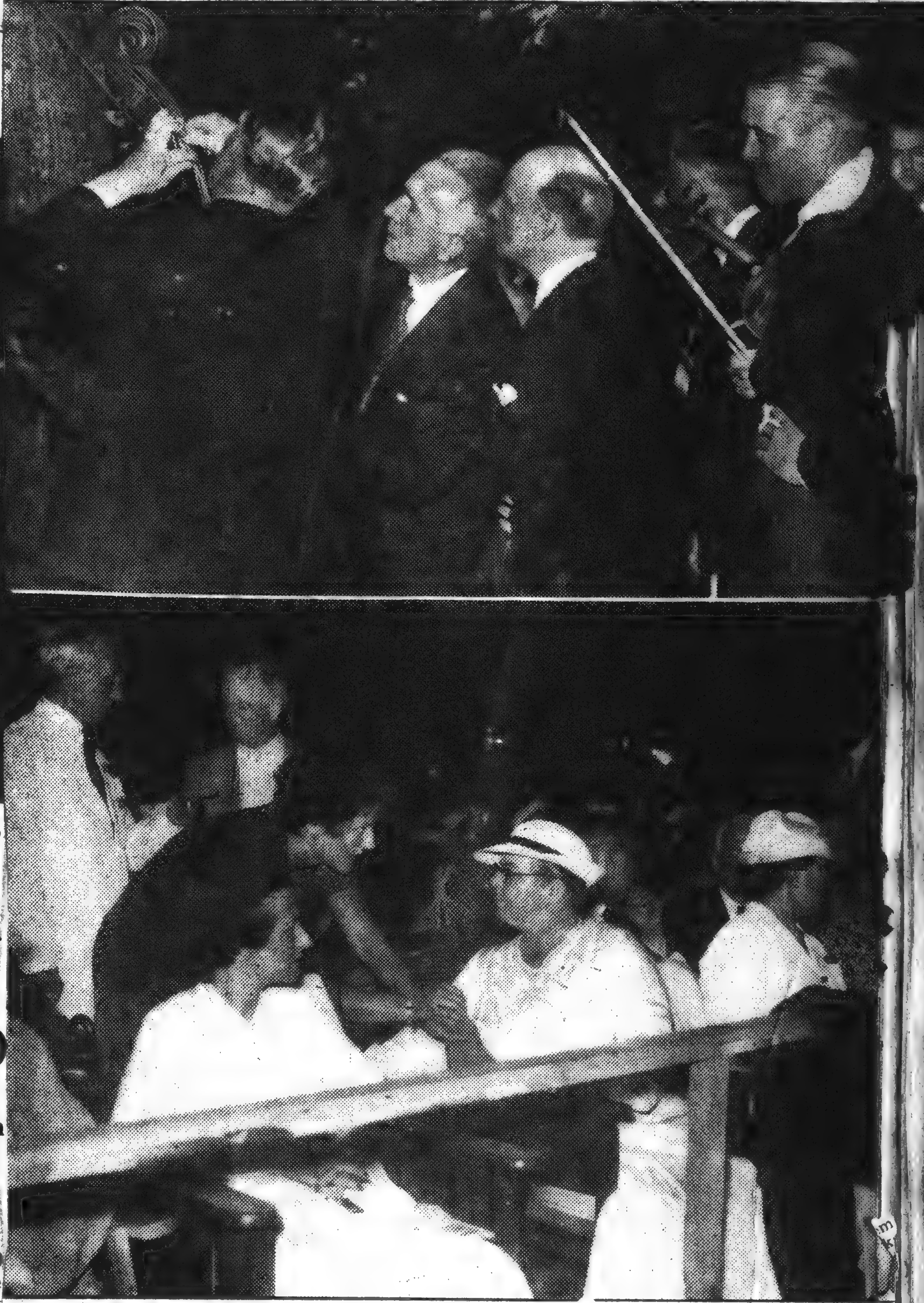
SPRINGFIELD, MASS.
MORNING UNION
AUG 9 - 1937

Norman Davis at Music Festival

Don Jose Browning Photo

In attendence at the third concert of the Symphonic festival at Stockbridge yesterday was Ambassador-at-large Norman Davis, who like many other music lovers braved the rain which for a time threatened the afternoon concert. Photo shows from left to right: Mrs. Luke of New York, Mrs. Marshall Bullit, Mrs. Davis and Mr. Davis.

Scenes at Berkshire Music Festival



Upper: Dismay grips the hearts of those who play stringed instruments when excessive dampne vails, and members of the famed Boston Symphony playing during the fourth annual Berkshire are among those who dislike having strings snap at the wrong time. Photo shows one of the players trying to adjust his instrument after replacing a string. Interested fellow players wa also keep their violins covered. Lower, a very busy personality whose advice was often soug ing the afternoon concert yesterday was Miss Gertrude Robinson Smith, president of the B Festival. Photo shows Miss Smith, center, as she talks with an acquaintance during the inter Among those in the official box with Miss Smith are Mme. Koussevitzky, wife of the Maes Frances Rich, daughter of Irene Rich.

JEFFERSON CITY, MO.
POST-TRIBUNE
AUG 9 - 1937

SYMPHONY ORCHESTRA IN SHIRT SLEEVES

Serge Konssevitsky Establishes a Precedent

STOCKBRIDGE, Mass., Aug. 9—Serge Koussevitsky, famous leader of the Boston Symphony orchestra, has established a precedent.

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Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an old timer said, wrote orchestral history.

Third Berkshire Concert Is Attended by 5500

Showers and Heat Fail to Lessen Enthusiasm of Audience; "Tanglewood" Proves Ideal Setting for Symphonic Festival

By Willard M. Clark

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"Tanglewood," the new site of the festival, grows upon one. It is in [illegible] ideal spot. The spacious formal gardens offer a delightful promenade and the views are magnificent. The acoustics are exceptionally good and one can hear quite as well in the garden as under the tent.

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WORCESTER, MASS.
GAZETTE
AUG 9 - 1937

BOSTON SYMPHONY PLAYS MINUS COATS

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ROCHESTER, N. Y.
TIMES UNION
AUG 9 - 1937

Musicians Strip To Shirt Sleeves

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NORWICH, N. Y.
SUN
AUG 9 - 1937

Lenox, Mass. — The fourth Berkshire symphonic festival reached its half-way point Sunday when Serge Koussevitzky conducted the Boston Symphony Orchestra in its third concert in the vast tent on the Tanglewood estate. The audience again numbered nearly 5,000.

Third Berkshire Festival Concert Heard by 5500

Continued From First Page

superb string section of the orchestra has never sounded more beautiful than today.

After a brief breathing spell the orchestra launched into the introduction to the Suite from "The Fire Bird" by Stravinsky. Dr. Koussevitzky has an especial flair for the music of the Russians and he has made "The Fire Bird" particularly his own. He glories in its barbaric splendor and brings all his dynamic personality to its interpretation.

Intermission period at "Tanglewood" lasts from 30 to 45 minutes and becomes a highly enjoyable occasion, for friends meet at the refreshment stand and then stroll through the gardens eating their sandwiches or ice cream and many carry their liquid refreshments back into the tent.

The second part of the program today was devoted to a remarkable reading of Cesar Franck's "Symphony in D Minor." Here again the men played as inspired and the result was a manifestation of ideal beauty, sanely vital and ever joyous.

The first concert of the second series will be given Thursday night with the other concerts coming Saturday night and Sunday afternoon. The concert on Thursday will be devoted entirely to the works of Richard Wagner.

TORRINGTON, CONN.
REGISTER
AUG 9 - 1937

Attend Concerts At Tanglewood

Among those who attended the Saturday evening concert of the Boston Symphonic orchestra in the second performance of the Berkshire Symphonic Festival at Tanglewood, Lenox, were Mrs. Bertrand Peck, Mrs. B. B. Lillibridge, Mr. and Mrs. Wesley B. Jennings, Mrs. Alma Jennings, H. Blake Fuessenich, Dr. and Mrs. Allen Craig, Arthur Covey, Sydney French, Miss Josephine Farley, Mr. and Mrs. Kirk D. Sheldon

Among those attending the Sunday presentation were Mr. and Mrs. Stuart W. Cleaveland, Sydney French, Mrs. Paul Peckham, Miss Ruth Reynolds, Mr. and Mrs. Paul H. Hawley, Mr. and Mrs. Joseph F. Crosson, John D. Sullo, Mr. and Mrs. Louis Tunick and family.

The second series of concerts by the Boston Symphony orchestra at the festival will be presented next Thursday and Saturday evening and Sunday afternoon.

NEW BRITAIN, CONN.
HERALD
AUG 9 - 1937

Koussevitsky Makes History by Request

Stockbridge, Mass., Aug. 9 (AP)—Serge Koussevitsky, famous leader of the Boston Symphony orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding program of the first half of the Berkshire symphonic festival yesterday, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an old timer said, wrote orchestral history.

CLARKSBURG, W. VA.
TELEGRAM
AUG 9 - 1937

MUSICIANS REMOVE COATS AT CONCERT

Stockbridge, Mass., Aug. 9.—(AP)—Serge Koussevitsky, famous leader of the Boston Symphony orchestra, has esta[illegible] precedent for perspiring musicians.

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Hearty applause and cheers indicated they would not.

HACKENSACK, N. J.
BERGEN RECORD

AUG 9 - 1937

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Music News And Views

By ROGER S. VREELAND

BERKSHIRE FESTIVAL

Tanglewood-in-the-Berkshires, Lenox, Mass., Aug. 9—The 5,000 capacity seats under an enormous canvas—the second largest tent in the world—were filled little short of that figure here yesterday afternoon at the third concert of the fourth annual Berkshire Symphonic Festival, the second season for the Boston Symphony Orchestra under Serge Koussevitzky. The audience Saturday night was almost as large.

Patrons from as far west as Arizona and south as Florida are here.

The sky was overcast yesterday and a light rain fell for a few minutes during the playing of Stravinsky's Suite from "L'Oiseau de Feu", and the weather was sultry. After the opening number, the ballet music from Schubert's "Rosamunde", Dr. Koussevitsky addressed the audience for the first time:

"Ladies and gentlemen, it is very hot. Will you excuse us if we play without our coats?"

Applause and laughter was the answer, and so the sedate Bostonians—maestro and musicians, removed their jackets before playing Schubert's "Unfinished" and tackling Stravinsky. The second half was Franck's "D Minor".

* * *

One has to be here to appreciate the peculiar fitness of the word "festival" in connection with this American Salzburg. A setting in truer tone for inspiring performances of the exalted works of the symphonic masters can hardly be imagined.

The outdoor charm of the beautiful Tanglewood, the former Mrs. Gorham Brooks estate on route 183 between Lenox and Stockbridge, has been preserved. Near the festival site is the lovely formal garden with its hemlock hedges, laid out by Mrs. Brooks' parents, Mr. and Mrs. Richard C. Dixey of Boston. Only a dozen steps away is the wide expanse of lawn on a knoll overlooking Lake Mahkeenac and the mountains of Southern Berkshire. A rod or two from the south entrance of the estate is the bronze tablet marking the spot where Hawthorne's little red cottage stood. And nearby are the famous Hawthorne pines, part of the primeval forest.

* * *

Under the inimitable Koussevitzky who—within the compass heard by this writer—is to be compared only with Toscanini (not unmindful of their different styles), these Berkshire concerts are of the highest artistic standards. Given by an orchestra which I have good reason to believe is superior to any in Europe, and equal to any in this country, it is thoroughly rehearsed to meet the demands of what Dr. Koussevitsky declared to be a most exacting audience.

The responsiveness of the audience is something well worth noting. Applause following the numbers, Saturday night especially, was of ovation proportions. It is stimulating to behold music lovers so enthusiastic. The founders and backers of the Festival hope to develop it into an institution comparable to the Salzburg and Bayreuth festivals in Europe.

Patronage last year, the first in which Dr. Koussevitzky and the Boston Symphony Orchestra took part, was so heavy that the orchestra is to be housed in a permanent building at Tanglewood.

Plans are being made to add choral works and opera for the fifth season in 1938.

* * *

Frankly, I am so pleased with the acoustics here under the tent that I would hate to see it changed. I think the tent, also, is in keeping with the summery atmosphere. This expanse of canvas is 280 feet long.

The orchestra plays from within a wood paneled shell, the two sides and top of which are flared outward, like a huge phonograph soundbox. The resonant tone of the orchestra is not only a joy, but to me, under the circumstances, meaning the tent, it was a surprise.

At both concerts this week-end the air was damp, and one was prepared to make excuses for the strings. But it's hardly necessary. Tone quality and ensemble were substantial virtues to begin with. Expression, which ideally is all the conductor should need be concerned with, seemed unhampered in Dr. Koussévitzky's hands.

The carrying qualities were also remarkable. Even on the grounds far beyond the rear of the tent one could hear the program plainly.

* * *

Saturday night's program opened with Mozart's Symphony of E flat major (Kochel No. 543). Sinfonietta for String Orchestra, by George Burlingame Hill of Boston, in two movements, and three excerpts from Ravel's ballet, "Daphnis et Chloe" completed part one. Part two was Tschaikowsky's Fourth Symphony.

The opening symphony would have impressed, I believe, the famed native composer of Salzburg himself. It seemed formed as naturally and graceful as nature's rainbows, crystals, and the uplifted arms of elms.

Mr. Hill was in the audience, and when the conductor drew attention to this the composer was applauded vigorously. After making two bows he finally was persuaded to go to the front, and he shooks hands with Dr. Koussevitsky.

The Sinfonietta was composed between July and September, 1935, and dedicated to Yves Chardon and the Chardon Quartet. The Quartet was performed for the first time by this group in Cambridge, January 23, 1936. The orchestral version was made at the suggestion of Dr. Koussevitzky. Mr. Hill was born in Cambridge September 9, 1872.

The work was interesting all the way through, but on the one hearing the first movement proved most attractive.

Another highlight was found in the Ravel work, weirdly beautiful, full of forlorn solos. The interweaving patterns of the woodwinds in the "Lever du Jour" (first part of the suite) was particularly engrossing. And of course the extravagant finale, "Danse Generale", is very fine.

The Tschaikowsky symphony had more than its usual share of expression, contrast, and color. Many conductors just "shoot" this off, and know very well that it will be applauded, but Dr. Koussevitsky, went a little further under the surface.

* * *

Yesterday's program reached its aesthetic peak in the Franck Symphony. Stravinsky's "Fire-Bird" was undoubtedly given a fine performance, but the audience's preference for the works of the older schools was pronounced.

* * *

While it was impossible to make a thorough check of Bergen County residents here, among those seen were Mr. Henry P. Cross of Ridgefield Park, music supervisor and director of the Ridgefield Park Choral Club; Mrs. Cross; Guiseppe Amato, flutist, of Ridgefield Park; Mrs. Jennie MacCulloch of Cliffside Park, and George D. Bisset of Englewood.

* * *

Larger and more attractive printed programs were prepared this year, including historical and descriptive notes on the music by John N. Burke, photographs, and sketches about interesting spots in the Tanglewood area.

* * *

The fourth program will be an all-Wagner one, Thursday night of this week. The first part will be the overture to "Rienzi", the "Seigfried Idyl" and the Prelude and Liebestod from "Tristan und Isolde;" part two will be "The Ride of the Valkyries" from "Die Walkure", Waldweben from "Siegfried", Prelude to "Parsifal", and Overture at "Tannhauser".

This program will be broadcast. The last two programs will be Saturday and Sunday.

DAYTIME CONCERT IS HELD AT LENOX

Audience of 5,000 on Hand for Third Program of Berkshire Festival

CONDUCTOR IS PRAISED

Koussevitzky Leads the Bostor Orchestra in Rendition of Schubert Compositions

By H. HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 8.—This afternoon's concert at Tanglewood rounded out the first half of the Berkshire Symphonic Festival. More than 5,00 were in the audience. The weather ran true to form; there was a shower before the concert for the third successive time. During the Berceuse of Stravinsky's "Fire Bird Suite" a brief rainfall pattering on the top of the enormous canvas tent added a soothing note to the music.

It was a humid afternoon and Serge Koussevitzky asked the indulgence of the audience to permit his men to divest themselves of their coats. The audience laughed and applauded to signify its assent, and as the instrumentalists began removing their jackets and vests, men in the audience followed suit.

Mr. Koussevitsky and the Boston Symphony Orchestra topped the first half of the festival with another program of established classics, giving them performances of sweep and vitality. The admirers of this magnificent ensemble have not often heard it played as superbly as it has been at these concerts. The performances have been a revelation to the most venerable followers of the orchestra and its fortunes.

The secret is probably twofold; Mr. Koussevitzky has returned from a two-month vacation, rested and reinvigorated, and the audience has been as receptive and as responsive as some of the gatherings in Salzburg when Arturo Toscanini conducts.

Schubert Music Played

Today's program illustrated Mr Koussevitzky's gift for encompassing a wide emotional gamut within the framework of a group of standard works. Two Schubert compositions—the "Rosamunde" ballet music and the B minor symphony, the "unfinished"—opened the proceedings with delicacy and depth of feeling. The unashamed sentiment and simplicity of Schubert's music were realized with graciousness of tinting and subtlety of accent.

Then came the brazen, scintillating "Fire Bird" suite, wherein Mr. Koussevitzky was able to unleash the full might of his minions. Here was virtuoso playing from a virtuoso band, equaled only by last night's gorgeously colored interpretation of Ravel's "Daphnis et Chloe" suite. The audience rose to the Stravinsky performance, as it did in the Ravel, with an outburst of applause.

Cesar Franck's lone symphony, noble and probing in its search for one man's truth, was played with loftiness and emotional rapport.

It was well to close the week's programs with an afternoon concert. Visitors were enabled to view Tanglewood by daylight, to see the glorious southern panorama of Lake Makheenac nestling below monument Mountain. They were able to stroll through the meticulously kept formal gardens. They could feel the spirit of what Hawthorne, who lived at Tanglewood, called "rough, broken, rugged, headlong "Berkshire."

The charm of the vernal setting was also manifest last night at the second concert. As the murmorous voices of the dawn emanated from Raven's instrumentation in the exordium of the "Daphnis et Chloe" suite ,the crickets chirped in the grass on the rim of the enormous canvas tent. If the sounds of the evening were a distraction for some, they intensified, for others, their receptivity to the music.

Last night's concert began with Mozart's affecting E flat major symphony, played with enamoring warmth and with careful regard for proportion. It was a tribute to the natural acoustics of the spot as well as to the craftsmanship of the local carpenters who built the wooden band stand that the music could be heard clearly, with all its gentle nuance and ornament, hundreds of feet beyond the rear of the tent.

Composer Hill Applauded

Two movements from Edward Burlingame Hill's delightful sinfonietta for string orchestra, op. 40 A, gave the strings an opportunity to display their talents. The work went well. The audience was not satisfied until the composer, who was seated in a box, walked down the center aisle and shook hands with the conductor. The tribute was a signal honor for the only American composer represented in the festival programs. It indicated that this audience was eager to hear and appreciate music off the beaten path.

The Ravel suite, with its matchless orchestration, was a tour de force of ensemble work. It showed how Mr. Koussevitzky has trained this band to shade tone with matchless precision. Climaxes were built up irresistibly, and in the building there was a constant flux and interplay of iridescent color. The sudden decrescendo of the solo horn, achieved with breath-taking speed and yet without the slightest tonal flaw, was one of innumerable felicities of detail.

Tchaikovsky Symphony Applauded

If the Ravel interpretation produced a storm of applause, the Tchaikovsky fourth symphony evoked even a more intensive display of enthusiasm. Mr. Koussevitzky played this work as if he believed in its meaningfulness. The approach had the understanding that only a Russian could bring to Tchaikovsky. The great, crashing climaxes were done with enormous vigor.

The festival weeks in the Berkshires are providing Summer and permanent residents with fresh excitements. The visits of famous personages have added spice to the surroundings. The week-end stay of Miriam Hopkins, the filf star, at the Curtis Hotel here, not only set the halp agog but brought to the doors of the venerable inn gaping sightseers who would not know a symphony from a square dance but who know Miriam Hopkins when they see her. What is more, they meant to see her.

[From Late Editions of Yesterday's TIMES.]

Second Concert Presented

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 7.—Another audience of about 5,000 persons turned out for the second concert of the Berkshire Symphonic Festival at Tanglewood tonight. It would have been larger but for a rainstorm that broke three hours before concert time. On the opening night Thursday there was a storm two hours before the start.

Serge Koussevitzky directed the Boston Symphony Orchestra in a program that brought forth nothing new but that had, at the same time a wealth of contrast. There was the Mozart E flat major symphony, brimming over in its lyricism and charm,and Tchaikovsky's Fourth with its seething turmoil, its conflict and even its theatricalism.

Between these major offerings were set the soundly, soberly wrought sinfonietta for strings by Edward Burlingame Hill and the dazzling second "Daphnis et Chloe" suite by Ravel.

The first half of the festival will end tomorrow afternoon with a program devoted to Schubert's "Rosamunde" overture and "Unfinished" symphony, Stravinsky's "Fire Bird Suite" and Cesar Franck's D minor symphony.

Experiments Avoided

It will be seen that this festival is adhering closely to standard symphonic fare. The theory is that the majority in the audience consists of people who have few opportunities to hear the master works performed by a first rank ensemble. They are not interested in experiments or recondite tonal patterns. The festival authorities are seeking to establish the good-will and enthusiasm of these people. Most of the experienced concertgoers, it should be added, seem satisfied with conservative programs.

The men and women who are developing this festival have chosen to make haste slowly. Their primary job, they feel, is to establish the fact that the festival exists. They wish to drive this point home to the people in the immediate communities and to the nation at large. Once a permanent following is achieved, variety and novelty on the programs will follow naturally.

The effect of the festival on the Berkshire towns and cities is already evident. Business in the hotels and restaurants is at a peak. A woman who runs a little antique shop near by reported a lively trade from festival visitors. Some people who have never been to the Berkshires before have begun to look around for Summer homes here.

Musicians Camping Out

A festival of this magnitude inevitably produces interesting sidelights. Here are a few culled at random:

The group of men in the Boston orchestra who are roughing it in small tents on the edge of Lake Makheenac near here. They have set up their own tents and are preparing their own meals. They expect to make the lakeside their home until the festival ends.

The sightseers who are invading Tanglewood during the day to see the site of the concerts. Some of them plan to attend; others do not. There is the usual quota of amateur photographers.

The cooperation of persons of various communities in beautifying Tanglewood, the Berkshire garden center, made up of clubs from local towns and villages, has planted colorful flower beds in the formal garden that flanks the audience tent on the south.

The useful work done by the various committees functioning during the festival. A veteran of artistic campaigns observes that he has never seen committees who labored so zealously.

The long intermissions at concerts giving the audience an opportunity to promenade through the grounds, to see the gardens with their lovely high hedges of hemlock and pine that are said to have no peers in the Berkshires. H. H. T.

HAVERHILL, MASS.
GAZETTE

AUG 9 - 1937

Boston Symphony Plays in Shirt Sleeves

STOCKBRIDGE (AP)—Serge Koussevitsky, famous leader of the Boston symphony orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding program of the first half of the Berkshire symphonic festival yesterday Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an oldtimer said, wrote orchestral history.

NEW HAVEN, CONN.
REGISTER

AUG 9 - 1937

Koussevitsky, Orchestra Play in Shirt Sleeves

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NEW ORLEANS, LA.
ITEM

AUG [illegible] 1937

When A Symphony Orchestra Gets Hot—

(By The Associated Press)

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Hearty applause and cheers indicated it would not, so they did.

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...ong distinguished persons in yesterday [illegible] above were Bentley W. Warren, president of Boston Symphony orchestra and senior member of Board of Trustees of Williams college, Mrs. Harry A. Garfield and Dr. Harry A. Garfield, president emeritus of Williams college. (Gravelle Pictorial News Service)

ALBANY, N. Y.
NEWS
AUG 9 - 1937

Bravos! Welcome Performance At Berkshire Music Festival

5,000 in Audience Cheer Superb Outdoor Presentation of Boston Symphony Orchestra Giving Unusual Programs Over Weekend

By RAY A. MOWERS

Since the last preceding issue of The Knickerbocker News, the huge Symphonic Festival tent in the Berkshires has been filled twice with 5,000 amazed and jubilant persons.

Usually staid men and women have stood on their feet thrice and yelled bravos that made the Tanglewood welkin ring. The occasions have been the second and third concerts in the Festival series by the Boston Symphony Orchestra—an organization known to be top-flight among its fellows of the civilized world but seldom if ever before feeling itself called upon to give such magnificent demonstrations of its undeniable superiority.

The opening concert of the series Thursday night was woven of material of which musical dreams are made. It faded into the middle distance of memory, however, when the orchestra's performance Saturday night had ended. Yesterday only served to underscore what had gone before.

The cries of "bravo" began to puncture the storms of applause Saturday night when the orchestra had ended the Ravel suite, "Daphne and Chloe." Filled with dynamic effects and colorful musical pyrotechnics, it was an exciting thing. However, the thrill it brought was dwarfed almost immediately by a sensational presentation of Tschaikowsky's Fourth Symphony. This ended a breathless program of great power and overwhelmingly stunning effect.

As prelude to the growing climax which occupied the last hour or more, two movements from a modern Sinfonietta by a professor in the Harvard music department, with its accompanying exchange of compliments between the composer and the conductor, had put the big audience in rare good humor. Incidentally, the Sinfonietta for strings alone proved to be an effective work, well-knit technically and executed with understanding.

The Mozart Symphony in E Flat which began Saturday night's proceedings was a suitable hors d'oeuvre for the red meat of the entire still to come.

The 5,000 patrons of the Festival assembled yesterday for the first afternoon concert while casting anxious glances at the lowering skies which have threatened each of the concerts so far staged.

Dark and gloomy as it was outside, under the big tent there was a glow of mellow light although no illumination was used until the orchestra was seated. The texture of the tent structure itself appeared to gather and concentrate upon the crowd below the light from the hidden sun.

The ballet music from Schubert's "Rosamunde," although exquisitely done, was a feeble forecast of things to come. At its end, Dr. Koussevitzky asked and obtained enthusiastic permission of his audience for the orchestra members to doff their coats.

Formality having been tossed to the winds, many men in the audience joined the musicians in shirt-sleeved freedom. Schubert's "Unfinished" symphony was given a most sympathetic reading, its serenity building up a background for the fury of Stravinsky's "Fire Bird."

Not since Dr. Koussevitzky led the orchestra through "Till Eulenspiegle" in Schenectady several seasons ago, has he been watched through a more difficult feat of conducting by a Capital District audience.

Wild and bizarre were the effects obtained by the eminent contemporary Russian who conceived "The Fire Bird" and every phase of its florid tempestuousness was stressed at the hands of Koussevitzky and his men. It seemed at times they were achieving the impossible.

Then, bringing the shouting audience back to earth from regions of fantasy, the Franck symphony was begun. This can only be described as another major triumph. English adjectives are too weak; they cannot be trusted adequately to picture results. Let us hope the spirit of Cesar Franck was listening. He would have been pleased.

The Festival concerts resume with an all-Wagner program next Thursday night.

N. ADAMS, MASS.
TRANSCRIPT
AUG 9 - 1937

'Concerts At Tanglewood Draw Big Attendances

Those of Saturday Night and Yesterday Afternoon Round Out First Series of 1937 Berkshire Symphonic Festival—Fourth Concert, Opening Series B, Will Come Thursday Evening — Orchestra Establishes Precedent When Oppressive Heat Causes Members to Shed Coats—Miriam Hopkins Attracts Attention.

The Berkshire Symphonic festival rounded out the first series of its 1937 season on Saturday evening and yesterday afternoon when the Boston Symphony orchestra under the baton of Serge Koussevitzky gave its second and ~~third~~ concerts.

The fourth concert, opening Series B of the 1937 season, will come on Thursday evening of this week and will be broadcast over an NBC hook-up which will also put on the air the intermission comments on the program of Olin Downes, music critic of the New York Times. The fifth concert will come on Saturday evening and the sixth and last on next Sunday afternoon.

Both last Saturday night and yesterday the attendance approximately matched that at the season's opening concert last Thursday evening when a brilliant and colorful gathering estimated at 5,000 crowded beneath the big concert tent at Tanglewood, the festival's permanent home on the Stockbridge-Lenox road. And at each the enthusiasm of the audience rivaled that of Thursday evening as the distinguished conductor and his musicians duplicated their triumph of the first concert.

On Saturday evening they shared their triumph and the tributes of the audience with one of the composers whose works they played. He is Edward Burlingame Hill from whose sinfonietta for string orchestra, transcribed by the composer from his Opus 40 string quartet, Dr. Koussevitzky had taken two movements for interpretation. Mr. Hill was called four times to his feet by the tumultuous applause that followed the performance of his work and he finally yielded to the insistence of the audience and to Dr. Koussevitzky's vigorous gesturing and mounted the platform to receive a real ovation.

One other living composer found a place on the Saturday evening program as the orchestra played also the second suite of Ravel's "Daphnis et Chloe," recently named by Dr. Koussevitzky himself as one of the few works of present day composers which have taken rank as classics. But the principal offerings were Mozart's classically great symphony in E flat and Tschaikowsky's grandly impressive fourth symphony.

The solid program performed yesterday afternoon had as its principal selections Schubert's magnificent Unfinished symphony and Cesar Franck's vital symphony in D minor. With these Dr. Koussevitzky also included the lovely ballet music from Schubert's "Rosamunde" and a suite from Stravinsky's "L'Oiseau de Feu," which was performed with all the extraordinary appreciation and understanding that Dr. Koussevitzky seems to have for the works of his fellow Russians.

The orchestra established a precedent yesterday with the full consent of its audience. With a blazing sun beating down on the festival grounds and with the humidity oppressive indeed beneath the vast stretch of canvas of the tent, the conductor turned to his audience after the opening selection and, observing that "It's infernally hot" under the orchestra shell, asked if there was any objection to the removal of their coats by the musicians. Not only prompt applause and cheers but the equally prompt doffing of coats by a number of men in the audience indicated that the request was approved and Dr. Koussevitzky and the Boston Symphony orchestra completed the concert program in their shirt sleeves.

A center of attraction at yesterday afternoon's concert was Miriam Hopkins, moving picture star, who occupied a box. Most of the audience, during intermission, found an excuse to walk by her box and look her over. Miss Hopkins is a guest this week at the Berkshire Playhouse in Stockbridge.

Attendants at the two concerts over the week-end found that physical arrangements at Tanglewood, which at Thursday evening's concert were agreed to be more satisfactory than the best that could be provided last year at Holmwood, had been still further improved. A walk had been provided for pedestrians from the north parking area to the concert tent, the entrance on Hawthorne street, an auxiliary entrance used largely by people familiar with the neighborhood, had been bettered, additional benches had been installed at the rear and, to the satisfaction of those whose seats are toward the front, the light over the podium had been shaded so that it would not shine in the eyes of the audience.

On Saturday evening as on Thursday, many members of the audience spent the intermission about the grounds and spacious gardens of Tanglewood, but yesterday intermittent showers discouraged most of the audience from leaving the

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CHARLOTTE, N. C.
NEWS
AUG 9 - 1937

Shirt-Sleeved Symphony Played

Stockbridge, Mass., Aug. 9.—(AP)—Serge Koussevitsky, famous leader of the Boston symphony orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding program of the first half of the Berkshire symphonic festival yesterday, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an old timer said, wrote orchestral history.

ATLANTIC CITY, N. J.
UNION
AUG 9 - 1937

Boston Symphony Doff Coats In Heat

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NASHVILLE, TENN.
BANNER
AUG 9 - 1937

Perspiring Symphony Plays in Shirt Sleeves

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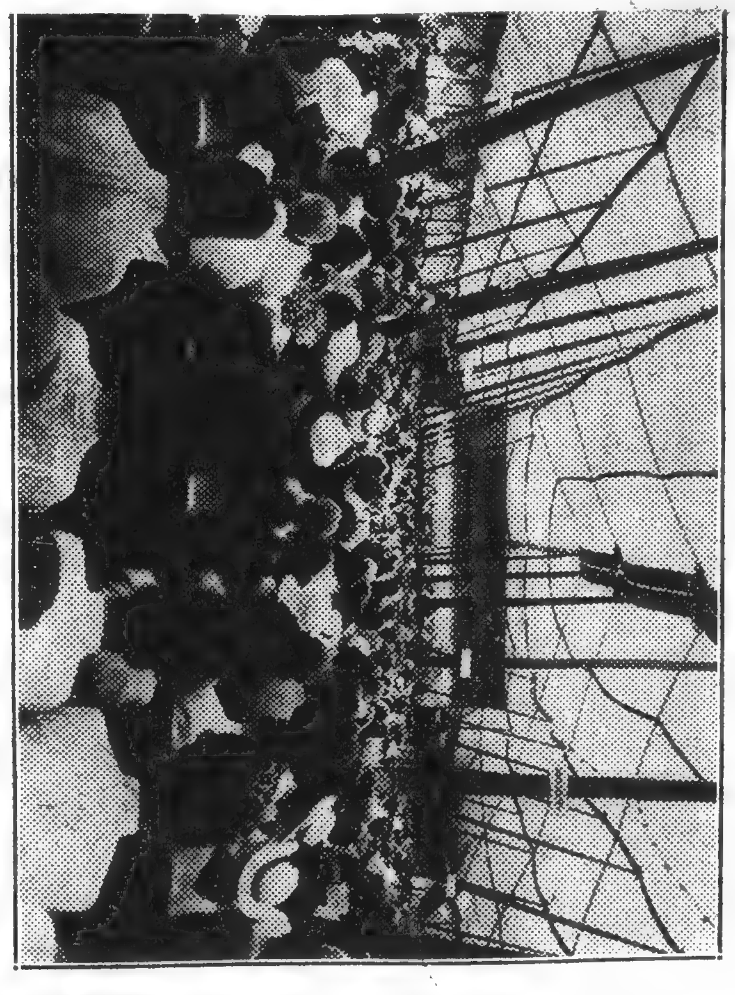
At Berkshire Music Fete



ortion of large audience that filled the concert tent yesterday afternoon at Tanglewood.

nong distinguished persons in yesterday afternoon's audience shown above, were Bentley W. Warren, president of Boston Symphony orchestra and senior member of Board of Trustees of Williams college, Mrs. Harry A. Garfield and Dr. Harry A. Garfield, president emeritus of Williams college. (Gravelle Pictorial News Service)

PROVIDENCE, R. I.
BULLETIN
AUG 9 - 1937

Boston Symphony Plays Coatless at Stockbridge Fete

Stockbridge, Mass., Aug. 9.—(AP) — Serge Koussevitsky, famous leader of the Boston Symphony Orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding program of the first half of the Berkshire Symphonic Festival yesterday, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an old-timer said, wrote orchestral history.

HARTFORD, CONN.
TIMES
AUG 9 - 1937

Coatless Boston Orchestra Battles Berkshire Humidity

By CARL E. LINDSTROM
Special to The Hartford Times

Stockbridge, Mass.—Serge Koussevitzky addressed his audience here yesterday afternoon and in ever so few words set the pitch for the third concert of the Berkshire Festival.

It was very warm, he said, and if the listeners didn't mind the players would take their coats off. The audience clapped its approval, the conductor thereupon peeled his dark jacket and the rest of the concert had a shirt-sleeve informality that didn't do it any harm.

This followed an exquisitely-wrought opening number, Schubert's Rosamunde music, which for subdued lyrical elegance was as fine as anything heard here so far this year. More of that same rarefied inspiration, and in larger measure though quite as nicely chiselled, came close upon it in the Unfinished B minor Symphony.

A Long Program

The program was a long one for in addition to Franck's Symphony there was also Stravinsky's Firebird Suite and a twenty-minute intermission making a total spread between the concert's start and finish of two hours and 25 minutes. The Festival managers, who this year seem to have overlooked nothing, shrewdly timed the Sunday afternoon concert at 4:30, so it was all over by 7, a circumstance which is best appreciated when it is borne in mind that the Stockbridge Festival probably holds the high mark for average motor distance traveled by its patrons.

But to get back to the music, Franck's Symphony was probably the news of the afternoon. A particular friend of the writer can expatiate at great length about the difference between the Toscanini manner and the Stokowski manner of beginning the second subject of this chromatic and magnificently conceived work. To get at the Koussevitzky manner it is best to ignore analysis entirely. That approach would lead to the conclusion that the Boston leader rather closely punctuated his text. It could have seemed discursive if you listened too literally, and with too much concern for such minutiae as the over-deliberate emphasis on the imitative figures in the brass near the end of the first movement.

An Objective Reading

To worry about these matters was to miss the Koussevitzky interpretation as a whole which was a healthy and objective reading and removed Cesar Franck from the philosophical mustiness with which he is sometimes infused. It was grand Sunday afternoon music, devotional as well as stimulating.

The quality of the Firebird music is best explained by Koussevitzky's own fondness for this score. He played it in Hartford within a season or so. He does not miss a single effect or permit a page to pass unelucidated. In has glitter and the Bostonians know where to find every shining thread of its lustrous fabric.

A strict report of the day's proceedings would include a number of technical errors in the wind section but allowances must be made for weather conditions. In fact the most serious enemy of the Festival so far has been the Berkshire humidity.

* * *

SATURDAY'S CONCERT

If the program of Saturday evening is described as wanting in finish and elevation, the statement is not to be taken too greatly in derogation, since all things are relative.

There were the pyrotechnics of Ravel's Daphnis and Chloe second Suite and of Tschaikowsky's Fourth Symphony both of which exemplified Koussevitzky's virtuosity with the brasses. He seems to have become very partial to them and expects valiant things from their direction.

The Mozart E flat Symphony began with a fuzziness on the opening tone at what in Mozart's day was called le premier coup d'arc and the thing as a whole was somewhat casual. The final movement was taken at a terrific tempo and one got the impression that Koussevitzky, for the evening at least, was intent upon display effects.

Edward Burlingame Hill's Sinfonietta, which had the distinction of being the only American composition of the Festival, proved an engaging and thoroughly musical work. The composer was in the audience and was repeatedly waved up front by the conductor. He finally acceded and took his ovation just before the intermission. The audience liked his Sinfonietta and told him so emphatically.

Although atmospheric conditions seemed more tolerable than on Thursday night, the odds against the strings were so unfair that there was doubtless a disturbing effect on morale. The situation is best exampled by the remark of a tall blonde who averred: "I was so engrossed in watching the harp player repairing his broken strings that I forgot to listen to Ravel."

The first harp suffered six broken strings during the playing of the Daphnis Suite. "It was like taking the harp out of a bath-tub," he said afterwards, and for his important passages in the Franck Symphony on Sunday he had a second instrument drawn up beside his chair.

POUGHKEEPSIE, N. Y.
EAGLE NEWS
AUG 9 - 1937

Koussevitsky Scores Hit With Ravel Presentation

4800 Music Lovers In Giant Ampitheatre For Second Concert

(Special to The Eagle-News)

TANGLEWOOD. Berkshire Hills, Aug. 8—A celebrity-studded audience of approximately 4,800 music lovers form all sections of the country sat in rapt silence here last night as Serge Koussevitzky, premier American conductor led the Boston Symphony orchestra through the second concert program of the annual Berkshire Symphonic festival.

The setting was the new and permanent home of the Boston orchestra on a wooded knoll overlooking beautiful Stockbridge Bowl high in the Berkshires between the towns of Lenox and Stockbridge.

Threatening weather during the day materialized in the form of a heavy thundershower late in the afternoon but failed to keep the huge canvas amphitheatre from filling to near capacity. The audience overflowed into the aisles and outside the tent long before the conductor made his way to the platform.

Mr. Koussevitsky was greeted with a rousing applause as he appeared. Then, as the lights in the big tent large enough to hold a complete three-ring circus went out, there was a hushed silence, broken only by the faint patter of raindrops overhead.

The conductor, who has been an outstanding success with this orchestra, both in Boston and on concert tour, exhibited great genius in making the popular program appeal to the audience. It was full of spirit and excitement throughout, beginning with Mozart's Symphony in E-flat major and reaching a splendid climax in Tschaikovsky's Symphony No. 4 in F minor.

The well-known but nevertheless charming Mozart was particularly well done. The jig at the end gave pleasant impetus to the program and was followed by Edward Burlingame Hill's Sinfonietta far string orchestra. Mr. Hill's not too familiar work was of special interest and gave a pleasing balance to the program.

The composer, a contemporary Boston musician was brought to the stand by Mr. Koussevitsky and was called back four times before the enthusiastic audience allowed him to return to his box.

The audience, pleased by the Hill music, was totally unprepared for the masterful rendition of Ravel's Daphnis and Chloe suite which followed. The unexpected popping of harp strings, caused by the heavy dampness in the air only served to accentuate the beautiful diminuendos from climaxes of the three excerpts given—Lever du Jour, Pantomime and Danse Generale.

Tschaikovsky's 4th symphony was familiar to many fans of the Boston orchestra but not too familiar. It served as a fine ending to the second concert. A gradual acceleration of interest was noted with beautiful performances by the string section in the third movement pizzicato.

It was brought to a stunning and breath-taking climax with a beautiful theme by the brass section. The conductor was kept on the platform for several minutes as the audience paid tribute to his clever programming and conducting of the difficult, yet popular Tschaikovsky work.

His dramatic sense was well to the fore in the presentation of the contrasts in this movement.

Celebrities from all walks of life were present. Among them were Miriam Hopkins, blonde star of the screen, Alma Gluck, Metropolitan opera star and her husband, Efren Zimbalist, well-known violinist of New York and Europe, Dr. Allen Craig, head of the Charlotte Hungerford hospital in Torrington, Conn., Albert Spalding, concert violinist of New York and Great Barrington, Massachusetts Congressman Allen T. Treadway and Olin Downes, music critic of the New York Herald-Tribune, author and music lecturer.

Baroness Serge Korff of Washington was in the audience. Also Mrs. Hunting Otis of Millbrook, a member of the festival advisory committee from the valley area.

This afternoon's program consisted of works by Schubert, Stravinsky and Franck's Symphony in D minor. The fourth concert, to be presented next Thursday evening will be an all-Wagner program. On Saturday evening the orchestra will play works by Hayden, Jan Sibelius and the Russian composer Rimsky-Korsakov. The sixth and concluding concert next Sunday will be an all-Brahms concert.

K. V. B. H.
C. W. K.

WATERBURY, CONN.
AMERICAN
AUG 9 - 1937

PRECEDENT SET FOR PERSPIRING MUSICIAN

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FAIRMOUNT, W. VA.
WEST VIRGINIAN
AUG 9 - 1937

MUSICIANS REMOVE COATS FOR RELIEF FROM HEAT

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DENVER, COLO.
POST
AUG

BOSTON SYMPHONY BOWS TO HEAT AND PLAYERS SHED COATS

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SAN FRANCISCO, CAL.
CALL BULLETIN

Symphony Maestro, Players Give 'Shirt Sleeve' Concert

SERGE KOUSSEVITSKY
Shirt-Sleeved Maestro

Coats Are Doffed in Withering Heat At Boston

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PROVIDENCE, R. I.
JOURNAL
AUG 9 - 1937

Boston Symphony Sets Precedent, Musicians Play in Shirt-Sleeves

Stockbridge, Mass., Aug. 8.—(AP)—Traditional Boston Symphony Orchestra decorum was tossed overboard today by Serge Koussevitzky as the leader and orchestra members—to the cheers of the audience—played in shirt-sleeves for the concluding program of the first half of the Kerkshire Symphonic Festival.

While the acoustic shell in which the musicians perform at these outdoor concerts has won fame for its phenomenal projectoin of even the lightest musical passage, Koussevitzky interruted the program to inform the audience of another peculiar quality of the shell: that it is infernally hot to work in.

Hence, he asked, would the audience pardon him and the players for removing their coats. Hearty applause and cheers came as the answer, and every player, save a few die-hards who declined to reveal their suspenders, doffed their coats.

Except for the final bow, Kouusevitzky remained coatless, an act, as one old-timer recalled, of orchestral history.

On the artistic side, the program attested the fame of Koussevitzky as a program builder. Schubert, Stravinsky and Franck were placed on the same program, but the care of his choice of selections raised no thought of incompatability as the music was played.

First came the ballet music from Schubert's "Rosamunde" and his "unfinished" symphony. Stravinsky's "Fire Bird" ballet music followed. The entire second half of the program was devoted to Franck's symphony in D minor.

WORCESTER, MASS.
POST
AUG 9 - 1937

Hub Symphony Orchestra Plays in Shirt Sleeves

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BIRMINGHAM, ALA.
NEWS
AUG 9 - 1937

History Made As Musicians Shed Coats At Concert

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WATERBURY, CONN.
DEMOCRAT

AUG 9 - 1937

Berkshires Scene Of Many Concerts

The third concert of the Berkshire Music Festival was held yesterday with Sergei Koussevitzky conducting the Boston Symphony in the huge tent on Tanglewood estate between Stockbridge and Lenox. The audience numbered nearly five thousand, guests attending from all parts of New England and elsewhere. Private homes and the hotels between Great Barrington and Pittsfield were filled to capacity over the week end. Due to the excessive humidity, as was the case Friday and Saturday the players appeared without their coats.

The concert began with two Schubert works, the overture to Rosamonde and the Unfinished Symphony. Then followed a suite from Stravinsky's Ballet, "The Firebird." Following the intermission they played Cesar Franck's Symphony. The acoustics were excellent despite the heavy air.

It is expected that the three concerts this week will have a record attendance. Thursday will be featured by a Wagner program, and Saturday's program will include Sibelius' Seventh Symphony and Rimsky-Korsakoff's "Scherazade," Sunday there will be a Brahms' program.

PENSACOLA, FLA.
NEWS

AUG 9 - 1937

COOL MUSIC

Famous Orchestra Plays Sunday In Shirt Sleeves

(By The Associated Press)

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OAKLAND, CAL.
TRIBUNE

AU

Musicians Shed Coats; Set New Precedent

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SPOKANE, WASH.
CHRONICLE

AUG

Boston Symphony Really Gets Hot

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CHARLESTON, W. VA.
MAIL

AUG 9 - 1937

Symphony Audience Hails Coat-Doffing

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WINTER HAVEN, FLA.
DAILY CHIEF

AUG 9 - 1937

Extra! Boston Symphony Orchestra Defies Heat; Play in Shirt- Sleeves

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TACOMA, WASH.
NEWS-TRIBUNE

AUG 9 - 1937

INTERRUPTS SYMPHONY TO TAKE OFF COATS

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MARTINSBURG, W. VA.
JOURNAL

AUG 9 - 1937

BOSTON SYMPHONY PLAYS MINUS COATS

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NORTHAMPTON, MASS.
GAZETTE

AUG 9 - 1937

BRILLIANT CONCERTS AT BERKSHIRE FESTIVAL

Miss Miriam Hopkins and Other Notables in Audience Saturday Night

Audiences of near capacity size were present for both of the week-end concerts of the Boston Symphony orchestra at Tanglewood, 200-acre estate recently purchased by the Berkshire Symphonic Festival board, which concluded the first half of the series of six summer concerts near Stockbridge. An audience of notables not only in music, but in many academic, social and business stratas enhanced the festive occasion, particularly on Saturday evening, when numerous vacationists at the neighboring summer colonies appeared in evening attire.

Miriam Hopkins in Audience

Albert Spaulding, distinguished violinist, who has appeared at Smith college in previous winters and who, it is understood, is a resident at Stockbridge, was seen in Saturday evening's audience and was rivalled in his popularity with press photographers only by Miss Miriam Hopkins, cinema star, who sat two rows behind the reviewer. Edward Burlingame Hill, music professor at Harvard university, whose Sinfonietta for String orchestra was performed in Saturday evening's concert, was present to share honors with Director Serge Koussevitzky and was likewise besieged with photographers during the short intermission which followed the playing of his composition.

Weather conditions on both days were uncertain, but managed to remain comparatively favorable during the two hours of the actual performances. Following a hard storm Saturday afternoon the evening concert which featured Mozart's exquisite Symphony in E flat major and Tschaikovsky's tumultuous Symphony No. 4 in F minor, was performed under ideal conditions, and many under the large tent found it necessary to wear wraps. Sunday afternoon proved more sultry and, diverging from stoical custom, Dr. Koussevitzky requested the permission of his audience to remove "the garb" owing to the excessively uncomfortable heat. An enthusiastic "bravo" from one feminine listener, followed by rapturous applause, greeted the musician's request, and the informally attired orchestra played, probably for the first time in their lives in shirt sleeves.

Variety and popular appeal marked both programs and although most of the numbers had probably been heard on several previous occasions by members in the audience, the response was grateful and enthusiastic, so fresh and altogether exhilarating was each interpretation. Following the Mozart symphony and the specially transcribed Sinfonietta of Mr. Hill, the wildly ecstatic second suite from Ravel's "Daphnis et Chloe" was played with brilliance and purity of intonation that was truly astounding in the semi-open air quarters in which the orchestra gave its performance.

The Tschaikovsky symphony with its resounding play of brasses was particularly effective in the broad tent and the extraordinary musicianship invested in its composition made this theatrical, almost barbariously splendid symphony a fitting choice for the concluding offering.

Sunday's program included two composers of the Romantic school, Schubert and Cesar Franck, and one of the modern school, Igor Fedorovitch Stravinsky, whose name is closely associated with the Russian ballet. From Schubert's prolific writings were selected the delicate, Mozartian ballet music from "Rosamunde" and the two movements of the familiar Symphony in B minor, popularly known as the "Unfinished." It is unfortunate that the latter has received the attention of so many unskilled musicians as the natural tendency to over-sentimentalize the melodious Allegro has prejudiced many listeners against this composition. The dignified restraint of the Boston Symphony orchestra in its interpretation of the "Unfinished" symphony, however, outlined the fresh inspiration and pure expressiveness of this composition, reinstating it in the graces of many.

The boldly colorful Suite from "L'Oiseau de Feu" of Stravinsky, which so admirably complements the exotic idea upon which the ballet is constructed, provided an abrupt contrast following the Schubert. The solidly beautiful Franck D minor symphony with its emotionally ingratiating central theme pervading the entire composition, concluded the afternoon concert.—H. E. W.

WATERBURY, CONN.
REPUBLICAN

AUG 9 - 1937

Festival Audience Cheers Coatless Boston Symphony

Koussevitzky Discards Decorum In "Infernally" Hot Stockbridge Shell

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While the acoustic shell in which the musicians perform at these outdoor concerts has won fame for its phenomenal projection of even the lightest musical passages, Koussevitzky interrupted the program to inform the audience of another peculiar quality of the shell: That it is infernally hot to work in.

Asks Permission.

Hence, he asked, would the audience pardon him and the players for removing their coats. Hearty applause and cheers came as the answer, and every player, save a few die-hards who declined to reveal their suspenders, doffed coats.

Except for the final bow, Koussevitzky remained coatless, an act, as one old-timer remarked, of orchestral history.

On the artistic side, the program attested the fame of Koussevitzky as a program builder. Schubert, Stravinsky, and Franck were played on the same program, but the care of his choice of selections raised no thought of incompatibility as the music was played.

First came the ballet music from Schubert's "Rosemunde" and his "Unfinished" symphony. Stravinsky's "Fire Bird" ballet music followed. The entire second half of the program was devoted to Franck's Symphony in D Minor.

OMAHA, NEB.
Evening World-Herald

Precedent

Serge Koussevitsky, famous leader of the Boston symphony orchestra, has established a precedent for perspiring musicians.

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Hearty applause and cheers indicated the listeners would not. The concert went on in shirt sleeves.

HOLLYWOOD, CAL.
CITIZEN-NEWS

Program Halted While Symphonists Shed Coats in Heat

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The shirt-sleeved orchestra, members of the audience said, then outdid itself.

MORGANTOWN, W. VA.
POST

AUG 9 - 1937

Perspiring Players Make Precedent

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PHOENIX, ARIZ.
GAZETTE

AUG 9 - 1937

Boston Symphony Makes History By Taking Off Coats

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TAUNTON, MASS.
GAZETTE

AUG 9 - 1937

COMFORTABLE MUSICIANS

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TOLEDO, O.
TIMES
AUG 9 - 1937

136

Broadcast of Berkshire Festival Is Scheduled

AN ENTIRE concert of excerpts from the operatic works of Richard Wagner, to be given at the Berkshire Symphonic festival by the famous Boston Symphony orchestra, with Serge Koussevitzky conducting, will be heard in an exclusive NBC program of more than two hours' duration Thursday.

Wagnerian Works

For this concert, to be broadcast from 8:30 to 10:45 p. m., EST., over the NBC - Red network, Dr. Koussevitzky has chosen a varied and representative list of Wagnerian works. The program will open with an early composition, the overture to "Rienzi," followed by the Prelude and Liebestod, from "Tristan and Isolde," and the dynamic "Ride of the Valkyries," from "Die Walkuere," the second opera in the Ring cycle.

The second group will consist of Waldweben, from "Siegfried," the prelude to "Parsifal," and the popular oveture to "Tannhauser." Olin Downes, music critic of the New York Times, will again be intermission commentator.

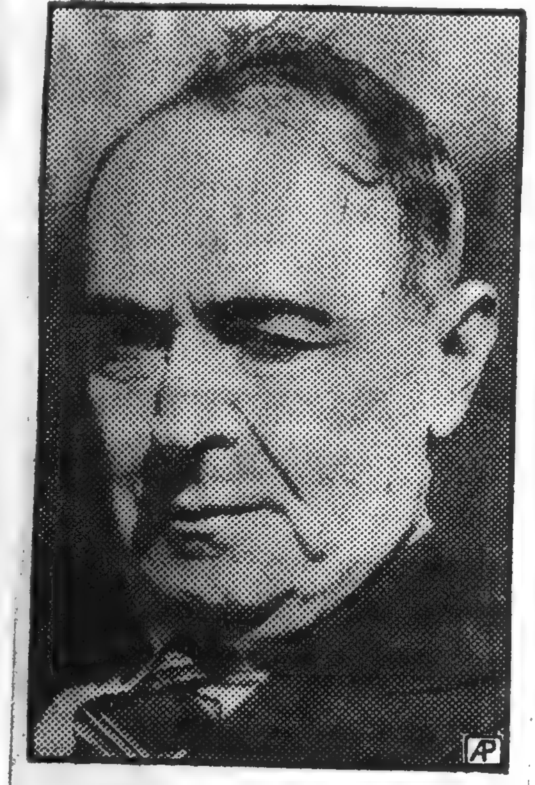
The concerts of the Berkshire Symphonic festival, now in its fourth season, are of the highest artistic standards. Given by an orchestra superior to any in Europe and the equal of any in the United States, they are thoroughly rehearsed to meet the demands of what Dr. Koussevitzky declared to be a most exacting audience. Dr. Koussevitzky returned from Europe to conduct the six concerts composing the festival. Two of these were scheduled for broadcast in entirety by the NBC.

Permanent Building

The founders and backers of the Berkshire festival hope to develop it into an institution comparable to the Salzburg and Bayreuth festivals in Europe. Patronage last year, the first in which Dr. Koussevitzky and the Boston Symphony orchestra took part, was so heavy that the festival is to be housed in a permanent building at Tanglewood, a beautiful estate in the foothills of the Berkshires, near Stockbridge, Massachusetts. Plans are being laid to add choral works and opera for the fifth season in 1938.

ST. PAUL, MINN.
DISPATCH
AUG 9 - 1937

'Infernally' Hot, Symphony Plays In Shirt Sleeves


SERGE KOUSSEVITZKY.

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ROANOKE, VA.
WORLD-NEWS
AUG 9 - 1937

Crowd Cheers Move To Let Orchestra Men Remove Coats

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OCALA, FLA.
STAR
AUG 9 - 1937

Precedent Established By Leader Of Orchestra

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ST. LOUIS, MO.
POST DISPATCH
AUG 9 - 1937

SYMPHONY IN SHIRTSLEEVES

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By the Associated Press.

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NEWS
AUG 9 - 1937

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Mrs Serge Koussevitzky had as one of her box guests at the concert Saturday night Edward Burlingame Hill, composer of the Sinfonietta, which was played by the orchestra, Dr Koussevitzky, conductor.

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SPRINGFIELD, MASS.
REPUBLICAN
AUG 9 - 1937

Boston Orchestra Plays Ably After Doffing Coats

Musicians, Setting Possible Summer Precedent in Dress, Keep Last Festival Concert Up to High Standard Despite Humid Weather

By FRANCIS REGAL

Stockbridge, Aug. 8—The third program of the fourth Berkshire Symphonic festival was put through this afternoon with a success all the more gratifying because of the anxious suspense due to the uncertain weather. A semi-outdoor festival in New England lives dangerously, and each concert is an exciting adventure, but yesterday's violent thunderstorm had used up the surplus atmospheric energy, and conditions this afternoon were not unfavorable except for humidity which led Dr Koussevitzky to ask the audience if he and the orchestra might take off their coats.

Permission was rapturously granted, and perhaps the emancipation added to the efficiency as well as to the comfort of the musicians; there was audible speculation as to whether it was not a new record for the Boston Symphony orchestra. It might very well be a precedent, for to musicians having to dress up is the worst of summer concert giving; in shirtsleeves they can practice stoically no matter how hot it gets.

The sultry air perhaps did reduce somewhat the resonance of the instruments, impairing slightly that soft luscious brilliance which comes from the free emission of overtones, but there was no lack of power, and the performance was kept up to the high standard set by the Beethoven program and by the Mozart and Tschaikowsky symphonies presented last night. The audience, of well over 5000 people, was said to be the largest in the festival's history, and the arrangements for extricating cars from the ample parking space had a satisfactory test.

Opening Seductive

In today's program Dr Koussevitzky

(Continued from First Page)

was again successful in finding famous works with enough significance and durability to appear fresh and interesting when played with vitality. For a seductive opening it would be hard to surpass the ballet music from Schubert's "Rosamunde" music, as spontaneous a flow of lovely melody as ever came even from his gushing spring. The orchestra played it with grace and delicacy and passed on to the best known of all symphonies, Schubert's "Unfinished," a work which has had the double misfortune of not coming to life for a generation because it was unfinished and then of being nearly played to death for the same reason. Fortunately, the purity of its inspiration keeps it from going stale, and so fine a performance as that of todays finds any audience responsive. Mr Koussevitzy gave it a very simple and natural interpretation, and each orchestral voice in turn flowed sweetly and expressively.

It was an abrupt and almost startling transition from this ineffable music to the harsh and strident brilliance of Stravinsky's "Fire Bird," but the smooth, deep stream of Schubert's inspiration made a good background for Stravinsky's diabolical cleverness. There is little of beauty in his music, but the flapping and squawking of the fire bird are a joy to the listeners, and the work as a whole shows imaginative power of a high order, as well as originality in devising new instrumental effects. In a few places solo parts showed the influence of the weather, but in general it was an admirable performance.

Franck D Minor Symphony

After the intermission, which needs mention because it was used, at the first daylight concert, for exploration of the beautiful grounds which are to be the summer home of the Boston Symphony orchestra, the program closed with another familiar but far from outworn symphony, the one by Cesar Franck in D minor, a work with enough weight and solemnity to offset the cackling frivolity of the fire bird.

Perhaps no composer has done so much as Cesar Franck with a talent in some ways so limited. It would be unjust to call his powers secondrate, yet he lacked the freedom, sureness, spontaneity and volume of the greatest creative minds; it is all the more to his credit that by concentrating his powers he was able to produce one symphony, one quintet, one quartet, and one sonata which are acknowledged masterpieces, and which today are steadily growing in their appeal to the public.

Even the cumulative iteration which disturbs some listeners has its justification in the massive effect which this symphony produces—it was interesting to observe how many of the listeners, as they scattered away from the big tent were quietly humming the intense and emotional principal theme which the composer has pounded in so thoroughly. Altogether it was a moving performance of a noble work.

PITTSFIELD, MASS.
EAGLE
AUG 9 - 1937

— Triumph

Even the forces of nature added their cooperation to the talents of Dr. Serge Koussevitzky, the Boston Symphony Orchestra and efficient management to make the first half of the fourth annual Berkshire Symphonic Festival a triumph of magnitude.

Artistically, Dr. Koussevitzky and his famous unit vindicated the critical acclaim that has raised the Boston Symphony to rank with the foremost orchestras of the world. The spontaneity of the applause which followed each work of the first three programs is strong testimony that the thousands who sat under the huge concert tent were expressing sincere enthusiasm and not merely perfunctory obedience to a custom which demands handclapping after a performance.

The sincerity of audience interest is confirmed by the almost capacity attendance that marked each of the three concerts despite distinctly unfavorable weather conditions. Storms, and threats of storms, preceded all of the concerts and lasted far beyond the time the majority of those in the audience had to leave their homes if they wished to arrive in time for the first number. Nevertheless, the percentage of those who arrived late was smaller even than one could expect under perfect weather conditions.

Apparently this determination of thousands of music lovers to hear the Festival concerts regardless of what the weather might be, softened Mother Nature's heart. With mathematical regularity she turned off the faucets and faded out the sound effects for the duration of each of the three concerts. Yesterday afternoon there was a slight drizzle toward the end of the first half of the concert, but this could easily be attributed to a faulty celestial washer. Otherwise, the rains which have dampened portions of the Berkshires almost continually for the past week kept religiously away from Tanglewood at concert time.

The unqualified success of the first half of the series presages an equally successful culmination of the most ambitious music festival in America. Public reaction thus far has been enthusiastic to an exceptional degree, and people will talk. The three concerts this week should further entrench the Festival as an event of importance artistically to the world and economically to the Berkshires.

SHENANDOAH, PA.
HERALD
AUG 9 - 1937

PERMISSION GRANTED

Boston, Aug. 9. (U.P)—Traditionally conservative Bostonians, already wilting under a week-old heat wave, gasped anew today at the precedent established at the Berkshire Symphonic Festival by Conductor Dr. Serge Koussevitzky of the Boston Symphony Orchestra. Noted for fastidious dress as well as his musical virtuosity, Koussevitzky startled his audience at the annual Stockbridge concert by appealing for permission to remove his coat—and roll up his sleeves. With a burst of applause the audience granted approval.

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REPUBLICAN

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SPRINGFIELD, MASS.
MORNING UNION

AUG 9 - 1937

Country Fiddler Stamps Approval On Koussevitzky

PITTSFIELD, Aug. 8—George R. Sweet of Austerlitz, N. Y., who styles himself king of country fiddlers, dropped his bow while in Pittsfield today to don the robes of criticism. He had attended the concert by the Boston Symphony Orchestra at Lenox last night, and put his stamp of approval on Serge Koussevitzky, the conductor. "A few more years," George said, "and those boys are going to be good." Sweet, with his fiddle, will be the artist at the country dance at the Lenox Town Hall Friday night. Miss Gertrude Robinson Smith, president of the Berkshire Festival Association, and Olin Downes, music critic of the New York Times, as well as members of the Boston orchestra will attend.

COLUMBIA, MO.
TRIBUNE

AUG 9 - 1937

Symphony Orchestra Plays in Shirt Sleeves

By The Associated Press.

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JACKSONVILLE, FLA.
JOURNAL

AUG 9 - 1937

Audience Approves Coatless Orchestra

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NORWICH, CONN.
RECORD
AUG 9 - 1937

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ST. JOSEPH, MO.
NEWS-PRESS

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ATTLEBORO, MASS.
SUN

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DULUTH, MINN.
HERALD

AUG 9 - 1937

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NORWOOD, MASS.
MESSENGER

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Boston Symphony Goes To Town Coatless

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DETROIT, MICH.
NEWS
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LYNN, MASS.
ITEM

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BARTLESVILLE, OKLA.
ENTERPRISE
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SCHENECTADY, N. Y.
UNION-STAR
AUG 10 1937

137

Thousands at Music Festival At Stockbridge

Dampness at Boston Symphony Concerts No Deterrent to Audiences

LENOX, Mass., Aug. 10—The fourth Berkshire Symphonic festival reached its half-way point Sunday afternoon when Serge Koussevitzky conducted the Boston Symphony Orchestra in its third concert in the vast tent on the Tanglewood estate. The audience again numbered nearly 5,000, of whom many came early to walk through the grounds and gardens of the estate, while the presentation of the concert in the afternoon proved attractive to many who could not come for the full series, but wished to hear at least one of the performances, especially in view of the high artistic standard which Dr. Koussevitzy and his musicians have observed in this festival.

The weather, as on the two previous festival days, Thursday and Saturday, remained damp, the promise of a fair morning fading by mid-afternoon. The view of the Stockbridge bowl was partly veiled by mist and the moisture of the air could hardly have been a boon to the Boston Symphony's strings, but in the absence of a heavy downpour during the concert the Berkshire festival's luck still is continuing.

There was no hint, however, of this possible drawback in the song of the Boston Symphony's strings in a program beginning with two Schubert works, the Overture to Rosamunde and the Unfinished Symphony. Dr. Koussevitzy's interpretation of the Unfinished Symphony merited praise for its clarity, straightforwardness and absence of exaggeration. This immortal music was set forth with eloquence, while the conductor seemed most deeply in the vein and atmosphere of the music among the works heard before the intermission in the Fire Bird Suite. This again impressed the hearer as one of the most time-defying of Stravinsky's major works, if one of the earliest, in its descriptive vividness, its projection of an appealing, exotic and fanciful atmosphere, the skillful use of orchestral and harmonic tints in the treatment of the Russian master's ingratiating melodies.

The opening program on Thursday had been entirely devoted to Beethoven's music, but Dr. Koussevitzy's choices for Saturday night ranged more widely in time and space, beginning with a work composed in 1788, Mozart's Symphony in E Flat No. 543 in the Koechel Catalogue and two movements from a work of this decade, a sinfonietta for strings by Edward Burlingame Hill, of Harvard University. Ravel's second suite of music from his Ballet Daphnis et Chloe completed the first half of the concert and Tchaikovsky's Fourth Symphony followed the intermission.

Except for the American work, all the works on the program were thoroughly familiar to habitual or casual concert goers. Professor Hill's music gave its hearers exceptional pleasure, judging by the ovation bestowed upon the composer at the close.

Given reasonably dry weather, there should be still larger audiences for the three concerts to be given this week. Thursday's Wagner program, Saturday's program which includes Sibelius' Seventh Symphony and Rimsky Korsakoff's Scheherazade and Sunday's Brahms program

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SHIRT-SLEEVES CONCERT

Dr. Serge Koussevitzky displayed heroic restraint in asking his Stockbridge audience whether he and his accomplices might remove their coats—the humidity, you know. According to the music critic of the Springfield Republican, "permission was rapturously granted," and the man who built the headline said: "Boston orchestra plays ably after doffing coats." Rapturous approval; able playing afterward. Doesn't that imply that the symphothetic auditors would have been willing to let the correct doctor and his collaborators go as far as they pleased? Probably most of the women, who were amply represented in the serried chairs, had already slipped their poor aching feet out of their shoes,—a little way that women have when their feet are out of sight.

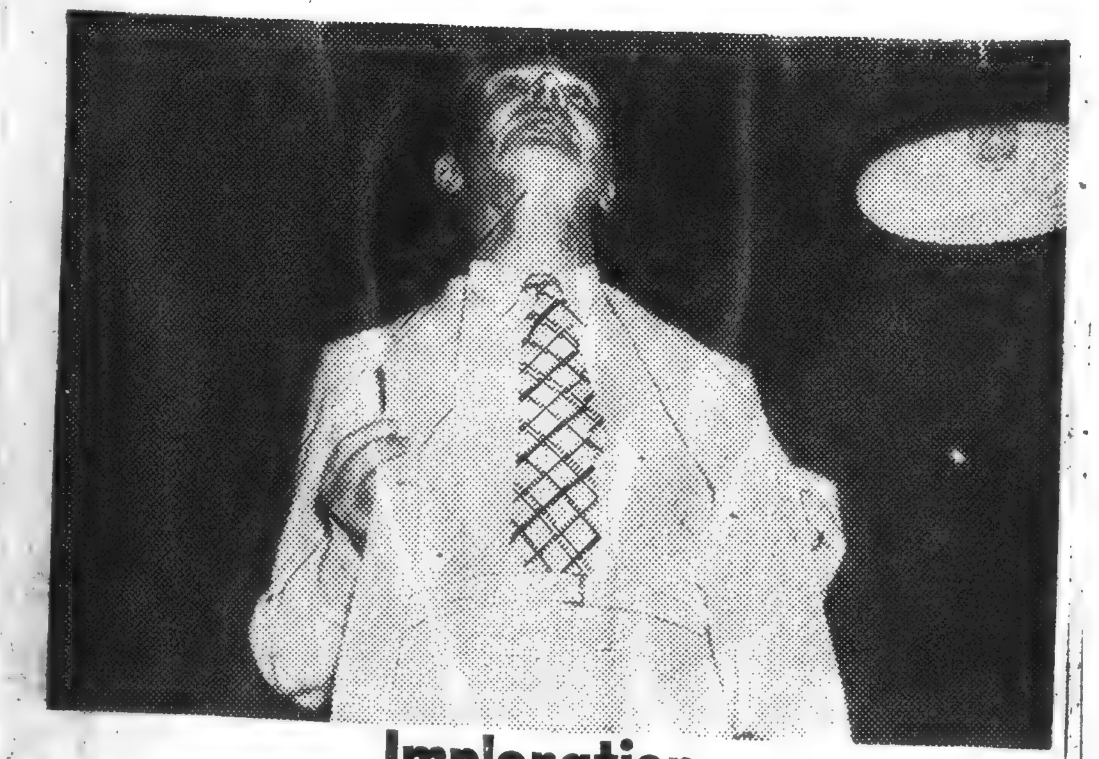
The dashing Arthur Fiedler and his cohorts have often done their stuff in semi-deshabille, without offending the most fastidious of their worshippers. What is permissible for an agent ought to be the prerogative of the principal and master. If Mr. Koussevitzky and his fellows will continue to do as beautifully as they have been doing for some years, the people would not object if they performed in shorts.

PITTSFIELD, MASS.
EAGLE
AUG 9 - 1937

History Maker

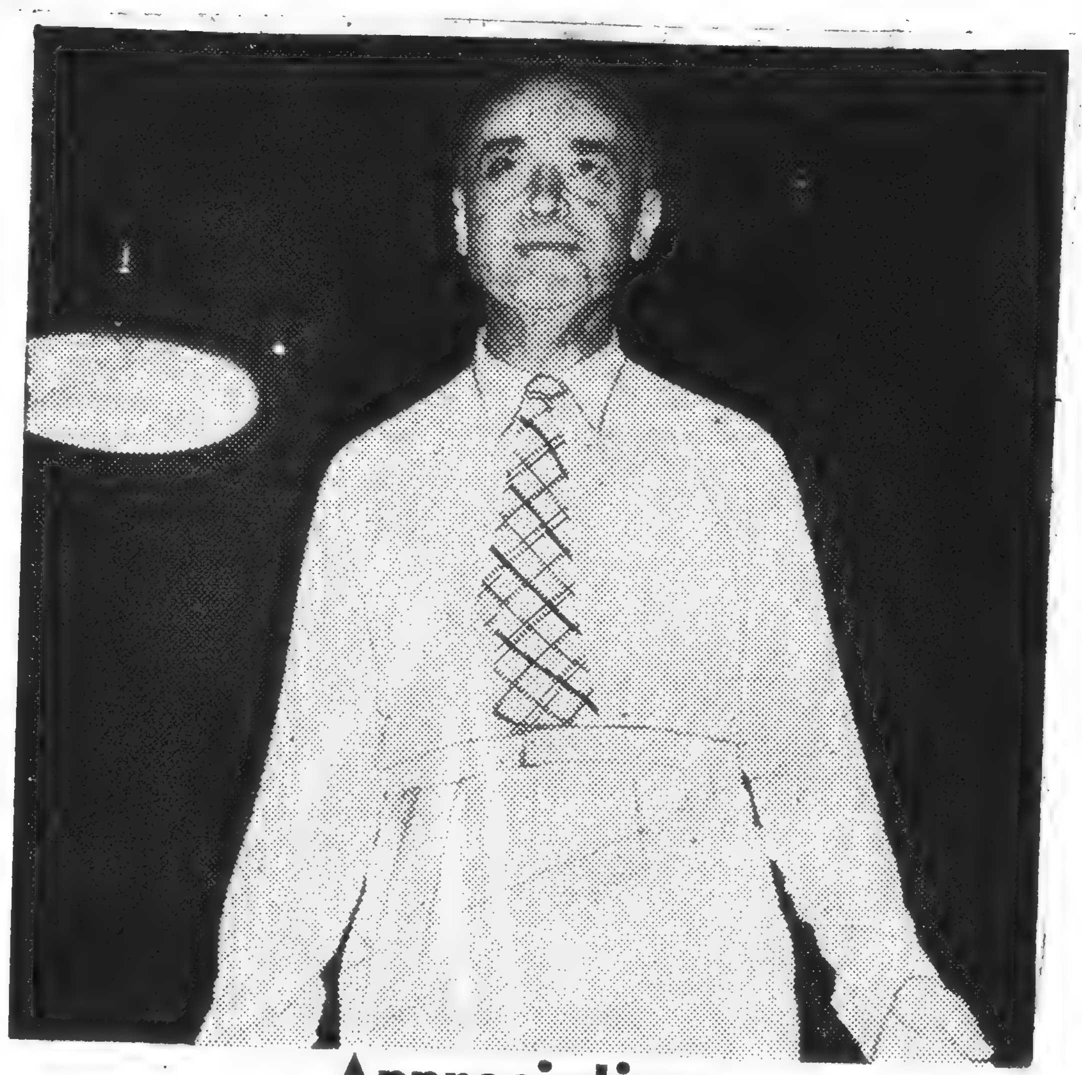
Perspiration

Application



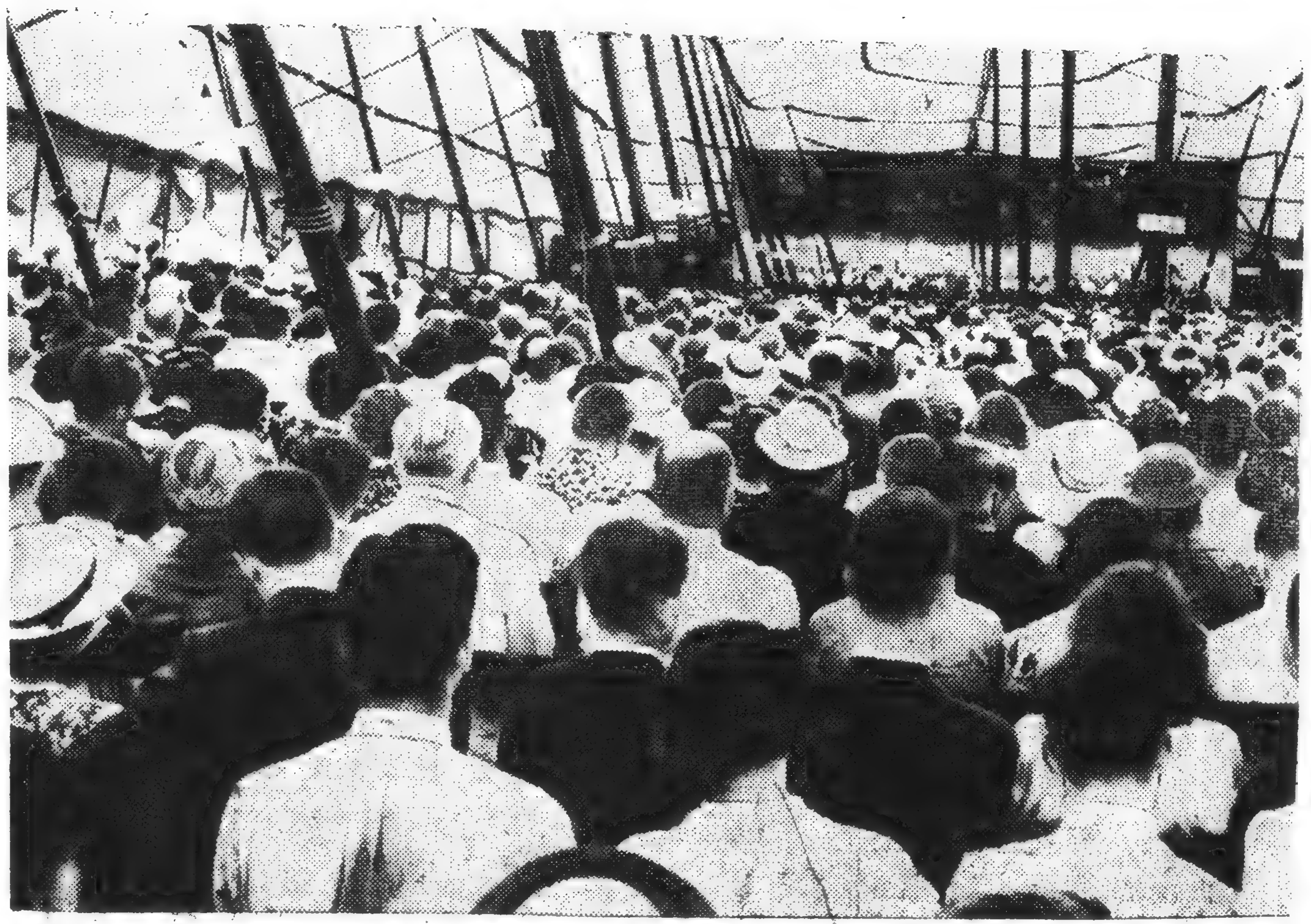
Imploration

Culmination



Appreciation

Refrigeration



The Eagle cameraman took this picture on a step ladder at the end of "the big top" during yester

SHIRT SLEEVES MAKE NEWS AT TANGLEWOOD

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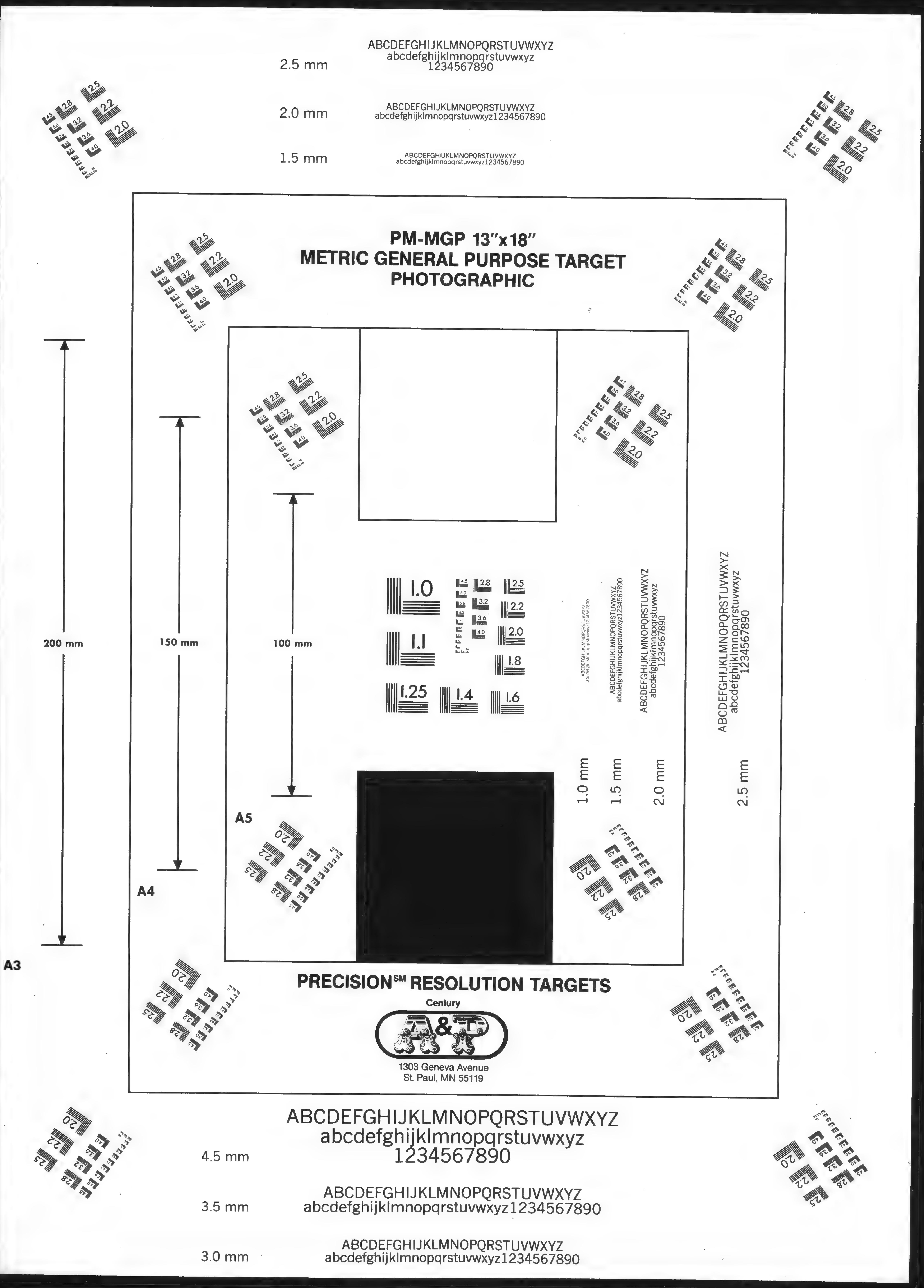

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Swing Surpasses Schubert in

While their employers were inside the Berkshire Symphonic Festival tent listening to the works of the immortals, the army of chauffeurs out in the parking lot gave their attention to the products of Tin Pan Alley. The Eagle cameraman collected the pictorial evidence above during an air wave of rendition of "The Merry-Go-Round Broke Down."

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The articles as yet unclaimed include two umbrellas, two raincoats, two blankets and a pair of men's rubbers.

Also included in the collection are a sash, several handkerchiefs, one kid glove, one blue purse (containing no money) and two cushions. A pair of glasses and one cushion have been claimed. Still lost are an opal pin and a chamois glove.

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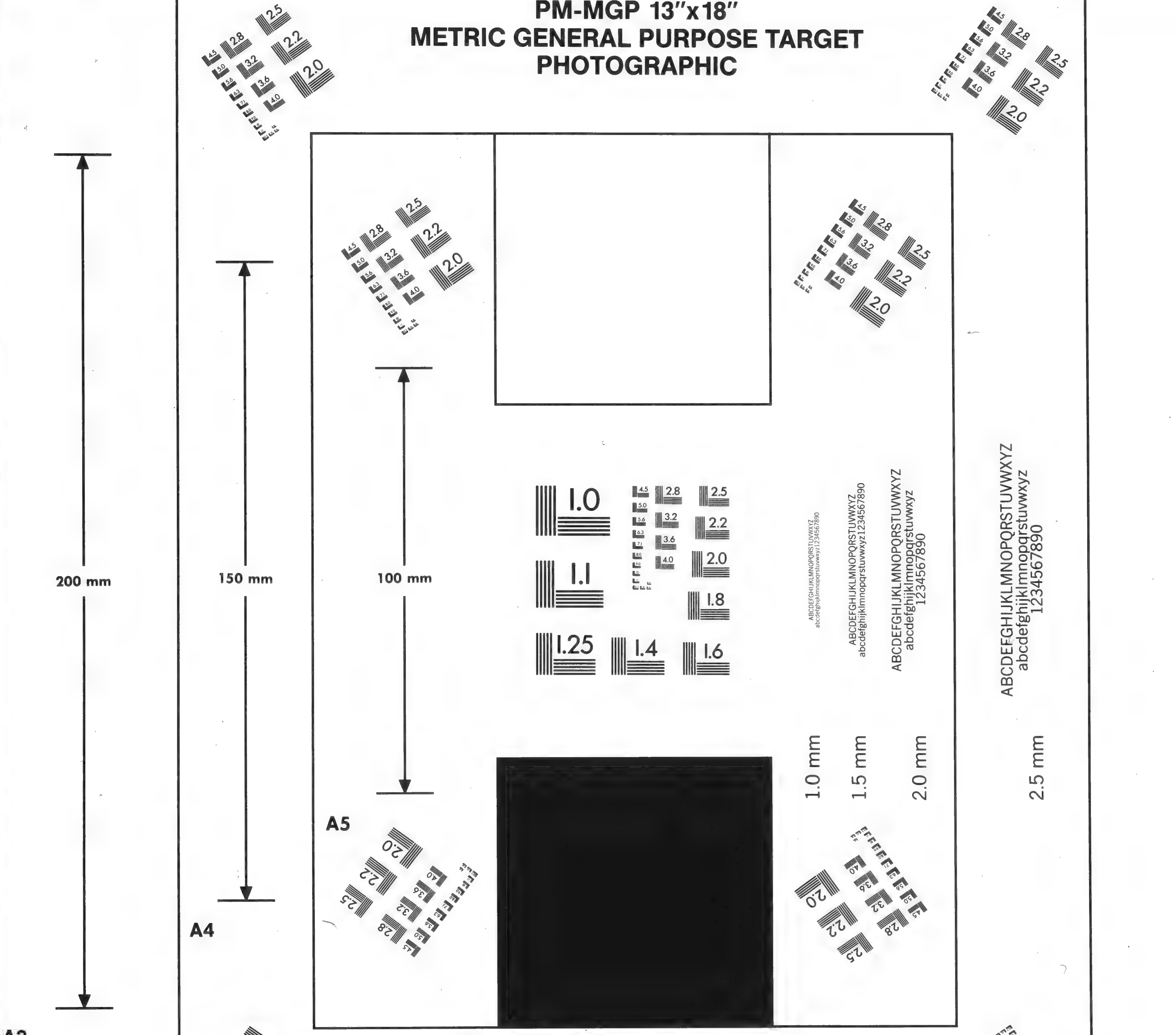
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The Berkshire Evening Eagle
CITY EDITION
1:30 P. M. Quotations

VOLUME 44—No. 69 PITTSFIELD, MASSACHUSETTS, MONDAY, AUGUST 9, 1937. 18 PAGES— PRICE—THREE CENTS HOME DELIVERY 15c WEEK

Serge Koussevitzky Removes Coat

Rain Battles Festival In Week-End Concerts But Musicians Triumph

Harps Lose a Couple of Strings, Viola and 'Cello Sections Encounter Momentary Disaster—Patter on Canvas Roof Drowns Out Piano Passages of "Firebird"—Orchestra and Conductor Continue High Standard of Previous Performances

By JAY ROSENFELD

Jupiter Pluvius was at bat three times this last week-end during the Berkshire Symphonic Festival, but each time was an easy out, albeit he did give the opposition a bit of concern each time.

Saturday evening's storm preceded the concert by a convenient two hours, cooling and clearing the atmosphere perceptibly yet not enough to dispel the humidity which strains and snaps strings. The harps early lost a couple and somewhere in the viola and 'cello sections there was momentary disaster during the evening. Again yesterday afternoon there was a continuance of the same trouble.

Rain Patter On Canvas

For yesterday afternoon the weather was most dangerous of all three days. There was a very light rainfall at the beginning of the concert and during part of the "Firebird" the patter on the canvas roof drowned out the more piano passages. Under normal conditions, however, those even in the last rows, some two hundred eighty feet from the platform, could hear with astonishing clearness and fidelity. The rain, in addition to its damage on the strings, seemed to have made the walls impervious to air. At the conclusion of the first number on the program, the "Rosamunde" ballet music of Schubert, Koussevitzky, who had not left the stage, but merely stepped down from the podium before resuming in the Schubert "Unfinished Symphony", did something he never had done in all his twelve years with the Boston Orchestra. He unbent to

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Olin Downes said in one of his lectures that two sheets of manuscript found among the composer's literary remains were accepted by some as the unfinished part or represented a purpose to complete it.

Cont. above

What an opportunity to compare the ballet music of the early nineteen century and that of a century later by placing the Rosamunde and Firebird on the same program! The quaint, exact rhythm of Schubert delineating courtly grace, and the demoniac noise and devices of a contemporary Stravinsky employing every instrument in a percerted manner and in strange exotic combinations to achieve his ends! There is fascination without beauty; elegence without refinement; charm without symetry; a strange concatenation of sounds and sequences which Koussevitsky kept subdued and in wonderful control up to the time when the "Infernal dance of the subjects of Kastchei" arrives, when, indeed, the gates of Hades are opened.

First Half Ends

The Sunday concert and so the first half of this memorable Festival came to an end when, after intermission, the symphony of Cesar Franck was played. Here was music we could unquestionably enjoy, written with sincerity, faith in mankind and musical sanity. Franck wrote only one symphony, but in that one he packed so much fervent vitality, such a wealth of harmonic beauty, that we can only be forever grateful for that one. The performance was glorious in its fidelity and emotional emphasis. As in everything they have done in these three magnificent concerts, the members of orchestra and their conductor have given everything they had, maintaining a standard of performance of the highest ideals of music.

Superb Sunset

As the crowds started to arrive Saturday evening the heavens offered visitors another in their perpetual exhibit of masterpiece Berkshire sunsets. There was a larger audience even than at the opening concert, and the vitality and insistence of the applause increased as the evening progressed until, at the close, there were shouts and huzzahs in one of the most vociferous ovations ever recorded in the short history of these Festivals. The occasion was the performance of the Ravel second "Daphnis and Chloe" suite and the Fourth Symphony of Tschhikowsky. The huge audience rose to a pitch of frenzy as Serge Koussevitzky led the Boston Symphony Orchestra in this second concert of the Festival.

Great Ovation for Author

The concert had started with

the hall of Edwin Burlingame Hill, whose Sinfonietta was next played, was the cause of the first demonstration which was to culminate in the ecstatic outbursts which followed the succeeding compositions. Mr. Hill, professor of music at Harvard, was obliged to rise from his seat in one of the boxes to acknowldge the applause his work deservedly evoked. Koussevitzky would not permit a mere bow by the composer from where he sat to suffice, but obliged him, by a beckoning gesture, to come to the front completely to sense the genuine approval the audience evinced.

It was written for string quartet two years ago. Dr. Koussevitzky suggested the arrangement for stringed orchestra and it was two of the original four movements which were played Saturday. Professor Hill is patently very much at home in the mechanics of orchestral coloring and he has written with warmth and inspiration. The first movement, moderato e risoluto, develops with chivalrous passion; the second, a scherzo, allegro vivace, is a model of sprightly grace.

Audience Enraptured

The Ravel Suite sent the audience into raptures. It was the wizadry of the orchestration, the sheer power and force of the orchestra's playing, and the magnetism of its leader which contrived to bring about this result. Some 25 years ago Diaghileff's ballet was drawing into its net many of the most famous artists in several allied fields. Karsavina and Nijinsky were the premier dancers, Leon Bakst was doing the costumes, and among the composers writing specfically for Diaghileff were Ravel and Stravinsky, whose "Firebird" was played on Sunday's program.

A perusal of the story is very illuminating and helpful in understanding the music, probably more so in the case of the Stravinsky, but the Ravel can stand as music far more easily. How he has brought overwhelming and frenetic excitement out of the tumult of his orchestration is a mystery. There is no little melodic progression, but from the very start, when he depicts the murmurs of a rivulet, through the portrayal of the break of day to the final page of crashing tone effects there is a mounting scale of exhilaration until, at the final tremolo, the persons in the audience are almost literally out of their chairs. It is, of course, the marvelous playing of the Boston orchestra which creates this breath-taking stimulation. Sensitive to a superlative degree to the

[illegible]

wards; Singers Anna Gluck and Joseph Bentonelli; Dancer Ted Shawn; Authors Owen Johnson and George E. Sokolsky and a host of others. Saturday evening brought the South Mountain Quartet, Kathleen Parlow, William Willeke, Conrad Held and Edwin Ideler. The presence of Miss Parlow brought to three the representation of students of famed Leopold Auer. She, Mr. Zimbalist and Richard Burgin, concertmaster of the Boston Symphony, are perhaps the greatest pupils of the Russian teacher. Yesterday, between rehearsals, the Stockbridge Playhouse sent a delegation which included Alexander Kirkland, Helen Brooks, Alexander Clark and Charles Sedgwick. On Saturday evening, Director William Miles and Guest Star Edith Barrett attended.

Architect There

Alfred H. Granger, prominent architect of New York and Chicago was at yesterday's concert, sitting in the official box with Miss Gertrude Robinson Smith. He is a close friend of Eliel Saarinen, Bloomfield Hills (Mich.) architect who has been asked to draw plans for the proposed development at Tanglewood. Mr. Saarinen arrived yesterday and will remain in the Berkshires until tomorrow. He drove from New York with Miss Frances Rich, daughter of Irene Rich, the actress. Today Mr. Saarinen visited Tanglewood again with Festival officers. He will sail for Europe tomorrow. Mr. Granger has been Miss Robinson Smith's house guest.

David Stanley Smith of the Yale University faculty, composer and conductor of the New Haven Symphony Orchestra and Henry Johnson, instructor of music at the University of Arizona, were also at yesterday's concert.

SHIRT-SLEEVE MUSIC HEARD AT FESTIVAL

Audience Approves Attack of Orchestra Leader on Humidity

TANGLEWOOOD, Aug. 9.—The weather again proved an outstanding news-maker as the Berkshire Symphonic Festival completed the first half of its six-concert series at Tanglewood over the week-end.

Weather on Schedule

Local thunder storms, ranging from mild rumblings and light showers in some parts of the county, to severe electrical downpours in others, preceded both Saturday night's and yesterday afternoon's programs. In both cases, as on the opening night, the rain stopped an hour or so before Dr. Serge Koussevitzky raised his baton to begin the concert. The regularity with which this cooperation between nature and the Festival has been accomplished is fostering a general belief that the skies have been put on a stringent schedule for the series.

Chief non-musical ovation of the week-end, also attributable to the weather, occured yesterday afternoon at the end of the first Schubert selection. After acknowledging the applause that followed the orchestra's performance of ballet numbers from "Rosamunde," Dr. Koussevitzky motioned for silence and said:

"It is awfully hot. I wonder if you would mind if we take off the coats?"

Coats Off

The spontaneous salvo of laughter and hand-clapping that answered him apparently convinced the conductor that his audience not only did not mind, but approved of this counter-attack on the humidity. Dr. Koussevitsky and his men forthwith removed their coats and got back to Schubert, whose "Unfinished" Symphony in B Minor was the second number on the program.

Despite the threatening weather, the attendance for the first three concerts averaged just under 5000. The total of 14,000 is almost equal to that of last year, when only three concerts were given. The three final concerts this week are expected to bring out at least another 14,000 music lovers.

The week-end concerts formed another brilliant spectacle as all Berkshire gathered under the mammoth tent to hear Dr. Koussevitzky and the Boston Symphony Orchestra play two of the three "variety" programs of the series.

Ovation for Composer

Highlight of the Saturday evening concert, which included works by Mozart, Ravel and Tchaikovsky, was the tremendous ovation given Edward Burlingame Hill after the orchestra had played his "Sinfonletta for String Orchestra." Dr. Koussevitzky's gestures toward the official box, where Mr. Hill was sitting with Miss Gertrude Robinson-Smith, Festival president, turned the attention of the applauding thousands to the composer. Mr. Hill bowed, and then clapped his appreciation to the conductor and orchestra. Finally, as the ovation continued, he walked down through the center aisle and shook Dr. Koussevitzky's hand as the 5000 people in the tent rose to their feet shouting, stamping and waving programs in a crescendo of applause.

Chief non-musical attraction of the evening, and again yesterday afternoon, was Miriam Hopkins, screen star, who has been visiting her mother at the Curtis Hotel. With her mother, she sat Saturday evening in the front section, and yesterday afternoon in the box of Lester Roberts, Curtis Hotel manager. She left last night for Hollywood.

Toward the end of the "Fire-Bird" suite of Stravinsky, which closed the first half of yesterday's program, a light rain started, which sent some of the extra-tent sitters under cover, but the majority stayed outside, apparently oblivious of such minor matters as getting wet. The shower continued through part of the 20-minute in-

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Traffic Well Handled

The traffic both before and after the week-end concerts was again handled with remarkable efficiency by the detail of State Police and Legionnaires, who directed the thousands of cars out of the property and toward their destinations in as little time as it takes to get out of the family garage. The construction of a walk for parkers in the north section and the improvement of the extra entrance on Hawthorne Street corrected minor difficulties of the opening night.

Other improvements prompted by experiences of the first concert included the shading of the single light over the podium on the audience side and the setting up of additional benches in the rear section.

Wagner Thursday

Dr. Koussevitzky and the 80 men in the orchestra will have somewhat of a vacation during the early days of the week, interspersing rehearsals with relaxation. On Wednesday they will concentrate on the all-Wagner program which will be given Thursday evening. The Saturday night program will mark the third of the "variety" concerts, consisting of works by Haydn, Sibelius and Rimsky-Korsakov. The final concert Sunday will be dedicated to Brahms and will consist of his "Academic Festival" overture and two symphonies.

The Thursday evening concert will be broadcast over the blue network of the National Broadcasting Company.

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WORCESTER, MASS.
GAZETTE
AUG 10 1937

MUSIC FESTIVAL TO CLOSE SUNDAY

Berkshire Concerts Also Will Be Given Thursday and Saturday

Special Dispatch to The Gazette

STOCKBRIDGE, Aug. 10. — Serge Koussevitzky and the Boston Symphony Orchestra will open the second half of the Berkshrie Symphonic Festival at "Tanglewood," between Lenox and Stockbridge, Thursday evening at 8.30 o'clock, with an all-Wagner program. There will be another concert Saturday night at 8.30 and the festival will close Sunday afternoon with an all-Brahms program at 4.30 o'clock.

The festival management expressed great pleasure at the tremendous crowds in attendance at the first three concerts. Almost every state in the Union, Canada and Europe were represented. Norman H. Davis, America's ambassador-at-large, Rep. Allen T. Treadway, Miss Miriam Hopkins, film actress, Sidney Blumenthal of New York, Adolf A. Berle, Jr., city chamberlain of New York, Owen Johnson, the author, Alexander Kirkland, the actor, and Albert Spalding, violinist, were a few of the thousands present.

Thursday morning at 11 o'clock, Olin Downes, New York critic, will resume his lectures on music to be played at the festival. There will be a final lecture Friday morning at the same hour. Both will be at the Berkshire Museum, Pittsfield, and are open to the public.

Dr. Koussevitzky has announced the programs for the remaining three concerts as follows:

Thursday

Overture to "Rienzi"	Wagner
A Siegfried Idyl	Wagner
Prelude and Libestod from "Tristan und Isolde"	Wagner
The Ride of the Valkyries from "Die Walkure"	Wagner
Waldweben from "Siegfried"	Wagner
Prelude to "Parsifal"	Wagner
Overture to "Tannhauser"	Wagner

Saturday

Symphony in G Major, No. 88	Haydn
Symphony No. 7	Sibelius
"Scheherazade"	Rimsky-Korsakov

Sunday

"Academic Festival" Overture	Brahms
Symphony No. 3	Brahms
Symphony No. 1	Brahms

The Berkshires are overflowing with music lovers. All hotels in Great Barrington, Lenox and Stockbridge are filled to capacity, but there are plenty of rooms in private homes and in neighboring towns of Pottsfield, Richmond, Dalton, Lee and West Stockbridge.

A number of the members of the orchestra have pitched their tents on the shore of Lake Mahkeenac. "Tanglewood," the beautiful estate given to the orchestra as a permanent home for the festival by Mrs. Gorham Brooks, of Brookline, extends to the shore. Mrs. Brooks, a trustee of the festival, will be in attendance at the closing concerts.

Floodlights have been placed in the formal gardens at "Tanglewood," transforming them in the evening to a fairyland. Music lovers are invited to stroll through the gardens which extend almost to the very edge of the huge canopy erected to house the concerts.

Reservations for the final concerts may be made by writing to the Berkshire Symphonic Festival, Inc., Stockbridge.

MINNEAPOLIS, MINN.
MORNING TRIBUNE
14 AUG 10 1937

Koussevitsky Sheds His Coat at Concert

Stockbridge, Mass., Aug. 9.—(AP)—Serge Koussevitsky, famous leader of the Boston Symphony orchestra, has established a precedent for perspiring musicians. Interrupting the concluding program of the first half of the Berkshire symphonic festival Sunday, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats. Hearty applause and cheers indicated they would not. The shirt-sleeved orchestra, an old timer said, wrote orchestral history.

HOLYOKE, MASS.
Transcript Telegram
AUG 10 1937

The fourth annual Berkshire Symphonic Festival, which last week attracted huge crowds to the "Tanglewood" estate between Stockbridge and Lenox, will be completed with three programs Thursday, Saturday and Sunday by the Boston Symphony Orchestra under Dr. Serge Koussevitsky. Other features have also been planned for those spending the two-week period in the Berkshire area.

Olin Downs, New York music critic, will give two more lectures at the Berkshire museum in Pittsfield the mornings of Aug. 12 and 13. Langdon Mitchell's "Becky Sharp" is being presented at the Berkshire Playhouse in Stockbridge all week, with Edith Barrett in the leading role.

The annual exhibition of the Stockbridge Art Association will continue at the Berkshire Museum thru Wednesday, August 18. Three performances of the Bennington Dance Festival will be given Aug. 12, 13 and 14 in Bennington, Vt. Ted Shawn and his group of men dancers will perform on Aug. 13 and 14. A lecture-demonstration will be given at Mr. Shawn's farm Jacob's Pillow, on Friday, Aug. 13.

The Boston Symphony Orchestra programs follow:

Thursday evening
All-Wagner Program
Overture to "Rienzi"
A Siegfried Idyl
Prelude and Liebestod from "Tristan and Isolde"
The Ride of the Valkyries
Waldweben from "Siegfried"
Prelude to "Parsifal"
Overture to "Tannhauser"

Saturday Evening

Symphony in G major	Haydn
Symphony No. 7	Sibelius
Scheherazade	Rimsky-Korsakov

Sunday Afternoon
All-Brahms Program
Academic Festival Overture
Symphony No. 3
Symphony No. 1.

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HUDSON, N. Y.
DAILY STAR
AUG 10 1937

ATTENDED CONCERT AT SYMPHONIC FESTIVAL

Fully 5,000 people attended the Sunday afternoon concert of the Berkshire Symphonic Festival at "Tanglewood," Stockbridge, Mass., and again, the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, played flawlessly a program which included Schubert's Ballet Music from "Rosamunde," Schubert's always beautiful "Unfinished" Symphony, Stravinsky's Fire-Bird, and the Symphony in D minor of Cesar Franck.

The next concert will be on Thursday, and will be an all-Wagner program. There will be a record attendance, for more reservations have been made for that concert than for any of the others.

Among those from this vicinity who attended the Sunday afternoon concert were Mrs. Alexander Bloch of Hillsdale, Mr and Mrs J. Sanderson Hand of Stuyvesant Falls, Dr. and Mrs. Harry A. Pattison and Miss Reeve of Livingston, Mrs. James Tyson of Baltimore, Md., and Canaan, Mrs. William Daley, Miss Helen Underwood of Chatham, the Rev. John F. Nichols of Williamstown, Mass., a former rector of Christ church, this city, and Mrs. Nichols, the Rev. J. J. Paulsen of Lebanon Springs, Mrs. James Van Alstyne, Mrs. Paul Judson and Mrs. Roy McVaugh of Kinderhook, Mr and Mrs Charles P. Hermance, Miss Annah Hermance and Mrs. Charles B. Benson, Jr., of Claverack, and Mr and Mrs Wendover Neefus, Gerald S. Bliss, Mrs. Charles B. Benson, Mrs. O. H. Bradley, Mr and Mrs William H. Ganson, Mrs. Grace Fritts Newman, Miss Katherine McLellan, Miss Margaret Dowd, Miss Anna Nicholson and Mrs. George H. Hickey of this city; also the house guest of Mr and Mrs Charles P. Hermance, Mrs. Albert Meyer, of New Haven, Conn., and Mrs. Dora Hermance of Claverack.

James E. Leath of Kinderhook, had as guests in his box Mr and Mrs Lawrence Howard of Kinderhook, Mr and Mrs Charles P. Frisbee and Edward Frisbee of Stuyvesant Falls. Miss Frances Rathbone of Stuyvesant, was the guest of Mr and Mrs John Bross Lloyd of Lee, Mass., in their box.

UTICA, N. Y.
PRESS
AUG 10 1937

European Music Bad, Composer Says

Boston—(AP)—Serge A. Koussevitzky, conductor of the Boston Symphony Orchestra, who is recognized as one of the outstanding patrons of contemporary music, asserts the present crop of younger European composers is turning out "consistently bad music."

"The jury which passes on the right of these composers to be heard has degenerated, too," said the famous Russian-born conductor on his return here from Europe.

Positively Wretched

"Some of the pieces I heard at the 15th festival of contemporary music in Paris were wretched, postively wretched. The music was utter banality, simply dressed up in a maze of modern harmony—utterly lacking in any creativeness. The composers simply have nothing to say."

Dr. Koussevitzky did not include American composers in this group.

"Our American composers," he declared, "are consistently better artists. They have greater inspiration."

Dr Koussevitzky said he would honor the memory of the late George Gershwin, who died two weeks ago, by playing one of his selections, probably from "Porgy and Bess," at the Berkshire festival. "His death was a great loss to American music. Like Schubert, he sang his country's songs."

The conductor said he hoped to see the Berkshire Festival develop in the coming years into a major event lasting six to eight weeks and rivaling the great European festivals.

His plans for the festival call for the founding of a school for training young conductors, "the only requisite for entrance being," he said, "an exceptional talent."

"This talent," he explained, "must consist not only of an impeccable knowledge of the theory of music, composition, and all-around technical equipment, but there must be inspiration, too.

"For," he continued, "while there are thousands of conductors all over the world, only about a hundred or so are capable, and only four or five are truly great."

While Koussevitzky's programs in the Berkshires next week will adhere mostly to classical lines—the schedule including all-Beethoven and all-Wagner programs—the coming Boston season again will hear a good bit of new music.

The conductor said he would introduce for the first time in America the Second Symphony of Malipiero, and a new "concerto for orchestra" by the young Soviet composer, Michael Starokadomski.

NEW BRUNSWICK, N. J.
HOME NEWS
AUG 10 1937

Coatless Musicians Of Boston Orchestra Make Musical History

STOCKBRIDGE, Mass., Aug. 10 (AP)—Serge Koussevitzky, famous leader of the Boston Symphony Orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding program of the first half of the Berkshire Symphonic Festival, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an old timer said, wrote orchestral history.

RICHMOND, VA.
TIMES DISPATCH
AUG 10 1937

Musicians Doff Coats; Idea Is Koussevitsky's

STOCKBRIDGE, MASS., (AP)—Serge Koussevitsky, famous leader of the Boston Symphony Orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding program of the first half of the Berkshire Symphonic Festival Sunday, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an old-timer said, wrote orchestral history.

LYNN, MASS.
ITEM
AUG 10 1937

It Is Said:

That apparently Lynn can furnish about anything from the best news story of the day to artificial ice when it's too hot.

That no wonder Boston Symphony orchestra's leader gets results. He figures on a hot day the orchestra's sartorial appearance is less important to the audience than its musical appeal to the auditory nerves.

INDIANAPOLIS, IND.
STAR
AUG 10 1937

WHO'S NEWS TODAY?

By LEMUEL F. PARTON.
(Copyright, 1937.)

* *

KOUSSEVITSKY: ARTIST.

Serge Koussevitsky, conducting the Berkshire symphonic festival, is the only great virtuoso of the bull fiddle—the only artist to make it a solo instrument. Nineteen years ago, he and all the players in his orchestra on the frozen Volga wore mittens. The mittens had holes in them, so the musicians could finger the strings. Kerensky, with the first flare of the revolution, had ordered the boys to "keep up with their music." So they did.

And, in the meantime, Mr. Koussevitsky has become the distinguished conductor of the Boston Symphony Orchestra. His program of six concerts on the Tanglewood estate, where Hawthorne wrote "Tanglewood Tales," is one of the great musical events of America. There is in prospect there an "American Salzburg."

Before his fingers were completely thawed out, he landed in Paris to start an orchestra. He hired a big room, filled it with empty chairs and conducted an imaginary orchestra, just to get warm and limber again. Then he hired an orchestra and a manager. From then on he was steadily in the ascendant. He rebuilt the Boston symphony after Dr. Karl Muck went to Fort Oglethorpe. He is 63 years old.

ASBURY PARK, N. J.
PRESS
AUG 10 1937

Band Writes History When Coats Are Doffed

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Interrupting the concluding program of the first half of the Berkshire Symphonic festival, Mr. Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated they would not.

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HACKENSACK, N. J.
BERGEN RECORD
AUG 10 1937

DOFF COATS

Boston Symphony Goes To Town After Audience Approves Relief

(By Associated Press)

Stockbridge, Mass., Aug. 9—Serge Koussevitsky, famous leader of the Boston Symphony Orchestra, has established a precedent for perspiring musicians.

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WATERBURY, CONN.
REPUBLICAN
AUG 10 1937

The Boston Symphony orchestra cast decorum to the winds Sunday and played in shirt sleeves. But the ultimate in undressed musicians will not be reached till the bull fiddle player takes full advantage of the screen behind which he works to toss aside even more vital garments.

OMAHA, NEB.
Morning World-Herald

Precedent

Serge Koussevitsky, famous leader of the Boston symphony orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding number of the first half of the Berkshire symphonic festival at Stockbridge, Mass., Sunday, Koussevitsky told the audience the accoutic shell in which the orchestra was playing was "infernally hot." He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated the listeners would not. The concert went on in shirt sleeves.

GREENWICH, CONN.
NEWS-GRAPHIC
AUG 10 1937

Wagner Program To Open Last Half Of Music Festival

Audience In Berkshires To Hear Koussevitzky And Boston Symphony

Serge Koussevitzky and the Boston Symphony Orchestra will open the second half of the Berkshire Symphonic Festival at Tanglewood, between Lenox and Stockbridge, Mass., Thursday night at 8:30 with an all-Wagner program. There will be another concert Saturday night and the Festival will close Sunday with an all-Brahms program.

The Festival management expressed great pleasure at the tremendous crowds in attendance at the first three concerts. Almost every state in the Union, Canada and Europe were represented. Norman H. Davis, America's ambassador - at - large, Congressman Allen T. Treadway, Miss Miriam Hopkins, film actress, Sidney Blumenthal of New York, Adolf A. Berle, Jr., city chamberlain of New York, Owen Johnson, the author, Alexander Kirkland, the actor, Albert Spalding, violinist, were a few of the thousands who were present.

Thursday at 11, Olin Downes, New York critic, will resume his lectures on music tc be played at the Festival. There will be a final lecture Friday morning at the same hour. Both lectures will be at the Berkshire Museum in Pittsfield and are open to the public.

The Berkshires are overflowing with music lovers. All hotels in Great Barrington, Lenox and Stockbridge are filled to capacity, but there are plenty of rooms in private homes, in inns and in neighboring towns, such as Pittsfield, Richmond, Dalton, Lee and West Stockbridge.

Over the weekend, Mrs. Carlos M. deHeredia, the Festival's first vice-president, entertained at luncheon for Dr. and Mrs. Koussevitzky. Among the guests were the Festival's president, Miss Gertrude Robinson Smith, Bentley W. Warren, president of the Boston Symphony, Mr. and Mrs. Downes and Mr. and Mrs. Owen Johnson.

A number of the members of the orchestra have pitched their tents on the shore of Lake Mahkeenac. Tanglewood, the beautiful estate given to the orchestra as a permanent home for the Festival by Mrs. Gorham Brooks of Brookline, extends to the shore. Mrs. Brooks, a trustee of the Festival, will be in attendance at the closing concerts.

Floodlights have been placed in the formal gardens at Tanglewood, transforming them in the evening to a fairyland. Music lovers at the Festival are invited to stroll through the gardens which come almost to the very edge of the huge canopy erected to house the concerts.

Reservations for the final concerts may be made by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

BIRMINGHAM, ALA.
NEWS
AUG 10 1937

A Whack Taken At Fashion's Shackles

This paper's Department of Saner Clothes for Men in Summer elects to honorary membership the noted director, Serge Koussevitsky, who permitted his perspiring musicians to shed their coats at a concert. The department feels that great progress has been made in its cause when music can be divorced from formality and wed to comfort as it was at Stockbridge, Mass.

PITTSFIELD, MASS.
EAGLE
AUG 10 1937

TANGLEWOOD GROOMED FOR EVEN LARGER CROWDS AT SECOND FESTIVAL SERIES

Telephone, Telegraph and Mail Orders Being Received at Office in Stockbridge—Koussevitzky Conducts Rehearsal Today—Another Scheduled Before All-Wagner Program Thursday—Mrs. Topping Patron for Second Series.

Tanglewood is groomed again for a record crowd Thursday when the second series of concerts of the Berkshire Symphonic Festival by the Boston Symphony Orchestra will open at 8.30 P. M. Because of the success of the first series of concerts and because of the radio broadcast Thursday, many music lovers who failed to attend last week will be in the Berkshires the coming week-end. Orders were coming today by telegraph, telephone and mail.

Rehearsed Today

A perfectionist, Serge Koussevitzky, conductor, is not letting up on his musicians. There was a strenuous rehearsal this morning and another rehearsal is scheduled before Thursday's all-Wagner concert.

In their spare time, musicians and conductor are enjoying their stay in the Berkshires. Yesterday Dr. Koussevitzky returned to Tanglewood with Festival officials and Eliel Saarinen, architect, of Bloomfield Hills, Mich. Future developments of the Festival were discussed. At noon, Dr. and Mrs. Koussevitzky entertained Mr. Saarinen at lunch at the Berkshires Hunt and Country Club in Lenox. Last night Mr. Saarinen was the dinner guest of Miss Kate Buckingham of Lenox. Tomorrow Dr. and Mrs. Koussevitzky will be dinner guests of the Festival president, Miss Gertrude Robinson Smith.

The musicians are having a grand time visiting historic and scenic spots, swimming, playing tennis, or just sitting when they are not rehearsing at Tanglewood.

Telephone for Tickets

Five persons in New York who heard the Thursday broadcast telephoned yesterday for seats for the entire second series of concerts. Another party from New Jersey, several others from New York, Connecticut and the eastern part of the state heard the broadcast and have reserved seats.

Mrs. John A. Topping of Norfolk, Conn., has become a patron for the second series.

Kirkland Staying Over

Alexander Kirkland, star in last week's production of "Many Mansions" at the Berkshire Playhouse, is remaining for this week's concerts. Henry Seidel Canby, former editor of the Saturday Review of Literature, is among the subscribers for the second series.

FRED N. CUMMINGS
Praised for Handling of Festival Parking

From many quarters have come words of praise for the efficiency and courtesy of the parking committee headed by Deputy Sheriff Fred N. Cummings and Willard Sistare's ushering crew. At no time after the three concerts did it take more than 20 minutes to empty the parking areas.

From Superintendent Ward J. Gaston of Tanglewood comes words of appreciation for the consideration of the public when wandering through the gardens. Not a person stepped into the gardens or caused any damage, according to Mr. Gaston, who remarked today:

"It's the most orderly crowd I ever saw."

Mr. Sistare, chairman of the ushering crew, likewise was enthusiastic over the cooperation of the public.

Among the large groups attending concerts this week will be 20 from the Northampton School for Girls. Groups of campers from New York State, Vermont, Connecticut and the Berkshires have taken advantage of the special rates given to parties of 10 or more from camps. Many of them will return this week.

PLAINSFIELD, N. J.
COURIER-NEWS
AUG 10 1937

Shirt-Sleeved Orchestra Establishes Precedent

Stockbridge, Mass. —(AP)— Serge Koussevitsky, famous leader of the Boston Symphony Orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding program of the first half of the Berkshire Sympnonic Festival, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if he and the musicians removed their coats.

Hearty applause and cheers indicated they would not. The shirt-sleeved orchestra, an old timer said, wrote orchestral history.

PITTSFIELD, MASS.
EAGLE
AUG 10 1937

Mr. and Mrs. George Messer of Shawmon, R. I., Mrs. W. H. Hayes and the Misses Helen Daley and Margaret Menard of Waterbury, Conn., have returned to their homes following a visit with Dr. and Mrs. Edward R. Messer, Lenox. They attended the concerts of the Boston Symphony Orchestra at Tanglewood.

SPRINGFIELD, MO.
LEADER
AUG 10 1937

SYMPHONY MEN SHED COATS AND TRADITION

STOCKBRIDGE, Mass., Aug. 10—(AP)—Serge Koussevitsky, leader of the Boston Symphony orchestra, has established a precedent.

Interrupting the concluding program of the first half of the Berkshire symphonic festival yesterday, Koussevitsky told the audience it was "infernally" hot, and would the audience mind if musicians removed their coats.

Hearty applause and cheers indicated they would not.

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N. ADAMS, MASS.
TRANSCRIPT
AUG 10 1937

WAGNER PROGRAM THURSDAY NIGHT

Opening Second Half of Symphonic Festival

AT TANGLEWOOD

Management Pleased at Great Crowds in Attendance — Many Notables Among Those Attending.

Serge Koussevitzky and the Boston Symphony orchestra will open the second half of the Berkshire Symphonic Festival at Tanglewood, between Lenox and Stockbridge, Thursday night at 8.30 with an all-Wagner program. There will be another concert Saturday night and the festival will close Sunday with an all-Brahms program.

The festival management has expressed great pleasure at the tremendous crowds in attendance at the first three concerts. Almost every state in the Union, Canada and Europe were represented. Norman H. Davis, America's ambassador-at-large; Congressman Allen T. Treadway, Miss Miriam Hopkins, film actress; Sidney Blumenthal of New York, Adolf A. Berle, Jr., city chamberlain of New York; Owen Johnson, the author; Alexander Kirkland, the actor; Albert Spalding, violinist, were a few of the thousands who were present.

Thursday at 11, Olin Downes, New York critic, will resume his lectures on music to be played at the festival. There will be a final lecture Friday morning at the same hour. Both lectures will be at the Berkshire Museum in Pittsfield and are open to the public.

Dr. Koussevitzky has announced the programs for the remaining three concerts as follows:

Thursday, Aug. 12, at 8.30 P. M.

Overture to "Rienzi"	Wagner
A Siegfried Idyl	Wagner
Prelude and Liebestod from "Tristan und Isolde"	Wagner
The Ride of the Valkyries from "Die Walkure"	Wagner
Waldweben from "Siegfried"	Wagner
Prelude to "Parsifal"	Wagner
Overture to "Tannhauser,"	Wagner

Saturday, Aug. 14, at 8.30 P. M.

Symphony in G major, No. 88,	Haydn
Symphony No. 7	Sibelius
"Scheherazade,"	Rimsky - Korsakov

Sunday, Aug. 15, at 4.30 P. M.

"Academic Festival" Overture	Brahms
Symphony No. 3	Brahms
Symphony No. 1	Brahms

The Berkshires are overflowing with music lovers. All hotels in Great Barrington, Lenox and Stockbridge are filled to capacity, but there are plenty of rooms in private homes, in inns and in neighboring towns, such as Pittsfield, Richmond, Dalton, Lee and West Stockbridge.

Over the week-end, Mrs. Carlos M. deHeredia, the festival's first vice-president, entertained at luncheon for Dr. and Mrs. Koussevitzky. Among the guests were the festival's president, Miss Gertrude Robinson Smith, Bentley W. Warren, president of the Boston Symphony; Mr. and Mrs. Downes and Mr. and Mrs. Owen Johnson.

A number of the members of the orchestra have pitched their tents on the shore of Lake Mahkeenac. Tanglewood, the beautiful estate given to the orchestra as a permanent home for the festival by Mrs. Gorham Brooks of Brookline, extends to the shore. Mrs. Brooks, a trustee of the festival, will be in attendance at the closing concerts.

Floodlights have been placed in the formal gardens at Tanglewood, transforming them in the evening to a fairyland. Music lovers at the festival are invited to stroll through the gardens which come almost to the very edge of the huge canopy erected to house the concerts.

Reservations for the final concerts may be made by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

NORWALK, CONN.
HOUR
AUG 10 1937

SYMPHONY ORCHESTRA PLAYS IN SHIRT SLEEVES

Stockbridge, Mass. (AP) — Serge Koussevitsky, famous leader of the Boston Symphony Orchestra, has established a precedent for perspiring musicians.

Interrupting the concluding program of the first half of the Berkshire symphonic festival, Sunday, Koussevitsky told the audience the acoustic shell in which the orchestra was performing was "infernally" hot. He asked if the audience would mind if ne and the musicians removed their coats.

Hearty applause and cheers indicated they would not.

The shirt-sleeved orchestra, an old timer said, wrote orchestral history.

SCHENECTADY, N. Y.
UNION-STAR
AUG 10 1937

Koussevitsky Doffs Coat As He Conducts

BOSTON, Aug. 10.—(UP)—Traditionally conservative Bostonians, already wilting under a week-old heat wave, gasped anew today at the precedent established at the Berkshire Symphonic Festival by Conductor Serge Koussevitsky of the Boston Symphony Orchestra.

Noted for fastidious dress as well as his musical virtuosity, Koussevitsky startled his audience at the annual Stockbridge concert by appealing for permission to remove his coat—and roll up his sleeves.

With a burst of applause the audience granted approval.

MILTON, PA.
Evening Standard
AUG 10 1937

Conductor Of Swanky Boston Symphony Takes Off His Coat

Boston—(UP)—Traditionally conservative Bostonians, already wilting under a week-old heat wave, gasped anew today at the precedent established at the Berkshire Symphonic Festival by Conductor Dr. Serge Koussevitsky of the Boston Symphony Orchestra.

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ALBANY, N. Y.
NEWS
AUG 10 1937

Albany Group At Party in Lenox

MRS. CHARLES C. GRISWOLD, Mrs. W. Austin Ackroyd, Mr. and Mrs. Louis L. Woodward, and Mr. and Mrs. John D. Hecox of this city were among the guests at the supper party given by Alfred I. Barton of Miami Beach at the Curtis Hotel, Lenox, Saturday night.

The party followed the concert by the Boston Symphony Orchestra, and was in honor of Mrs. H. Strongman Miller of New York, who is at Heaton Hall, Stockbridge.

Mrs. Griswold entertained Sunday night at Hill Home, Stockbridge, for Mrs. Miller.

SPRINGFIELD, MASS.
REPUBLICAN

142

BOSTON SYMPHONY AGAIN TOMORROW IN THE BERKSHIRES

Plans Festival Concerts Tomorrow, Saturday, Sunday —All-Wagner, All-Brahms Programs Arranged

Stockbridge, Aug. 10—Serge Koussevitzky and the Boston Symphony orchestra will open the second half of the Berkshire Symphonic festival at Tanglewood, between Lenox and Stockbridge, Thursday night at 8.30 with an all-Wagner program. There will be another concert Saturday night and the festival will close Sunday with an all-Brahms program.

Thursday at 11, Olin Downes, New York critic, will resume his lectures on music to be played at the festival. There will be a final lecture Friday morning at the same hour. Both lectures will be at the Berkshire museum in Pittsfield and are open to the public.

Programs

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Thursday at 8.30 p. m.	
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A Siegfried Idyl	Wagner
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The Ride of the Valkyries from "Die Walkure"	Wagner
Waldweben from "Siegfried"	Wagner
Prelude to "Parsifal"	Wagner
Overture to "Tannhauser"	Wagner
Saturday at 8.30 p. m.	
Symphony in G major, No 88	Hayden
Symphony No 7	Sibelius
"Scheherazade"	Rimsky-Korsakov
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NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 1 1 1937

Small Stadium Audience Hears Diverse Program

Opens With Selections From Brahms and Schumann

In contrast with Monday night, when the season's largest audience had heard the special Gershwin memorial program, one of the least numerous audiences of the summer heard the Philharmonic Symphony Orchestra at the Lewisohn Stadium last night under Willem van Hoogstraten's direction. Showers and threatening weather before the concert probably played a part in keeping many of the regular patrons at home.

The well diversified program began with Brahms's Academic Festival overture and Schumann's symphony in D minor. The latter work had not been heard at the stadium since 1932, although it had a later performance in Carnegie Hall by the Boston Symphony in 1932. The second half of the concert included Felix Weingartner's effective transcription of Weber's "Invitation to the Dance," the minuet from Mozart's seventeenth divertimento, Liadoff's suite of eight Russian folksongs and Bizet's first suite from his music for Daudet's "L'Arlesienne."

F. D. P.

SAYRE, PA.
TIMES

AUG 1 1 1937

MUSICIAN, 71, SWIMS TO KEEP IN CONDITION

PROVIDENCE, R. I. (UP)—The "grandfather" and the "baby" of the Boston Syhmpony Orchestra are both wind-instrument artists.

Heinrich Lorbeer, 71, keeps his "wind" in condition by distance swimming. For 46 years he has been a star French horn player in the orchestra.

The "baby," Roger Voisin, 19, for two years has played trumpet beside his father, Rene.

NEW YORK TIMES

AUG 1 1 1937

BERKSHIRES TO HEAR ALL-WAGNER PROGRAM

Boston Symphony Orchestra to Present Works by German Composer Tomorrow

The Boston Symphony Orchestra, Serge Koussevitzky conductor, will open the second half of the current Berkshire Symphonic Festival at Tanglewood, between Lenox and Stockbridge, Mass., tomorrow evening with an all-Wagner program. After a Saturday night concert the festival will close Sunday afternoon with a program devoted to works of Brahms.

The detailed programs follow: the Wagner concert on Thursday evening comprises the overture to "Rienzi," "Siegfried Idyll," Prelude and Liebestod from "Tristan und Isolde," The Ride of the Valkyries from "Die Walkuere," Waldweben from "Siegfried," Prelude to "Parsifal" and the overture to "Tannhaeuser."

Saturday evening's concert will consist of the Haydn symphony in G major, No. 88, the Seventh symphony of Sibelius, and "Scheherazade" by Rimsky-Korsakoff.

The closing concert on Sunday afternoon offers Brahms's "Academic Festival" overture, the Third and the First symphonies.

Olin Downes will lecture on the festival programs Thursday and Friday mornings at 11 o'clock at the Berkshire Museum in Pittsfield. Both lectures are free to the public.

BURLINGTON, VT.
NEWS

AUG 1 1 1937

Berkshire Festival Resumed Tomorrow

PITTSFIELD, Mass., Aug. 11. (Special)—Serge Koussevitzky and the Boston Symphony Orchestra will open the second half of the Berkshire Symphonic Festival at Tanglewood, between Lenox and Stockbridge, Mass., Thursday night at 8:30 o'clock with an all-Wagner program. There will be another concert Saturday night and the Festival will close Sunday with an all-Brahms program.

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PITTSFIELD, MASS.
EAGLE

AUG 1 1 1937

ALL-WAGNER PROGRAM AT BERKSHIRE FESTIVAL IS MEETING GOOD RESPONSE

Indications at Stockbridge Office Point to Best Attendance of Any of Concerts to Date—Serge Koussevitzky Conducts Another Rehearsal at Tanglewood—Public Thanked for Co-operation—Parking Crew Composed Entirely of Legionnaires

The all-Wagner program by the Boston Symphony Orchestra under the direction of Serge Koussevitzky tomorrow night at 8.30 at Tanglewood, promises to be the most popular of any of the concerts to date according to the Berkshire Symphonic Festival officers. Orders for tickets are coming in steadily for all concerts but they are especially heavy for tomorrow night at the Stockbridge office.

Dr. Koussevitzky conducted another rehearsal in the big canopy at Tanglewood this morning.

Despite the heavy storms of last night and this morning, the canopy showed no ill effects.

Public's Help Appreciated

Speaking for the Festival trustees, Miss Gertrude Robinson Smith, the president, today expressed her appreciation of the public's thoughtfulness in coming early for the concerts.

"The response to our appeal to come early was most gratifying," said Miss Robinson-Smith. "We appreciate it more than I can say, because it has meant starting the concerts without delay. For the remaining concerts I hope the same spirit of co-operation will prevail."

Enthusiasm High

Enthusiasm is running high for the next three concerts. Many people, who had made reservations for the first three are returning for the rest of the week. Mrs. Carl Dreyfus of Boston and Marblehead has accepted the chairmanship for the North Shore for 1938 while Mrs. Edward Shaw has accepted the chairmanship for Dublin, N. H., and vicinity.

The efficient parking crew, working under Fred N. Cummings, is composed entirely of Legionnaires. Sheriff J. Bruce McIntyre of Pittsfield will be on the job with Mr. Cummings this week-end. Members of the crew are:

John Waddock and William A. Ford of Lee; Frank Goodness, Louis Pelky and Francis Smith of Dalton; Harold Williams and Irving Peck of Stockbridge; Frank Scace of Richmond; Ralph Paterson, A. H. Kiligas, Mr. Cummings, Jack Rabiner, Bart Duggan, Benjamin Carpino, George Mountain, Thomas H. Sullivan, Marshall Booth, Walter Messer, Remington Elting, John Noonan, Robert Gibbs and Heman Mitchell of Pittsfield.

Tickets for the remaining concerts may be secured at the Pittsfield office on South Street, from the Lenox booth, from Mrs. T. J. Owens in Lee, Mrs. George L. Taylor in Great Barrington or any of the community chairman it was announced today. There have been reports that tickets are available only in Stockbridge.

Downes To Give Third Festival Lecture Tomorrow

Olin Downes, New York Times critic, will resume his lectures at the Berkshire Museum tomorrow morning at 11 on the music being played at the Berkshire Symphonic Festival by the Boston Symphony Orchestra. In his two lectures last week, Mr. Downes was given an enthusiastic reception.

Mrs. W. Bradford West, chairman of arrangements at the Museum for the lectures, announces that tickets for the lectures will be available at the door to the capacity of the auditorium, or they may be secured at the Stockbridge, Lenox and Pittsfield offices. More than 200 attended the lecture last Friday.

Mr. Downes will give his concluding lecture Friday morning at 11.

SPRINGFIELD, MASS.
MORNING UNION

AUG [illegible] 1937

READY TO GREET ANOTHER CROWD AT TANGLEWOOD

Estate Groomed Again for Second Concert Series; Koussevitzky Keeps Men Rehearsing

PITTSFIELD, Aug. 10—Tanglewood is groomed again for a record crowd Thursday when the second series of concerts of the Berkshire Symphonic Festival by the Boston Symphony Orchestra will open at 8.30 p. m. Because of the success of the first series of concerts and because of the radio broadcast Thursday, many music lovers who failed to attend last week will be in the Berkshires the coming week end.

A perfectionist, Serge Koussevitzky, conductor, is not letting up on his musicians. There was a strenuous rehearsal this morning and another rehearsal is scheduled before Thursday's concert.

In their spare time, musicians and conductor are enjoying their stay in the Berkshires. Yesterday Dr. Koussevitzky returned to Tanglewood with festival officials and Eliel Saarinen, architect, of Bloomfield Hills, Mich. Future developments of the festival were discussed. At noon, Dr. and Mrs. Koussevitzky entertained Mr. Saarinen at lunch at the Berkshires Hunt and Country Club in Lenox. Last night, Mr. Saarinen was the dinner guest of Miss Kate Buckingham of Lenox. Tomorrow Dr. and Mrs. Koussevitzky will be dinner guests of the festival president, Miss Gertrude Robinson Smith.

Five persons in New York who heard the Thursday broadcast telephoned yesterday for seats for the entire second series of concerts. Another party from New Jersey, several others from New York, Connecticut and the eastern part of the State heard the broadcast and have reserved seats.

Mrs. John A. Topping of Norfolk, Conn., has become a patron for the second series.

Alexander Kirkland, star in last week's production of "Many Mansions" at the Berkshire Playhouse, is remaining for this week's concerts. Henry S. Canby, former editor of the Saturday Review of Literature, is among the subscribers for the second series.

From many quarters have come words of praise for the efficiency of the parking committee headed by Deputy Sheriff John N. Cummings. At no time after the three concerts did it take more than 20 minutes to empty the parking areas.

From Supt. Ward J. Gaston of Tanglewood comes words of appreciation for the consideration of the public when wandering through the gardens.

Among the large groups attending concerts this week will be 20 from the Northampton School for Girls.

NORWOOD, MASS.
MESSENGER

AUG 1 1 1937

Two Attend Music Lecture In Boston

SHARON—Mrs. Morris H. Shepard of So. Pleasant st., accompanied by her sisiter Mrs. Henry G. Ives of Pittsfield, Mass., attended a lecture on the music that was played Saturday by the Boston Symphony Orchestra. The lecturer was Olin Downes, musical critic of the New York Times, formerly of the Boston Post. The lecture was extremely interesting and was illustrated by records and his playing selections on the piano.

Mr. and Mrs. Downes, (Marion Davenport), formerly resided at "Ston-Holm," the property owned by Mrs. Downes' family, on East st., Sharon. Mrs. Shepard and Mrs Ives., enjoyed seeing Mr. and Mrs Downes and recalled many pleasant memories. Mr. and Mrs. Downes are staying with the novelist, Owen Johnson at his summer home in Lenox which is located in close proximity to Tanglewood, a beautiful estate of many acres that has been presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks. It was named Tanglewood because here in a little red house since burned, Hawthorne wrote Tanglewood Tales.

SPRINGFIELD, MASS.
EVENING UNION

READY TO GREET ANOTHER CROWD AT TANGLEWOOD

Estate Groomed Again for Second Concert Series; Koussevitzky Keeps Men Rehearsing

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Among the large groups attending concerts this week will be 20 from the Northampton School for Girls.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 1 1 1937

Fourth Berkshire Concert

Koussevitzky Leads Boston Symphony Again Tomorrow

After a three-day intermission the Berkshire Symphonic Festival at the Tanglewood Estate, Lenox, Mass., will be resumed tomorrow night at 8:30, when Serge Koussevitzky will conduct the Boston Symphony Orchestra in a Wagner program including the overture to "Rienzi," Siegfried Idyll, Prelude and Liebestod from "Tristan und Isolde," Ride of the Valkyries, Forest Murmurs from "Siegfried," prelude to "Parsifal" and overture to "Tannhauser."

Dr. Koussevitzky's program for the fifth festival concert next Saturday night, August 14, includes Hadyn's symphony in G, No. 88; Sibelius's seventh symphony and Rimsky-Korsakoff's "Scheherazade." The closing program, next Saturday afternoon at 4:30, consists of Brahms's Academic Festival Overture and third and first symphonies. Inquiries about tickets and lodgings should be directed to the Berkshire Symphonic Festival, Stockbridge, Mass. The management of the festival expressed pleasure at the size of the audiences for the first three concerts last week.

NORTHAMPTON, MASS.
GAZETTE

AUG 11 1937

BERKSHIRE FESTIVAL PROGRAM ON THURSDAY

Another Concert Saturday, With Closing Event of Series Next Sunday

Tickets for the second half of the Berkshire Symphonic festival at Tanglewood, between Lenox and Stockbridge, which will open Thursday night at 8.30 with an all-Wagner program, are still selling in large numbers in this vicinity, according to reports received from the Music House, where reservations may be made. There will be another concert Saturday and the festival will close Sunday, with an all-Brahms program.

A number of the members of the orchestra have pitched their tents on the shore of Lake Mankeenac. Tanglewood, the beautiful estate given to the orchestra as a permanent home for the festival by Mrs. Gorham Brooks, of Brookline, extends to the shore.

Floodlights have been placed in the formal gardens at Tanglewood, transforming them in the evening to a fairyland.

Dr. Serge Koussevitzky, director of the orchestra, has announced the programs for the remaining three concerts as follows:

Thursday, Aug. 12, at 8.30 p. m.	
Overture to "Rienzi"	Wagner
A Siegfried Idyl	Wagner
Prelude and Liebestod from "Tristan and Isolde"	Wagner
The Ride of the Valkyries from "Die Wakure"	Wagner
Waldweben from "Siegfried"	Wagner
Prelude to "Parsifal"	Wagner
Overture to "Tannhauser"	Wagner
Saturday, Aug. 14, at 8.30 p. m.	
Symphony in G major, No. 88	Haydn
Symphony No. 7	Sibelius
"Scheherazade"	Rimsky-Korsakov
Sunday, Aug. 15, at 4.30 p. m	
"Academic Festival" Overture	Brahm
Symphony No. 3	Brahm
Symphony No. 1	Brahm

DETROIT, MICH.
FREE PRESS

Good Morning

By Malcolm W. Bingay

Serge Koussevitzky, leader of the Boston Symphony, asked the audience the other night at a summer concert if the members of his band could take off their coats because "it is so infernally hot." The audience cheered the suggestion and off went the coats.

There is something wrong here. Such conduct is altogether too vulgar and plebeian to assure the onward march of American culture. The very idea of these musicians thinking of their comfort, especially with ladies present!

Why, if this keeps up ordinary men will be walking around the streets, our homes and even in the offices without being half-choked to death by stiff collars and neckties. What's this Nation coming to?

ROCHESTER, N. Y.
Democrat-Chronicle

AUG 1937

Boston Formality Wilts Under Heat

Boston—(U.P.)—Traditionally conservative Bostonians, already wilting under a week-old heat wave, gasped anew yesterday at the precedent established at the Berkshire Symphonic Festival by Conductor Dr. Serge Koussevitsky of the Boston Symphony Orchestra.

Noted for fastidious dress as well as his musical virtuousity, Kousseyitsky startled his audience at the annual Stockbridge concert by appealing for permission to remove his coat—and roll up his sleeves.

With a burst of applause the audience granted approval.

HUDSON, N. Y.
REGISTER

AUG 11 1937

WAGNER PROGRAM TO BE PRESENTED BY BERKSHIRE SYMPHONY

Serge Koussevitzky and the Boston Symphony orchestra will open the second half of the Berkshire Symphonic Festival at Tanglewood, between Lenox and Stockbridge, Mass., Thursday night at 8:30 with an all-Wagner program. There will be another concert Saturday night and the Festival will close Sunday with an all-Brahms program.

The Festival management expressed great pleasure at the tremendous crowds in attendance at the first three concerts. Almost every state in the Union, Canada and Europe were represented. Norman H. Davis, America's ambassador - at - large, Congressman Allen T. Treadway, Miss Mirian Hopkins, film actress, Sidney Blumenthal, of New York, Adolf A. Berle, Jr., city chamberlain of New York, Owen Johnson, the author, Alexander Kirkland, the actor, Albert Spalding, violinist, were a few of the thousands who were present.

Thursday at 11, Olin Downes, New York critic, will resume his lectures on music to be played at the Festival. There will be a final lecture Friday morning at the same hour. Both lectures will be at the Berkshire Museum in Pittsfield and are open to the public.

Dr. Koussevitzky has announced the programs for the remaining three concerts as follows:

Thursday, Aug. 12 at 8:30 P. M.

Overture to "Rienzi," Wagner.
A Siegfried Idyl, Wagner.
Prelude and Liebestod from "Tristan und Isolde," Wagner.
The Ride of the Valkyries from "Die Walkure," Wagner.
Waldweben from "Sigfried," Wagner.
Prelude to "Parsifal," Wagner.
Overtrure to "Tannhauser," Wagner.

Saturday, Aug. 14 at 8:30 P. M.

Symphony in G major, No. 88, Haydn.
Symphony No. 7, Sibelius.
"Scheherazade," Rimsky-Korsakov.

Sunday, Aug. 15 at 4:30 P. M.

"Academic Festival" Overture Brahms.
Symphony No. 3, Brahms.
Symphony No. 1, Brahms.

The Berkshires are overflowing with music lovers. All hotels in Great Barrington, Lenox and Stockbridge are filled to capacity, but there are plenty of rooms in private homes, in inns and in neighboring towns, such as Pittsfield, Richmond, Dalton, Lee and West Stockbridge.

Over the week end, Mrs. Carlos M. de Heredia, the Festival's first vice president, entertained at luncheon for Dr. and Mrs. Koussevitsky. Among the guests were the Festival's president, Miss Gertrude Robinson Smith, Bentley W. Warren, president of the Boston Symphony, Mr. and Mrs. Downes and Mr. and Mrs. Owen Johnson.

A number of the members of the orchestra have pitched their tents on the shore of Lake Mahkeenac. Tanglewood, the beautiful estate given to the orchestra as a permanent home for the Festival by Mrs. Gorham Brooks, of Brookline, extends to the shore. Mrs. Brooks, a trustee of the Festival, will be in attendance at the closing concerts.

Floodlights have been placed in the formal gardens at Tanglewood, transforming them in the evening to a fairyland. Music lovers at the Festival are invited to stroll through the gardens which come almost to the very edge of the huge canopy erected to house the concerts.

Reservation for the final concerts may be made by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

SPRINGFIELD, MASS.
MORNING UNION

[illegible]37

PROGRAM THURSDAY TO BE ALL-WAGNER

Serge Koussevitzky and the Boston Symphony Orchestra will open the second half of the Berkshire Symphonic Festival at Tanglewood, between Lenox and Stockbridge, Thursday night at 8.30 with an all-Wagner program. There will be another concert Saturday night and the festival will close Sunday with an all-Brahms program.

Dr. Koussevitzky has announced the programs for the remaining three concerts as follows:

Thursday	
Overture to "Rienzi"	Wagner
A Siegfried Idyl	Wagner
Prelude and Liebestod from "Tristan und Isolde"	Wagner
The Ride of the Valkyries from "Die Walkure"	Wagner
Waldweben from "Siegfried"	Wagner
Prelude to "Parsifal"	Wagner
Overture to "Tannhauser"	Wagner
Saturday	
Symphony in G major, No. 88	Haydn
Symphony No. 7	Sibelius
"Scheherazade"	Rimsky-Korsakov
Sunday	
"Academic Festival" Overture	Brahms
Symphony No. 3	Brahms
Symphony No. 1	Brahms

ALBANY, N. Y.
NEWS

AUG 11 1937

WAGNER MUSIC FOR FESTIVAL

Berkshire Symphonic Group to Resume Program Tomorrow

Awaiting the resumption of the Berkshire Symphonic Festival concerts tomorrow night near Lenox, Mass., several members of the Boston Symphony Orchestra have pitched tents on the shore of Lake Mahkeenac.

Tanglewood, the permanent home of the Festival, spreads its acres to the lake shore only a few hundred yards from the formal gardens and the concert tent where 15,000 persons already have heard one-half of the huge orchestra's scheduled programs.

Dr. Serge Koussevitsky announced an all-Wagner program for tomorrow night. It has resulted in a sellout. Saturday night's program will offer outstanding examples of the works of Hadyn, Sibelius and Rimsky-Korsakoff.

When the Festival closes Sunday afternoon the music will be wholly Brahms, featuring two of his symphonies and the Academic Festival overture.

Every political state in Europe, the United States and Canada has been represented in the Festival concert audiences to date. All hotels in Great Barrington, Lenox and Stockbridge are at capacity with music lovers. Those coming now for the last three concerts will find their living quarters in private homes and inns of Pittsfield, Richmond, Dalton, Lee and West Stockbridge.

Tomorrow's Wagnerian program will open with the overture to "Rienzi" and close with the overture to "Tannhauser." In between will be heard a Siegfried Idyl, the Prelude and Love-Death from "Tristan and Isolde," "The Ride of the Walkyries" from "Die Walkure," Waldweben from "Siegfried," and the prelude to "Parsifal."

At 11 a. m. tomorrow in the Berkshire Museum, Pittsfield, Olin Downes, New York music critic, will lecture on the programs yet to be heard. He will speak again Friday morning. Both are public.

NORTHAMPTON, MASS.
GAZETTE

AUG 12 1937

BERKSHIRE FEST WILL OFFER THREE MORE PROGRAMS

The success of the Berkshire Symphonic festival, whose closing concerts by the Boston Symphony orchestra under Serge Koussevitzky's baton come Thursday, Saturday and Sunday, is due to the co-operation of summer and permanent residents of the Berkshires and vicinity, striving on a volunteer basis to achieve an ideal. There is no profit motive.

In the programs of the festival is the notation: "Here a shrine is building."

The officers of the festival indicate the broad basis on which it is organized. Miss Gertrude Robinson Smith, of New York, a Stockbridge summer resident, is the president. The first vice president is Mrs. Carlos M. de-Heredia, of New York and Lenox. Norval H. Busey, Jr., of New York and Lee, is second vice president. The executive vice president is Mrs. George W. Edman, of Pittsfield. The treasurer is Henry W. Dwight, president of the Housatonic National bank of Stockbridge. George W. Edman, of Pittsfield, is secretary and chairman of the co-ordinating committee. All of the officers and a staff of 60 ushers, parking officials and many other workers are all on a volunteer basis.

Advance reservations for the all-Wagner program Thursday night at 8.30 indicate a sell-out. Saturday's concert is at the same hour and the closing concert, an all-Brahms program, will be given Sunday afternoon at 4.30.

NEW YORK, N. Y.
TIMES

AUG 12 1937

BERKSHIRE FESTIVAL DRAWS MANY VISITORS

Mrs. John R. Delafield Honored by Mrs. Edward Vermilye Huntington at Luncheon

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 11.—Many arrived at Berkshire hotels today for the start tomorrow night at Tanglewood of the second series of Boston Symphony Orchestra concerts. An all-Wagnerian program will be given.

Arriving tomorrow at the Curtis Hotel, Lenox, will be Baroness Nikolas Korff of Paris and Mrs. Hayden Huestis Butts of New York. Miss Dorothy Sedgwick is the guest of Mrs. E. Griswold Hollister. Others at the Curtis are Mrs. Grace Leeds of London, and Mr. and Mrs. J. K. Starkweather and J. O. Burrows of Hastings, N. Y.

Mrs. John R. Delafield was honored with a luncheon given today at Terrace Inn, North Egremont, by Mrs. Edward Vermilye Huntington. Mrs. F. M. Abell was hostess at a dinner at the Terrace for Mrs. Daniel Chester French.

Newcomers at Red Lion Inn, Stockbridge, include Mr. and Mrs. Bruce Clark, Mr. and Mrs. Louis M. Greer, Mrs. William B. Knox, Mrs. Edwin M. Bulkley, Mrs. Louis G. C. Rumsey, Mr. and Mrs. H. Montague Smith Jr., Mr. and Mrs. George M. Estabrook and Miss Barbara Estabrook of New York.

Arrivals at Heaton Hall, Stockbridge, are Mr. and Mrs. Rutherford Platt of New York, Mrs. Charles E. Ward and Miss Grace L. Ward of East Orange, N. J.

Miss Frances Starr Donaldson of Washington, Mrs. George H. Hopson of Hempstead, L. I., and Mrs. E. T. Russell of Millbrook, N. Y., are registered at Olde Egremont Tavern, South Egremont.

TROY, N. Y.
MORNING RECORD

AUG 11 1937

HEALEY TO SPEAK.

Colonel "Jim" Healey will be the guest speaker at the Old Home Day services of the Weston Methodist Church Sunday, Rev. O. Burtis Scouten, pastor, has announced. Music will be played for the occasion by part of the Boston Symphony Orchestra.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 12 1937

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FESTIVAL'S SUCCESS DUE TO COOPERATION

All Officers, Ushers, Parking Directors and Others Work as Volunteers

Stockbridge, Aug. 11—The success of the Berkshire Symphonic festival, whose closing concerts by the Boston Symphony orchestra under Serge Koussevitzky's baton come tomorrow, Saturday and Sunday, is due to the cooperation of summer and permanent residents of the Berkshires and vicinity, striving on a volunteer basis to achieve an ideal. There is no profit motive.

The officers of the festival indicate the broad basis on which it is organized. Miss Gertrude Robinson Smith of New York, a Stockbridge summer resident, is the president. The 1st vice-president is Mrs Carlos M. deHeredia of New York and Lenox. Norval H. Busey, Jr., of New York and Lee, is 2d vice-president. The executive vice-president is Mrs George W. Edman of Pittsfield. The treasurer is Henry W. Dwight, president of the Housatonic National bank of Stockbridge. George W. Edman of Pittsfield is secretary and chairman of the coordinating committee. All of the officers and a staff of 60 ushers, parking officials and many other workers are on a volunteer basis.

Advance reservations for the all-Wagner program Thursday night at 8.30 indicate a sellout. Saturday's concert is the same hour and the closing concert, an all-Brahms program, will be given Sunday afternoon at 4.30.

ALEXANDRIA, VA.
GAZETTE

AUG 11 1937

Symphony To Present All-Wagner Program

Serge Koussevitzky and the men of the Boston Symphony will offer an All Wagner Concert on Thursday evening as the second of a pair of concerts from Tanglewood in the famous Berkshire Hills of Massachusetts. The program will be given in its entirety and will include:

Overture—"Rionzi."
Prelude and Liebestod — "Tristan und Isolde."
Ride of the Valkyries — "Die Walkuere."
Waldweben from "Siegfried."
Overture—"Tannhauser."
Prelude—"Parsifal."
(WMAL at 7:30.)

COURIER

AUG 12 1937

MUSIC FESTIVAL ATTRACTS MANY

Music-Lovers From All Over America And Canada Attend

Despite threatening thunder showers, the opening concert of the Berkshire Symphonic Festival by the Boston Symphony Orchestra at "Tanglewood" between Lenox and Stockbridge, was a gala and thrilling event. The audience was large and enthusiastic and Dr. Serge Koussevitsky's reading of the Beethoven overture and symphonies left nothing to be desired and will long be remembered by the music-lovers who came from all over the United States and Canada.

From the delicate and intricate Mozart E Major Symphony to the powerful and passionate Fourth Symphony of Tchaikowsky, Saturday evening's program thrilled and excited those present. The "Daphnis and Chloe" second suite aroused the audience to a pitch of excitement seldom expressed anywhere at any concert. The audience was treated to a comparatively new String Sinfonietta by Mr. Hill, Professor in the Music Department of Harvard and a native of Massachusetts. Mr. Hill was present and received his due share of applause. The Sinfonietta has a beautiful muted string passage in the second movement and the interesting and subtle rhythms border on syncopation.

The "hit" of the evening was Dr. Koussevitsky's beautifully sympathetic reading of the Tchaikowsky Fourth Symphony. The melancholy Slavic strains of this selection drew the audience to the eminent conductor. The delightful pizzicato movement was especially appealing. Despite shouts of "Encore" and "Bravo", Dr. Koussevitsky did not favor his audience with an extra number. He was called and recalled many times.

Sunday afternoon's concert was also threatened by rain, but once again the undaunted and enthusiastic crowds retured to "Tanglewood" to acclaim these talented musicians and their great conductor, as well as to hear the outstanding program of the series so far. Dr. Koussevitsky has a genius for picking a varied and interesting symphonic program. The opening number, Schubert's ballet music to "Rosamunde" was rather hurriedly rendered, but the "Unfinished" symphony was beautiful done, especially the fascinating harp accompaniment in the second movement.

The Stravinsky "Fire Bird" suite never fails to to draw the attention and amusement of concert-goers and Sunday's listeners were no exception. The modern harmony and syncopated rhythms were extremely attractive in contrast

Schubert works.

The tremendous D Minor S closed the first series in th making festival. After he Koussevitsky's excellent readin greted that the great Belgian never wrote any more than just symphony; for in Dr. Koussev finds a sympathetic and conscien terpreter.

Those attending the festiv Chatham and vicinity were: Mi

N. ADAMS, MASS.
TRANSCRIPT

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AUG 12 1937

CHOIR SERENADES FESTIVAL LEADER

Dr. Koussevitzky Hears Bach Singers in Chorales

PRAISES MUSIC

Surprise Appearance of W'mstown Group May Lead to Broader Scope for Future Festivals.

Dr. Serge Koussevitzky, the distinguished leader of the Boston Symphony orchestra which is playing at the current Berkshire Symphonic festival, was pleasantly surprised last evening when the Bach choir of Williamstown "serenaded" him in Stockbridge. The singers burst forth in song just as Dr. Koussevitzky and the other guests at dinner in the Stockbridge home of Miss Gertrude Robinson Smith, the festival president, were retiring from the dining room for coffee.

The famous conductor and the other guests gathered on a porch of the Smith home while the choir, under the leadership of Charles L. Safford, director of music at Williams college, sang two chorales by the composer for which the society was named. So impressed was Dr. Koussevitzky by the two songs that he was insistent that the choir sing again.

Other guests of Miss Smith who enjoyed the concert were Olin Downes, music editor of the New York Times who is giving a series of lectures in connection with the festival, Mrs. Carlos de Heredia, the festival vice-president; Ted Shawn, the dancer; and Prof. Philip Marshall Brown of Williamstown, a member of the festival's executive committee.

The choir, consisting of about 35 voices, offered "Now Let Every Tongue Adore Thee" and "Now Rest Beneath Night's Shadow." For the encore which was insistently demanded by the artist the choir was honoring and the other listeners, the first chorale was repeated.

After the choir had finished Dr. Koussevitzky spoke briefly to the singers. Addressing them as "my dear young people" he voiced his appreciation of the surprise, saying that he had been made "very happy."

In his short talk he expressed a hope that someday perhaps the choir and he could work together in presenting a program that would combine orchestral and vocal music. He said he was convinced that a group like the choir, which sings because it loves to sing, can do "great things."

Dr. Koussevitzky after voicing his gratitude to the singers invited Mr. Safford and his wife, Laura Tappen Safford, contralto, who sings with the choir, in for a chat. During his conversation with them he said that the brief but delightful concert had suggested many things to him.

He said that the idea of combining choral music with that of the orchestra was one of rich possibilities and mentioned that perhaps in the future programs of folk music might be presented and that perhaps various choral groups might meet in competition.

Mr. Downes also expressed himself as being deeply impressed. Complimenting Mr. Safford personally he said "Good work, Tommy, (Mr. Safford is known among his intimates as either Tom or Tommy) that was great."

The choir which has been rehearsing for the past few weeks went down county in two cars. Its appearance at the Smith estate was nicely timed as the guests were just leaving the dining room when the singers, standing in the garden with flashlights focussed on their music, began the program. Neither Dr. Koussevitzky nor the other guests at the dinner was aware of the choir's plans. Prof. Brown left the dinner company to join the choir in singing the first chorale as an encore.

PITTSFIELD, MASS.
EAGLE

AUG 12 1937

SAYS KOUSSEVITZKY BUILT PROGRAM WITH GREAT SKILL

Olin Downes Analyzes Wagner Works To Be Done in Festival at Stockbridge Tonight—Calls Tristan Flawless—Most Astute Scholar Can Find No Mistakes—Ernest Newman's Clinical Work.

Olin Downes, in his Festival lecture today at the Museum, said there have been three towering heights in music. Bach, Beethoven and Wagner, all Germans, have, he said, written the greatest in this particular form of art.

Bach and Beethoven had their limitations. They led more or less secluded lives, Bach because of his studious nature, Beethoven because of the physical handicap of deafness. Wagner, on the other hand, was at close grips with life in its sunniest and gloomiest aspects, and his experiences formed the very basis of his musical composition. He utilized the melody, harmony and counterpoint, so perfected in Bach's work, the passionate surging of warm orchestral effect, achieved by Beethoven, then infused into his music the innovation of completely modern thought.

In Wagner's music there is abrupt departure from the style of all the masters who preceded him. Mr. Downes spoke of a new biography by Ernest Newman in which this erratic, tempestuous, sometimes unscrupulous genius of a man, is discussed without reserve. Newman was severely criticized by many readers for "exposing the entrails of a dead lion." His reply was that he wanted to portray Wagner as God made him, not as the sentimental and loving public chose to picture him.

"Rienzi" First on Program

The overture to "Rienzi" is placed first on the program for tonight. Written during the time Wagner was conductor at Riga, the opera is based upon a German translation of Bulwer Lytton's novel of the same name. The story concerns a popular leader in fourteenth century Italy who defied the autocratic form of government in existence there and really paved the way for later reforms along more liberal and representative lines. The music of this opera is relatively immature, for Wagner was only 25 at the time of its completion. But the work is important because it shows the superb workmanship of the master in the embryonic stage.

Built His Plan Expertly

The Siegfried Idyl is placed next in order. Koussevitzky rightly considered the building of an expert program and did not place the compositions in order of their writing by Wagner. There is evidence of tremendous progress in Siegfried. The Idyl was written as a birthday present for the composer's wife, and for their 18 months' old son. It reflects the peace and contentment found at rare intervals in Wagner's life and music.

"Tristan and Isolde" is, in a way, indescribable. When writing it Wagner was thinking of all-consuming love, of the inspiration of a woman, of the many intangible things he never had experienced. In it are the Prelude and the Liebestod or "Love Death," the latter being the only solution for the tragic love of Tristan and Isolde. The most astute scholar can find in Tristan no mistakes. It is flawless, and could not be improved upon by a solitary note.

Nature In All Moods

"Die Walkure" and "Siéfried" are outstanding for their portrayal of nature in all her aspects. The twittering of birds, the hum of a soft breeze through trees, the ripple of a brook are ingeniously duplicated in impressionistic music.

In "Parsifal," written many years later when much of the turmoil had died out of the man's life, there is the theme of renunciation. There in much religious feeling, a mixture of many religious trends. There are the three mystic and spiritual themes of Love, Faith and Hope.

For climax is the well-known overture to "Tannhauser." In it is the Pilgrim Chorus, often played but never tiresome, and again are the themes of spiritual strife and the redeeming influence of women.

Has Fine Audience

The theatre of the museum was almost filled for Mr. Downes's talk. The stage, as on all occasions, was tastefully arranged. The grand piano, which was used for illustration of themes, was placed against the back drop. There were two chairs of severe yet graceful design at the left, and on the right a matching table bearing a vase of the tall, peach-orange gladioli.

Tomorrow morning at 11 the series will be concluded with a lecture about the programs of Saturday night and Sunday afternoon.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 12 1937

Wagner Program at Lenox

Serge Koussevitzky will conduct the Boston Symphony Orchestra in the fourth concert of the Berkshire Symphonic Festival tonight at the Tanglewood estate, Lenox, Mass., offering an all-Wagner program. The remaining concerts of the festival will be next Saturday night and Sunday afternoon. Olin Downes, music critic of "The New York Times," will lecture on the programs this morning and tomorrow morning at 11 o'clock in the Berkshire Museum at Pittsfield.

ROSINDALE, MASS.
Weekly Parkway
Transcript
AUG 12 1937

Symphony Player And West Roxbury Girl To Marry

Eugene Adam of 108 Hemenway street and Miss Marion C. Templeton, daughter of Mr. and Mrs. William Templeton of 189 Belgrade avenue, West Roxbury, will be married at high noon Tuesday at the bride's home. The Rev. James Alexander will perform the ceremony.

Miss Templeton's sister, Agnes Templeton, will be maid of honor, Everett Dyer of 98 Hemenway street, head of Dyer's Travel Service, will be best man. Mr. Templeton will give his daughter in marriage.

The couple are sailing from New York Wednesday on board the French liner Normandie, for a wedding trip to Normandie in France, where they will visit Mr. Adam's father. On their return in October they will make their home in a Fenway apartment.

Miss Templeton is a native of Roslindale. She attended the High School of Practical Arts in Roxbury, and was graduated from the Business Machine School. She is employed with the Carter Ink Company.

Mr. Adam, a native of France, has been a local resident since 1918. He is a graduate of the Conservatory of Music in Paris, from which he received a "first prize" in 1903. He is a tuba player in the Boston Symphony Orchestra, now playing in the Berkshire Festival.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 12 1937

MANY ARRIVING AT BERKSHIRES FOR FESTIVAL

Baroness Nikolas Korff of Paris Expected at Lenox Today — Second Series Starts Tonight

Special Dispatch to The Springfield Republican

Berkshire Hills, Aug. 11—There were many arrivals at all the Berkshire hotels today for the start tomorrow night at Tanglewood of the second series of Boston Symphony orchestra concerts. An all-Wagner program will be given.

Arriving tomorrow at the Curtis hotel, Lenox, will be Baroness Nikolas Korff of Paris and Mrs Hayden Huestis Butts of New York city, who is coming from Bar harbor. Miss Dorothy Sedgwick is the guest of Mrs E. Griswold Hollister. Others at the Curtis are Mrs Grace Leeds of London, Mr and Mrs J. K. Starkweather and J. O. Starkweather of Scarsdale, N. Y.; Clarence M. Chauncey of New York, Mr and Mrs W. S. Burrows of Hastings, N. Y., Mrs Leslie Thompson of Pine Orchard, Ct.

Mrs John R. Delafield was honored with a luncheon given at Terrace inn, North Egrement, by Mrs Edward Vermilye Huntington, and Mrs F. M. Abell gave a dinner at the Terrace for Mrs Daniel Chester French.

Mrs William Hall Walker and Mrs Orlando N. Dana are back at Norfolk from Pine Orchard, Ct. Mrs Walker was a luncheon hostess there today for Miss Harriet Ingham and Mrs Amey Reinmund of Englewood, N. J., who are at the Terrace. Arrivals there include Mrs Paul Downing who has joined Mrs Sarah Peters Downing. Mr and Mrs Daniel S. Husted and Miss Edith Harmon Brown of New York.

Newcomers at Red Lion inn, Stockbridge, include Mrs D. McRae Livingston, Mr and Mrs Bruce Clark, Mr and Mrs Louis M. Greer, Mrs William B. Knox, Mrs Edwin M. Bulkley, Mrs Louis G. C. Rumsey, Mr and Mrs H. Montague Smith, Jr., Mr and Mrs George M. Estabrook, Miss Barbara Estabrook of New York, Mrs Leslie S. Howell of Gwynedd Valley, Pa., and Mrs George S. Page of Pittsburg, Pa.

Listed among arrivals at Heaton hall, Stockbridge, are Mr and Mrs Graham K. Mellen of New Haven, Ct., Mr and Mrs Rutherford Platt of New York, Mrs Charles E. Ward, Miss Grace L. Ward of East Orange, N. J.

Dr and Mrs Lauriston B. Hardin, Jr., of Washington, D. C., who have been visiting Mrs Hardin's mother, Mrs Edward Boltwood Hull of Bartlett avenue, Pittsfield, departed today for Nantucket.

Mrs Samuel Gilbert Colt and Miss Judith Colt of Pittsfield are at Nantucket until after the first of September.

Miss Frances Starr Donaldson of Washington, Mrs George H. Hopson of Hempsted, L. I., and Mrs E. T. Russell of Millbrook, N. Y., are registered at Olde Egremont tavern, South Egremont.

Mrs Russell H. Hibbs of Arrowhead, Pittsfield, has gone to her camp on Huron mountain, northern Michigan.

Mr and Mrs George Trowbridge Elliman of New York registered at the Stockbridge Golf club.

Mr and Mrs Norman L. Macy, who were with her mother, Mrs Churchill Satterlee, at Syringa cottage, Lenox, went to Manhasset, L. I.

Prof and Mrs Winfield Abell of New York are occuping Little Pine cabin, North Edgremont.

Mrs William E. Cushing of Boston and Pittsfield was a luncheon hostess at Yellow Astor Tea room, Pittsfield, in honor of Mrs Louis Lombard of Riverside, Ct., formerly of the Castle de Trevano, Lugano, Switz.

SPRINGFIELD, MASS
MORNING UNION

INTEREST KEEN IN TANGLEWOOD MUSIC TONIGHT

'All-Wagner Program Will Be Given by Berkshire Festival; Tent Not Damaged by Storm

PITTSFIELD, Aug. 11 — The all-Wagner program by the Boston Symphony Orchestra under direction of Serge Koussevitzky Thursday night at 8.30 at Tanglewood, promises to be the most popular of any of the concerts to date, according to the Berkshire Symphonic Festival officers. Orders for tickets are coming in steadily for all concerts but they are especially heavy for Thursday night at the Stockbridge office.

Dr. Koussevitzky conducted another rehearsal in the big canopy at Tanglewood this morning. Despite the heavy storms of Tuesday night and this morning, the canopy showed no ill effects.

Enthusiasm is running high for the next three concerts. Many who had made reservations for the first three concerts are returning for the rest of the week. Mrs. Carl Dreyfuss of Boston and Marblehead has accepted the chairmanship for the North Shore for 1938 while Mrs. Edward Shaw has accepted the chairmanship for Dublin, N. H., and vicinity.

The efficient parking crew working under Fred N. Cummings is composed entirely of Legionnaires. Sheriff J. Bruce McIntyre of Pittsfield will be on the job with Mr. Cummings this week end.

WATERBURY, CONN.
DEMOCRAT

AUG 12 1937

Wagner Program At Music Festival

The Boston Symphony orchestra, Sergei Koussevitzky conducting, will open the second half of the Berkshire music festival at Tanglewood between Lenox and Stockbridge, Mass., this evening with an all Wagner program. The attendance for the concerts which started last week continues large. This morning Olin Downs, New York music critic, lectured on the festival programs, and will do so tomorrow morning also at 11 o'clock in the Berkshire Museum in Pittsfield.

Tonight's program at Tanglewood includes the overture to "Rienzi," "Siegfried Idyll," "Prelude and Liebestod" from "Tristan and Isolde," "The Ride of the Valkyries" from "Die Walkure," the prelude to "Parsifal" and the overture to "Tannhauser." On Saturday night the orchestra will play Haydn's Symphony in G major, No. 8, the Seventh Symphony by Sibelius, and "Scheherazade" by Rimsky-Korsakoff. The festival closes Sunday afternoon with a Brahms program.

HUDSON, N. Y.
DAILY STAR

AUG 12 1937

FESTIVAL SUCCESS DUE TO CO-OPERATION

The success of the Berkshire Symphonic Festival, whose closing concerts by the Boston Symphony Orchestra under Serge Koussevitsky's baton come today, Saturday and Sunday, is due to the co-operation of summer and permanent residents of the Berkshires and vicinity, striving on a volunteer basis to achieve an ideal. There is no profit motive.

In the programs of the Festival is the notation:

"Here a shrine is building."

The officers of the Festival indicate the broad basis on which it is organized. Miss Gertrude Robinson Smith, of New York, a Stockbridge summer resident, is the president. The first vice president is Mrs Carlos M. de-Heredia, of New York and Lenox. Norval H. Busey, Jr., of New York and Lee, is second vice president. The executive vice president is Mrs George W. Edman, of Pittsfield. The treasurer is Henry W. Dwight, president of the Housatonic National Bank of Stockbridge. George W. Edman, of Pittsfield, is secretary and chairman of the co-ordinating committee. All of the officers and a staff of 60 ushers, parking officials and many other workers are all on a volunteer basis.

Advance reservations for the all-Wagner program tonight at 8:30 o'clock indicate a sellout. Saturday's concert is the same hour and the closing concert, an all-Brahms program, will be given Sunday afternoon at 4:30 o'clock.

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HACKENSACK, N. J.
BERGEN RECORD
AUG 12 1937

BERGEN FOLK ATTEND BERKSHIRE MUSIC FESTIVAL

—Bergen Evening Record Photo.

Among those from Bergen County attending the Berkshire Symphony Festival at Tanglewood, near Lenox, Mass., Sunday, where the Boston Symphony Orchestra under Serge Koussevitzky is giving a series of six concerts, were: (left to right) Henry P. Cross of Ridgefield Park, supervisor of music and conductor of the Ridgefield Park Choral Club; Mrs. Cross; Mrs. Jennie MacCulloch, supervisor of music, Cliffside Park Schools, and Giuseppe Amato, well known flutist, of Ridgefield Park.

WATERBURY, CONN.
REPUBLICAN
AUG 12 1937

FESTIVAL COMES TO END SUNDAY

Summer And Permanent Berkshire Residents Cooperate

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SPRINGFIELD, MASS.
EVENING UNION

INTEREST KEEN IN TANGLEWOOD MUSIC TONIGHT

All-Wagner Program Will Be Given by Berkshire Festival; Tent Not Damaged by Storm

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ALBANY, N. Y.
Knickerbocker Press

Thunder, Rain Drown Out Berkshire Symphony

By RAY A. MOWERS

It was 8:35 p. m.

With up-raised baton, Serge Koussevitzky turned his well-tailored back on more than 4,000 persons dimly visible in the darkened tent at Lenox, Mass. The next instant the world-famous long-drawn opening trumpet note of Wagner's overture to "Rienzi" filled the air.

Then, with a menacing growl, Mother Nature threw open the flood gates of heaven and a spirited battle was on.

The roar of the descending waters against the huge tent of the Berkshire Symphonic Festival immediately submerged the sounds from the great stage. Even the Boston Symphony Orchestra, playing the frequently thunderous music of the genius of Beyreuth, was no match for such an assault by Jupiter, cast for the nonce in his three most celebrated roles—Pluvius, Tonans and Fulminator.

Struggle on for Hour

For an hour the unequal struggle continued. Dr. Koussevitzky eventually raced through the overture but only partts of it were audible above the roll of the thunder plus the tthunder of rain over head.

Maybe it was with a pagan notion that the raging elemental gods outside might be placated by it, the famous conductor announced an immediate change in the program. But, fortunately, he chose to substitute the pianissimi of "Forest Murmus" instead of something vociferous like "The Ride of the Valkyries." As a result the orchestra met another defeat and its pilot retired in good order but with gray head sadly shaking.

As the uneven contest progressed there was less and less disposition on the part of the human factors involved to dispute possession of the field with their celestial opponents. An hour had passed before anything like normal conditions returned.

Meanwhile rain had sought out and discovered several vulnerable points in the huge concert cover and umbrellas sprouted like mushrooms here and there through the crowd. Then the surplus surface water from the gardens outside began seeping rapidly along the ground and around the feet of the auditors.

Eventually a recess was called and, to the surprise of most who took advantage of the opportunity to step outside, the rain had ceased and none of Tanglewood's familiar objects had been washed into neighboring Lake Mahkeenac.

From 10 until 11 o'clock the orchestra played a badly disrupted program to a cheering throng without opposition from above.

The moisture saturated air, however, affected adversely the tonal quality and it cannot be said with truth that the orchestra was more than 50 per cent efficient compared with its customary standards. It must be added in all fairness that no human endeavor of its type could be expected to be better in the face of the long string of handicaps and obstacles it had survived.

Though subjected to a terrific strain by his experiences of the first hour, Dr. Koussevitzky was still his smiling, self-contained and expert self when his warring opponent retired behind the adjacent Taconic fold leaving a dripping field of battle once more in uncontested control of the men from Boston.

NEW HAVEN, CONN.
REGISTER

KOUSSEVITSKY WINNER AGAIN OVER WEATHER

Several Halts Called as Heavy Downpour Drowns Out Tent Concert at Stockbridge

Stockbridge, Mass., Aug. 13.—(AP)—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Though his orchestra was drowned out half a dozen times by the tatto of sudden rain against the tent where the Berkshire festival's all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 A. M.

Three starts were necessary before Koussevitsky could finish the overture to "Rienzi," and his second number, "Forest Murmurs" from "Siegfried" was thrice interrupted before the conductor called an intermission to await the end of the downpour.

Wait Half Hour

After a half hour the musicians were able to play the "Ride of the Valkyries" and the overture to "Tannhauser."

The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission. When he announced he still planned to continue if at all possible, deafening applause came from the audience, huddled beneath the uncertain protection of the tent.

Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

The Berkshire Evening Eagle
PITTSFIELD, MASSACHUSETTS, FRIDAY, AUGUST 13, 1937.

DOWNES ENDS LECTURES ON FESTIVAL CONCERTS

Noted Music Critic Addresses Audience of 200 at Berkshire Museum—Illustrates at Piano Passages From Composers' Works.

Olin Downes, New York Times music critic, completed his series of four lectures on the Berkshire Symphonic Festival program this morning in the Berkshire Museum before a crowd of more than 200.

The works of Brahms, Sibelius, Haydn and Rimsky-Korsakov, which will comprise the final week-end concerts of the Festival were taken up in detail, with Mr. Downes at the piano much of the time illustrating outstanding passages and themes.

Talks on Brahms

Most time was spent on the three symphonies which are to form the all-Brahms program Sunday. Although not considering Brahms on a plane with Beethoven or Wagner, Mr. Downes sees in the composer one of the first of the immortals to "stem the tide against Wagner." Brahms brought back the classic traditions which the great Wagner had flouted for more passionate, emotional music.

Between the four symphonies written by Brahms, three of which will be played Sunday, Mr. Downes finds more variation than in the nine written by Beethoven. Brahms did not "dare" to write a symphony until he was 40 years of age.

Mr. Downes characterized the Academic Overture as "glorious," and full of vigor, humanity and youth, attributes with which Brahms is not generally credited. The third symphony, he finds "mountainous, full of towering heights" reflecting the composer's love for his Bavarian Alps. He believes the First Symphony to have been modeled closely on Beethoven's Fifth.

Praises Sibelius

Mr. Downes also gave considerable attention to Sibelius, "the greatest symphonist after Brahms and the most brilliant, radiant light to have shown on music since the beginning of the nineteenth century."

He considers the Seventh Symphony, which will be on the program tomorrow evening, "perhaps the purest music Sibelius has written." The score is "one of the subtlest I know," he said.

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HARTFORD, CONN.
TIMES

BERKSHIRE STORM UNABLE TO WASH OUT TENT CONCERT

Dr. Koussevitzky Fights It Out with the Elements To Bitter End

Special to The Hartford Times

By CARL E. LINDSTROM

Stockbridge, Mass.—Rain can wash out a baseball game, a railroad, or a war but not a symphony program.

The fourth concert of the Stockbridge Festival was played last night under the greatest conceivable handicaps. But it was played. Incidentally it proved Serge Koussevitzky was one of the most good-humored and long-suffering of artists.

Almost any other conductor of his sensitive temperament would have given up in despair of projecting music, which he and his men had spent a solid week rehearsing, under the unmerciful drumfire of a Berkshire storm upon the resonant canvas which partially sheltered some 5,000 persons.

The listeners were fairly patient, too. They had to be—they couldn't go home. In some ways they were just as trying as the storm, however. There was excitement, restlessness and anxiety which at times bordered on symptoms of suppressed hysteria.

As the Gentle Rain

Dr. Koussevitzky had no sooner taken the podium than a light rain began to patter. At the first trumpet tone in the Rienzi Overture, which began this all-Wagner program, the tattoo of rain increased and by the time the strings took their cue, it was impossible to hear them. Koussevitzky threw up his hands and the music stopped. When the pelting shower abated a bit he tried again—and again had to give it up. After a fifteen-minute wait he returned and this time succeeded in getting through the overture. He unleashed all his resources and gave the orchestra its head in this unfair battle with the elements.

He quit the stage, perturbed but not disheartened. Concertmaster Burgin followed him. Ten minutes later Burgin came back and announced that the program would be changed. For some curious reason the Waldweben was to follow. After two starts, Koussevitzky saw that it was no use. The pouring rain on the canvas became a steady rush, a roar, a deafening pedal-point of pitchless sound, against which no music in the world could stand up.

The tent was beginning to admit streams of water in the seams and the pole vents. Umbrellas went up in the audience. People in the boxes fared badly. Many of them were drenched. The shell itself leaked and the trombones began to ship water.

A Good Sport

Dr. Koussevitzky's face was a study. It was possible to see it as a mock-pathetic visage that he turned to the audience. He was a good sport about it. At the same time it couldn't be funny. Only those who knew that Koussevitzky has been talking Stockbridge Festival up and down the land for the past year, and who knew what store he set upon it, could realize that there was a heart-break in the situation too.

He gave them the Ride of the Valkyries and got through it to the finish. He tried to give them the Tannhauser Overture but it had to be abandoned after a half dozen bars. An intermission was announced at 10 o'clock. There was no order whatever to the program by this time anyway.

The heavens finally relented and at 10:20 Waldweben, the Parsifal Prelude and the Tristan Prelude and Love Death were played in that order, the wondrous strains of the last being accompanied by the drip from the wet pine branches.

It is impossible to consider the musical values of last night's performance apart from the storm. It was ever in the minds of everyone there, including the conductor and the orchestra. No one can say whether the music was good or bad. There was a lift and a curious spell to both the Parsifal and the Tristan music, showing that the musicians were able to rally impaired morale, but the audience was satisfied to leave at 11 o'clock after only perfunctory applause. Only the Siegfried Idyll had been omitted.

It would be easy to think that the Festival was hurt last night. But to stop there would be to discount the forces behind it. Managers, patrons and musicians are not to be discouraged. Ask any of them and they will tell you that the storm made a permanent auditorium for next year's festival a certainty.

ANSONIA, CONN.
SENTINEL
AUG 13 1937

KOUSSEVITSKY WINS BATTLE WITH STORM

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Three starts were necessary before Koussevitsky could finish the "Overture to Rienzi," and his second number, "Forest Murmurs" from "Siegfried," was thrice interrupted before the conductor called an intermission to await the end of the downpour.

After a half hour the musicians were able to play the "Ride of the Valkyries" and the "Overture to Tannhauser."

The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission. When he announced he still planned to continue if at all possible, deafening applause came from the audience, huddled beneath the uncertain protection of the tent.

Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

NORWICH, CONN.
RECORD

AUG 13 1937

SERGE KOUSSEVITSKY MERGES VICTOR AGAIN

STOCKBRIDGE, Mass., Aug. 13—(AP)—Serge Koussevitsky, conductor of the Boston Symphony orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

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Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

BURLINGTON, VT.
NEWS

AUG 13 1937

Conducts Orchestra in 2-Hour Downpour

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Koussevitsky eventually completed his program except for an interrupted number from "Siegfried."

NEW BRITAIN, CONN.
HERALD

AUG 13 1937

NEW RECORD WON BY KOUSSEVITSKY

Shirt-Sleeves Conductor Victor Over Rain Storm

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LOWELL, MASS.
COURIER-CITIZEN

AUG 12 1937

BERKSHIRES FESTIVAL RESUMES TONIGHT

All-Wagner Program to Be Given by Boston Symphony Orchestra

The symphonic festival in the Berkshires on the beautiful Tanglewood estate will be resumed this evening when Dr. Koussevitzky and the Boston Symphony orchestra will present an all-Wagner program. It will include the Overture to Rienzi, the Siegfried Idyl, and excerpts from Tristan and Isolde, Die Walkuere, Parsifal and Tannhauser.

This is colorful music in which the Boston orchestra may be depended upon to give a good account of itself. The program, it is understood, will be broadcast.

The concert on Saturday evening will include a Haydn Symphony, the Seventh Symphony of Sibelius and the "Scheherezade" suite by Rimsky-Korsakoff. The festival will end on Sunday afternoon with a Brahms program including the third and first symphonies.

S. R. F.

MIDDLETOWN, CONN.
PRESS

AUG 13 1937

KOUSSEVITZKY VICTOR IN FIGHT WITH STORM

Symphony Leader and Elements Stage Duel in Berkshires.

STOCKBRIDGE, Mass., Aug. 13.—(UP)—Dr. Serge Koussevitzky and his Boston Symphony orchestra rested on their laurels today, after besting the elements in a duel at last night's concert in the Berkshire Symphonic festival.

Twice the orchestra was forced to halt, as rain booming on the huge tent sheltering the orchestra and audience drowned out the soft strains of Wagner's overture to "Rienzi." The third time they carried the performance to completion.

A half-hour wait followed a noisy interruption of Wagner's "Forest Murmers" from Siegfried."

To officials backstage, Dr. Koussevitzky said he would fight it out with the storm if it took until 4 a. m. That was not necessary, however, for shortly thereafter the storm subsided and the orchestra completed the program.

Dust is used in the manufacture of tar board in Germany.

CONCORD, N. H.
Monitor & N. H. Patriot

AUG 13 1937

Koussevitsky Is Victor Over 2-Hour Rain

Boston Conductor Finishes Program Despite Night Storm

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Though his orchestra was drowned out half a dozen times by the tattoo of sudden rain against the tent where the Berkshire Festival's all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 a. m.

Koussevitsky eventually completed his program except for an interrupted number from "Siegfried."

WATERBURY, CONN.
REPUBLICAN

AUG 13 1937

Rain Drowns Festival Music As Koussevitsky Battles Storm

Noise Of Elements Louder Than Symphony Crescendo, But Conductor Wins Out At Last

Stockbridge, Mass., Aug. 12—(AP)—A sudden downpour of rain burst on the huge tent of the Berkshire Symphonic Festival tonight, forcing a temporary halt in the program just as Serge Koussevitzky had directed the orchestra in the soft opening strains of Wagner's overture to "Reinzi."

As the leader was building one of his famous long crescendos, the rain started a stronger crescendo which raised to a climax so fast that the tattoo of rain booming against the tent roof completely drowned the music.

Tossing his face upward to the source of the noise, Koussevitzky signalled the orchestra to halt. The audience applauded.

Aides quickly let down the sides of the marquee tent, and lights, usually confined to the stage during the concerts, were kept burning. The audience, showing a little timidity at first, quickly reassured itself that the tent was sturdy and dry and Koussevitzky resumed playing to prevent unrest in the largest audience of the two-week summer music festival.

Tonight's program opened the last of three concerts. Oppressive heat handicapped the orchestra last week, and on Sunday Koussevitzky and the players broke precedent by playing in shirt sleeves.

Twice Koussevitzky started the "Reinzi" overture only to stop short under the overwhelming drumming of the rain. A third time he started, and carried the performance to completion.

After a wait, he seized on a lull to start the second number, Wagner's "Forest Murmurs" from "Seigfried" but as the players began the soft, murmuring measures, the rain was only playing possum. Again the orchestra was overwhelmed by the roar on the tent roof. A wait of nearly half an hour followed.

Then two of the louder numbers were played from the second half of the overture to "Tannhauser," but the booming of the torrent resumed before the two mighty-toned pieces were over.

As defening applause broke out after the "Tannhauser" overture, Koussevitzky signalled the audience for silence, and announced a short intermission, after which the program would be continued if possible.

Praises Conductor.

Miss Gertrude Robinson Smith, president on the Berkshire Symphonic Festival, in the lull paid tribute to Koussevitzky for "his splendid spirit in trying to continue the concert against terrible odds" and to the audience for "its patience and sportsmanship."

To officials backstage Koussevitzky declared if the audience would remain he would fight it out with the storm if it took till 4 a. m.

As the storm subsided, the orchestra completed the program except for the earlier, thrice-interrupted number from "Siegfried."

ERIE, PA.
DISPATCH-HERALD
AUG 13 1937

KOUSSEVITSKY

Weather or Not

STOCKBRIDGE, Mass., Aug. 13.—(AP)—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Though his orchestra was drowned out a half dozen times by the tattoo of sudden rain against the tent where the Berkshire festival's all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 a. m.

He was many times interrupted. When he called the second intermission and announced that he still planned to continue if at all possible, deafening applause came from the audience. Finally the storm subsided and Koussevitsky completed his program.

NEWPORT, R. I.
NEWS
AUG 13 1937

ORCHESTRA FIGHTS STORM

Boston Symphony Conductor Emerges Victor at Berkshire Festival

STOCKBRIDGE, Mass., Aug. 13 (AP)—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

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Three starts were necessary before Koussevitsky could finish the overture to "Rienzi," and his second number, "Forest Murmurs" from "Siegfried," was thrice interrupted before the conductor called an intermission to await the end of the downpour.

After a half hour, the musicians were able to play the "Ride of the Valkyries" and the overture to "Tannhauser."

The rain resumed drumming on the canvass at the close of the latter number and Koussevitsky called another intermission. Finally, the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

erkshire Evening Eagle

CITY EDITION

1:30 P. M. QUOTATIONS

PITTSFIELD, MASSACHUSETTS, FRIDAY, AUGUST 13, 1937.

24 PAGES— PRICE—THREE CENTS HOME DELIVERY 15c WEEK

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COMMITEE FAVORS BLACK

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Wagner Shakes Fist at Wotan

Valkeries Ride Wildly As Koussevitzky Again Wins Fight With Storm

Downpour Compels Condu render—Musicians an To Aid of Symphony L

NATURE RAPS 13TH CONCERT OF FESTIVAL

Big Tent Bombarded On Eve of Friday, the 13th

TANGLEWOOD, Aug. 13.—On the eve of Friday the 13th, nature finally caught up with the Berkshire Symphonic Festival at its 13th concert last evening, bombarding the great tent with such elemental vindictiveness that five times the persevering Boston Symphony and its conductor, Dr. Serge Koussevitzky, were forced to halt the program.

But despite the semi-cloudburst that roared down on the tent roof, despite running brooks in the gravel paths, slippery mud, rumbling thunder, flashes of lightning a broken water main and snapping harp strings, Dr. Koussevitzky and his orchestra gave a concert that brought a roaring ovation from the 4800 people who had braved the weather to attend.

Musicians Triumph

Throughout the deluge that brought delays, cancelled the NBC broadcast, forced the shifting of numbers and the omission of one the crowd equalled, in good-natured resignation to the elements, the sportsmanship of Dr. Koussevitzky and his one hundred musicians. And when finally, at 9.30, the rain stopped and the orchestra was able to play its first number through to completion, the applause gave the decision to the musicians in their battle with nature.

A heavy, cloud-ridden sky shot with intermittent lightning to the north greeted the crowd as it began to gather shortly after 8. Few were without umbrellas or raincoats, and the sartorial prevalence of white, which has formed the dominent color note for the earlier concerts, was conspicuously absent except in the boxes.

Water Main Bursts

Entrants via the main gate coming from Lenox got their first glimpse of water in large quantities near the auxiliary gate, where a water main burst shortly after 8, flooding the west side of the road. The water was shut off half an hour later.

The skies sent a mild warning as Dr. Koussevitzky came on the platform and raised his baton to start the overture to "Rienzi." There was a low rumble of thunder and a brief swish of rain on the tent. A few seconds later, the rain provided a crescendo of its own, and in the deafening roar Dr. Koussevitzky smilingly descended from the podium to the amused applause of the crowd.

The ushers sprang to the side flaps, the crowd on the outside benches grabbed coats, blankets and umbrellas and streamed in, and the tent was closed to the down pour. Umbrellas were opened in the tent as drops sneaked through seams. A lull in the storm brought Dr. Koussevitzky back to resume, but the [illegible]ain, apparently incensed at th[illegible] of dis- [illegible] under[illegible]

stool apprehensively outside, finally button-holing Manager Judd to tell him that Miss Sergio was "running out of material." It was finally decided to cancel the broadcast.

As a result of the conference, Manager Judd went out on the platform and announced that the orchestra would change the order of the program in order to play those of Wagner's works which could more successfully compete with the elements. Appropriately, the Ride of the Valkyries from "Die Walkure" was chosen as the first opponent for mother nature. This was completed with success and the orchestra turned to the overture to "Tannhauser." The storm made one last bid for victory, drowning out the opening and sending Dr. Koussevitzky glumly off the stage for the last time. Quiet returned again, and the rest of the program was completed with success. Because of the delays, the Siegfried Idyll was omitted.

Given Ovation

One of the most resounding ovations of the series was given the conductor and the orchestra at the end of the concert.

While the orchestra and audience were having their troubles inside the tent, the force of State Police and Legionnaires under Sheriff J. Bruce McIntyre who were in charge of traffic, prepared with their customary efficiency for the problems they knew would arise when the crowd emerged from the tent to get their cars. Wreckers were called from Lenox and Stockbridge, and their presence was fortunate. More than a dozen cars were stuck in the slippery mud of some sections of the parking area. The volunteer Legionnaires did yeoman service, wading in mud to help push cars, going to the far corners of the area to bring them back for women.

President's Statement

The following statement was issued this morning by Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival:

"We of the Berkshire Symphonic Festival take our hats off to Serge Koussevitzky for his determination to proceed with last night's concert in face of terrific odds. To the public too and to the orchestra we owe a debt of gratitude for their patience, their fine spirit and good nature.

"We have been going now for four years, three years with the insurance of a tent (which in many respects is no insurance at all). We are sure now the public will see eye to eye with us and appreciate the need for a structure to afford more protection against the elements. There is no question now, but that some kind of a structure is necessary at once if we want the Festival to continue. This structure must be provided by 1938.

"Words are inadequate to express again our deep appreciation to Dr. Koussevitzky, the orchestra and the public for the triumph of last evening."

Conductor Determined

During the conference backstage, Dr. Koussevitzky expressed his determination to keep on going as long as the audience was willing to stay.

He said that he would fight it out with the storm "if it takes until four in the morning."

Several persons were taken ill as the result of the storm and the heat within the closed tent. A half dozen were treated in the emergency room of the main house. All recovered quickly.

The parking area problem was heightened for a while when two circuits in the huge space were blown out.

Wagner Program

So now came the Ride of the Valkyrie and the Tannhauser overture and after intermission the Waldweben which had to be stopped, the Prelude to Parsifal and to close the Prelude and Liebestod from "Tristan and Isolde." For this was the program which was to be devoted to only the music of Richard Wagner. Three of the six concerts of the Festival consist of compositions of a single composer. The first concert last Thursday was all Beethoven, the final concert Sunday afternoon will be all Brahms and this one of last night was all Wagner.

It would be less than accurate to say that vagaries of the storm did not affect the interest of the audience. If the applause was the measure, the contrary might have been considered the result. Nor did the orchestra depart for an instant from the intense efforts it has displayed throughout the Festival to give of its best, which, incidentally, has been without exception, on a plane unmatched even by the famous orchestra itself.

It is hardly fair to call selections from Wagner's operas excerpts when played in a concert hall. They stand alone so well in that posture that they may more properly be called tone poems. Rules which apply to the general run of composers do not fit Wagner in any sense, and while one must denote the derivation of the Liebestod, for instance, as from the opera "Tristan and Isolde," its connotation as an operatic segment need not obtain.

Idyll Lost

The only loss from the original program was the Idyll; all the rest was played although in altered sequence. Koussevitzky chose the overture to Rienzi to start this concert, and the beginning of the last half of the Festival. This was the product of the very early part of Wagner's career. He had read the late translation of Bulver Lytton's novel and the way its hero defied baronial control and fought for representative people's government appealed to the independent nature of Wagner, just as Goethe's Egmont had awakened responsive chords in Beethoven.

Born only a scant few years after such immortals as Chopin, Schumann and Mendelssohn, Wagner so far eclipsed them in the scope of his music that it seems incredible that their lives were parallel. He thought in no terms of 'Songs Without Words' 'Children's Scenes,' or 'Nocturnes' for adoring ladies; he had to have weapons to achieve his purpose, might, force, passion and power. Even in this early Rienzi there is a spirit of challenge and invitation to combat which was not for terrestrial beings. And Wagner's special genius was his ability to set to paper what no other composer of any time has ever been able to transpose to the world of sound. The magnitude of the man's artistic stature can not be exaggerated. Whose music can move us like the Liebestod? No one makes his Wagner contrasts more violent than Koussevitzky, and the bursting passions and emotions of Wagner can not be expressed by any degree less than violence. Heine said "when words fail, there music begins," which applies specifically to Wagner.

Orchestra At Best

The orchestra's virtuosity shone

NORTHAMPTON, MASS.
GAZETTE

AUG 13 1937

RAIN "OBLIGATO" AT STOCKBRIDGE

Conductor Emerges Victor After Being Drowned Out Half a Dozen Times

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After a half hour the musicians were able to play the "Ride of the Valkyries," and the overture to "Tanhauser."

The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission.

(Continued on Page 3)

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MONTREAL, CANADA
STAR

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Finally Completes Concert Between Flurries Of Storm

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The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission. When he announced that he still planned to continue if at all possible, deafening applause came from the audience, huddled beneath the uncertain protection of the tent.

Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

WATERBURY, CONN.
AMERICAN

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KOUSSEVITSKY WINS OVER DOWNPOUR

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HOLYOKE, MASS.
Transcript Telegram

AUG 13 1937

The Berkshire symphonic festival will have a real home next year in a shed that will stand up against the rain. The effort of Serge Koussevitzky to outplay the rain last night could hardly have been more dramatic to those at Tanglewood than it was for the hour and a half over the radio during which the effort to broadcast the music was tried over and over again.

ORT, R. I.
EWS

13 1937

FIGHTS STORM

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Berkshire Festival

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Wagner Shakes Fist at Wotan

Valkeries Ride Wildly As Koussevitzky Again Wins Fight With Storm

Attorney General Tells Roosevelt He Has Right To Fill Supreme Court

WASHINGTON, Aug. 13 (AP).—A Senate judiciary subcommittee today overrode protests of Senator Warren R. Austin, R., Vt., and approved the nomination of Senator Hugo L. Black to the Supreme Court.

It acted only minutes after President Roosevelt told a press conference Attorney General Cummings had informed him that it was perfectly legal and constitutional to appoint Black of Alabama to the Supreme Court.

Rejects Austin's Move

The Judiciary Subcommittee of x members voted to report Black's omination favorably, after rejectng a move by Senator Austin

Continued on Second Page

Milk Price Goes Up Cent Here Monday

The price of milk in District 2-A, which consists of Pittsfield, Dalton and Lanesboro, will go up one cent Monday, it was announced today in Boston by the State Milk Control Board.

The producers' price will also advance from $3.25 per hundredweight, to $3.55. It will bring the consumer price per quart to 14 cents.

Two Critically Adams Swit

ADAMS, Aug. 13, (AP).—Two me ere critically injured today whe switch gear in a transforme ault of the Arnold Print Works xploded.

Joseph Ross, 55, head electrician

LIGHTNING
)F PEDESTRIAN

t Charge After Car Fatally on Wahconah Street, Near

e was traveling 25 miles an hou

Many Injuries

Jaffe suffered a fractured sku oncussion of the brain, internal inuries, fractured ribs, a compound racture of an arm and a fracured left leg. Dr. John Hughes ssociate medical examiner, viewe he body.

According to the report of Captain Hines the accident occurred near the entrance of Wahconah Park. Kelly was traveling northerly and Jaffe was crossing the street. The radiator of the Kelly car was pushed inward and an emblem knocked off. Kelly was placed uner arrest by Captain Hines and

ductor To Stop, but Not Surand Festival Audience Come Leader in Successful Battle

By JAY C. ROSENFELD

THE Boston Symphony Orchestra had not played sixteen bars of the Rienzi overture last night when the heavens opened up and bombarded the canvas roof over the tremendous audience which had assembled for the fourth concert of the Berkshire Symphonic Festival at Tanglewood in Lenox. The roar it created within the tent completely drowned out the tones coming from the stage and Koussevitzky waved his arms in submission. The strange part of it all was that there was next to no rain falling when the famous conductor made his initial appearance of the evening, and yet before he fairly got started, a downpour came which compelled him to stop.

Audience in Fine Humor

There was a good deal of goodnatured commotion which followed, as those outside the sheltering canvas hustled in to safety. Except for a very few seams the big top provided perfectly adequate protection. The deluge subsided quickly enough, and Dr. Koussevitzky thought the moment propitious to resume. This second time the trumpet did not get to its second call in the introduction of the famous overture when again the drumfire of the rain on the roof caused the cessation of all efforts. The orchestra and its leader took the situation with great good fun, and the waves of applause which emanated from the audience was a mixed expression of pity and happy sympathy.

Make Third Start

After another short period of waiting they started a third time, and although they achieved the end without any more stops, the relentless storm surged up severa times doing its best to put dow the insurgent orchestra but thi time it would not be downed.

Koussevitzky decided, after a quick conference during the entr'acte, that the fragile Siegfried Idyll would better be eschewed and something more substantial be attempted. So the Valdweben from "Siegfried" which as listed for performance after ntermission was here interjected. That is, the concertmaster, Richard Burgin, made that announcement, but the elements only permitted a few bars when it again rose in its majestic fury and smote the defenseless canvas. At this point there was a general disruption of proceedings; the audience visited friends in near-by seats, the men of the orchestra wandered to desks of others of the band, all in a jovial carnival spirit.

After a moderate wait George Judd, the Boston orchestra manager, came to the front of the tage and announced that, with a ew changes, the concert would oceed and so it did now without y further serious interruptions. st e applause accorded Koussevitzky as he reappeared with the mile which had never left his face uring the trials which might well ave elicited petulant reactions as in appreciation of what the lience was heard to call his od sportsmanship."

Wagner Program

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Orchestra At Best

The orchestra's virtuosity shone throughout the evening. In innumerable instances the perfection of detail, notably in the Valkyrie Ride, reached a point to which orchestras rarely achieve. What a man so sensitive and aware of the fitness of things as Koussevitzky can elicit from such an assemblage of instrumentalists is the marvel of the modern orchestra.

In the familiar Tannhauser overture pure beauty of tone made the performance outstanding. The elements after intermission relinquished their attack entirely. There was no competing noise and the air was clearer and cooler. There was a miniature raid on the strings toward the close of the concert, and several "pops" came from one corner of the platform, as the harp, one of the double basses and one of the 'celli each in turn lost a string.

Stayed to the Last

Because of the frequent delays the concert did not end until later than intended, but everyone stayed to the close to enjoy to the full, all in all, certainly not the least sumptuous in the rich feasts the Festival up to now has provided.

NORTHAMPTON, MASS.
GAZETTE

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After a half hour the musicians were able to play the "Ride of the Valkyries." and the overture to "Tanhauser."

The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission.

(Continued on Page 3)

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The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission. When he announced that he still planned to continue if at all possible, deafening applause came from the audience, huddled beneath the uncertain protection of the tent.

Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

WATERBURY, CONN.
AMERICAN

AUG 13 1937

KOUSSEVITSKY WINS OVER DOWNPOUR

Stockbridge, Mass., Aug. 13—(AP)—Serge Koussevitsky, conductor of the Boston Symphony orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Though his orchestra was drowned out half a dozen times by the tattoo of sudden rain against the tent where the Berkshire festival's all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 a. m. He did, despite frequent interruptions by the rain.

HOLYOKE, MASS.
Transcript Telegram

AUG 13 1937

The Berkshire symphonic festival will have a real home next year in a shed that will stand up against the rain. The effort of Serge Koussevitzky to outplay the ~~rain~~ last night could hardly have been more dramatic to those at Tanglewood than it was for the hour and a half over the radio during which the effort to broadcast the music was tried over and over again.

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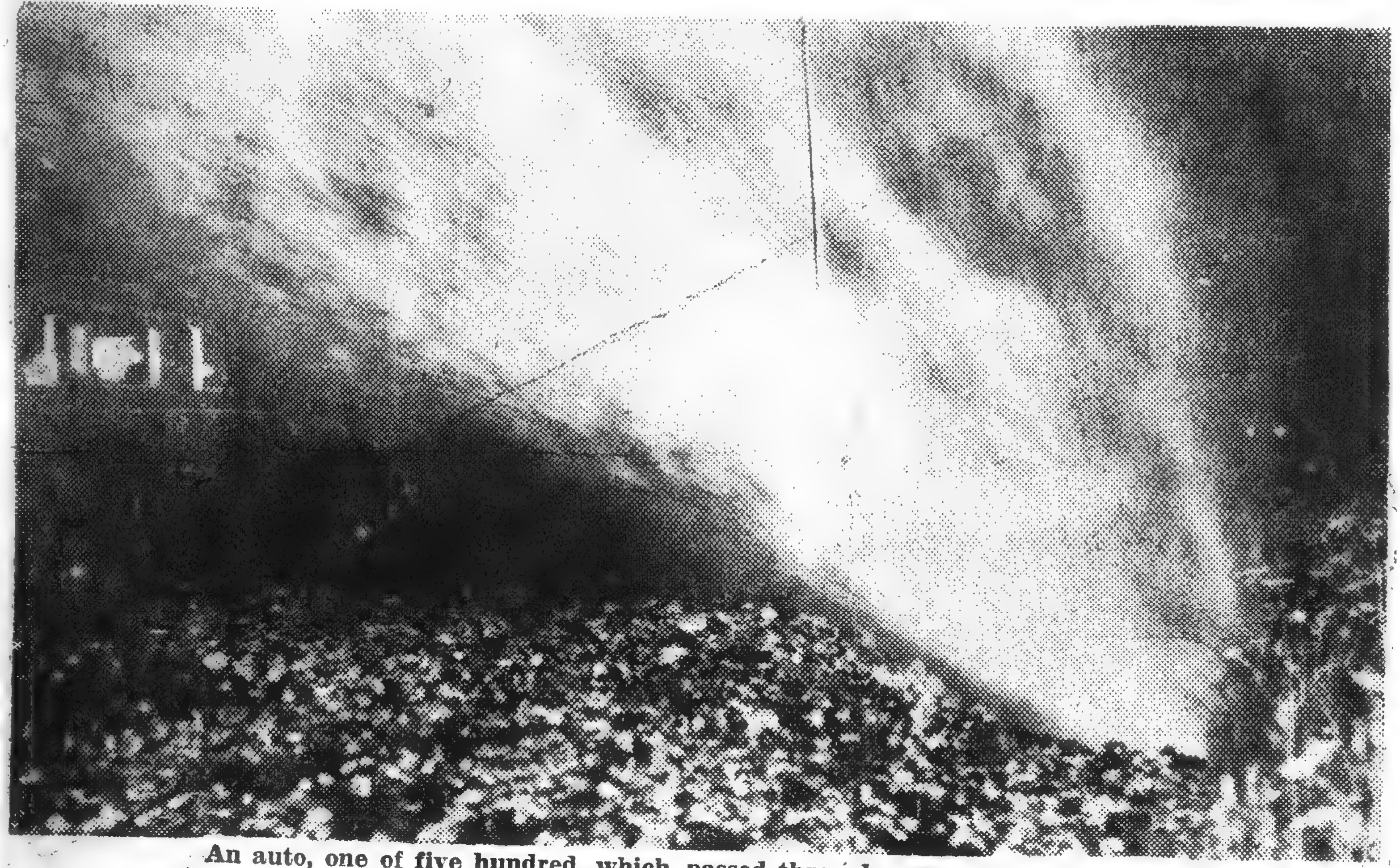
She Liked It, Anyway

And her escort proved his regard by lugging her over a puddle.

Through Flood to the Concert



An auto, one of five hundred, which passed through geyser near entrance.

X:XZ-- K-L-? ! ! !

And you can imagine what this mired miss is saying.

Tenting Tonight

Many in the audience were double-tented when they raised umbrellas to keep off the spray.

HAVERHILL, MASS.
GAZETTE

AUG 13 1937

Boston Symphony Persists Despite Rain

STOCKBRIDGE (AP)—Serge Koussevitsky, conductor of the Boston symphony orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Though his orchestra was drowned out half a dozen times by the tatto of sudden rain against the tent where the Berkshire festival's all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 a. m.

Three starts were necessary before Koussevitsky could finish the overture to "Rienzi," and his second number, "Forest Murmurs" from "Siegfried," was thrice interrupted before the conductor called an intermission to await the end of the downpour.

After a half hour the musicians were able to play the "Ride of the Valkyries" and the overture to "Tannhauser."

The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission.

Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

BINGHAMTON N. Y.
PRESS

AUG 13 1937

Boston Maestro Wins Against Weather Again

Stockbridge, Mass., Aug. 13—(Associated Press) — Serge Koussevitsky, conductor of the Boston Symphony orchestra, who led his ~~men in shirt~~ sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Though his orchestra was drowned out a half dozen times by the tatto of sudden rain against the tent where the Berkshire festival's all-Wagner concert was held last night, Mr. Koussevitsky announced he would fight it out with the storm if it took until 4 a. m.

Three starts were necessary before Mr. Koussevitsky could finish the overture to "Rienzi," and his second number, "Forest Murmurs" from "Siegfried," was thrice interrupted before the conductor called an intermission to await the end of the downpour.

TORRINGTON, CONN.
REGISTER

AUG 13 1937

Stockbridg Concert Interrupted By Rain

Stockbridge, Mass., Aug. 13 (AP)—Serge Koussevitzky, conductor of the Boston Symphony orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

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Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

HOLYOKE, MASS.
Transcript Telegram

AUG 13 1937

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DR. Serge Koussevitzky and his Boston Symphony Orchestra rested on their laurels today after besting the elements in a duel at last night's concert in the Berkshire Symphonic Festival at Stockbridge. Twice the orchestra was forced to halt as rain booming on the huge tent sheltering the orchestra and audience drowned out the soft strains of Wagner's overture to "Rienzi." The third time they carried the performance to completion. A half-hour wait followed a noisy interruption of Wagner's "Forest Murmers" from "Siegfried." To officials backstage, Dr. Koussevitzky said he would fight it out with the storm if it took till 4 A. M. That was not necessary, however, for shortly thereafter the storm subsided and the orchestra completed the program.

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PITTSFIELD, MASS.
EAGLE

AUG 13 1937

Brilliant Assemblage Hears Concert From Festival Boxes

Gay Clad Subscribers and Their Guests Add Attractiveness to Tanglewood Scene, Amid Confusion of Interrupting Downpours—Many Boxholders Are From Outside Berkshire as Second Series Opens

Brilliant, despite the frequent interruptions of the Boston Symphony's all-Wagner program by a relentlessly noisy downpour of rain, was the scene that presented itself to concert-goers last night at Tanglewood.

Nearly 60 boxes, stretching across and along the sides of the great tent, were filled by the box-subscribers and their guests, in evening dress.

Miss Gertrude Robinson Smith, Festival president, of Glendale, had in her box Ted Shawn of Becket and William Miles, director of the Berkshire Playhouse, Stockbridge.

With Miss Mable Choate of Stockbridge in her box were Mis Mary Hayden and Mr. and Mrs. Jeffrey Platt.

Miss Mary Parsons of Lenox had in her box Mr. and Mrs. Henry A. Francis of Pittsfield, Mrs. Fred King and Mrs. E. P. Morgan of Stockbridge.

Mrs. William Scott Pyle of Sharon, Conn., mother-in-law of Albert Spalding, the violinist, had in her box Mrs. E. H. Smithers, Mrs. Clinton Noyes of Sharon, Conn., Mrs. John Topping and Mrs. Carroll Post of Norfolk, Conn.

With Mrs. John H. P. Gould of Lenox were Mrs. Hayden Canning and daughter, Miss Cathleen Channing, Mrs. J. F. Schenck, Miss Ilsa Schlegendal and Mrs. Joseph Lovering.

With Mr. and Mrs. Lester Roberts of Lenox were Otis Curtis and Mrs. Robert's daughter, Miss Elizabeth D. Lyle.

Mr. and Mrs. Owen Johnson had in their box Mrs. Goodhue Livingston, Mrs. Frederic E. Cromwell, Mr. and Mrs. Cuthbert Lee and and Miss Patricia Johnson.

R. J. Flick of Lenox had as guests in his box Miss Katharine Gandy and Mrs. Henry Hollister Pease of Lenox.

Miss Ellen Bullard and Mrs. David T. Dana of Lenox had in their box Mr. and Mrs. John A. Brownell of Lenox, Miss Brownell and Mr. Dana.

In Mrs. Heaton I. Treadway's box were her daughter, Miss Ann Treadway of Stockbridge, Mrs. G. W. Spalding of New York City, Mrs. William Chase Mudgett of Southern Pines, N. C., Mr. and Mrs. Walter Baermann of Holyoke.

Guests of Mrs. Evelyn W. Adams of Colebrook, Conn., in her box at the Festival were Dr. and Mrs. William Mather Lewis of Lafayette College, Lafayette, Pa.; Mr. and Mrs. Wendell Phillips and Dr. and Mrs. W. S. Woodruff of New Rochelle, N. Y.

Mr. and Mrs. Thomas H. Blodgett of Great Barrington had as their guests Mr. and Mrs. Frederick A. Pearson, William A. Pearson of Great Barrington and Mrs. James J. O'Hara of Washington, D. C.

In the Norman H. Davis box were Mrs. Francis Sedgwick, Mrs. Goode Davis, Mrs. Norman P. Davis and Mrs. J. C. Potter.

Guests of Mrs. John Topping of Norfolk, Conn., were Mrs. Francis S. Smithers and Mrs. Carol J. Post.

Occupying another box were Mrs. Aubrey Barnes of North Egremont, Mrs. Waite Talcott of North Egremont, Mrs. John Roy, Mrs. Sarah Downing and Mrs. Paul Downing of Stockbridge.

Dr. and Mrs. Carol Perry of Ipswich were in another box.

With Mr. and Mrs. Winthrop M. Crane in their box were Mr. and Mrs. F. H. Wiggin of Litchfield, Conn., and Miss Polly Wiggin, and Mrs. Alexander Simpson 3d of this city.

With Miss Dorothy Willard in her box were Mr. and Mrs. George Fitch, Richard Leach, and Alexander Kirkland, the actor.

Mr. and Mrs. A. H. Lippincott had as guests in their box Miss Maine, Mrs. Luke, Mrs. Van Dyke and Mrs. Treadway Beach.

With Mr. and Mrs. Butler Swann of Lenox in their box were Mr. and Mrs. J. Dwight Francis of Stockbridge and New York.

Mr. and Mrs. Clinton O. Jones of Lenox had as guests Mrs. Eugene Wright of Norwalk, Conn., Mr. and Mrs. V. E. Goodwin and Otis Curtis.

Mr. and Mrs. James Lawson Karrick, Washington, D. C., and Stockbridge, had as guests in their box, Mr. and Mrs. Francis Hill, Mrs. Henry L. Morris and Miss Margaret Downs.

In another box were Mrs. Frederic S. Gould of Santa Barbara, Cal., Mr. and Mrs. Edward F. Belches of South Egremont, and Walter W. Hoffmann of the American Legation at San Salvador, Dominican Republic.

Miss A. M. Hegeman, Mrs. George Warren of Boston and Mr. and Mrs. Charles D. Hazden occupied another box.

In Mrs. E. Griswold Hollister's box were Mrs. William Gosline, Mrs. Olive A. Colton and Miss Dorothy Sedgwick.

Mrs. Arthur D. Budd of Windsor had as guests in their box, Dr. Edith Meyer, professor of psychology at the University of Geneva, Switzerland; Mr. and Mrs. Elmer A. Euston and William Lindsay, St. Paul, Minn.

With Mrs. W. Henry Harrison in her box were Mrs. George Rockwood of New Lebanon, N. Y., and Mrs. Rockwood's daughter, Princess Diana Eristavi, and John P. S. Harrison.

Mr. and Mrs. John Bartol of Boston and Milton had as guests in their box, Mrs. W. L. Burrage of Brookline, Mrs. A. H. Sturgis of Milton, G. M. Bartol of Brookline.

In Mr. and Mrs. Henry W. Dwight's box were Mrs. Bertha Dunn and her daughter, Miss Nancy Dunn and Mr. and Mrs. Dwight's daughter, Miss Carol Dwight, all of Stockbridge.

With Mr. and Mrs. Edward Thaw in their box were Mrs. William Prall, Miss Frances Sibley, Mrs. Buell Hollister of New Haven, Conn., and Miss Mary Rowan.

Professor and Mrs. Philip Marshall Brown of Williamstown had as their box guests, Mrs. G. Lucas of Montreal, Can., Mrs. Brown's sister; Rev. Grant Noble, pastor of St. John's Church in Williamstown, and Mrs. Noble.

In another box were Mrs. C. W. Spalding, Mr. and Mrs. James Brosnahan, Mrs. Gordon B. Simpson, all of Boston.

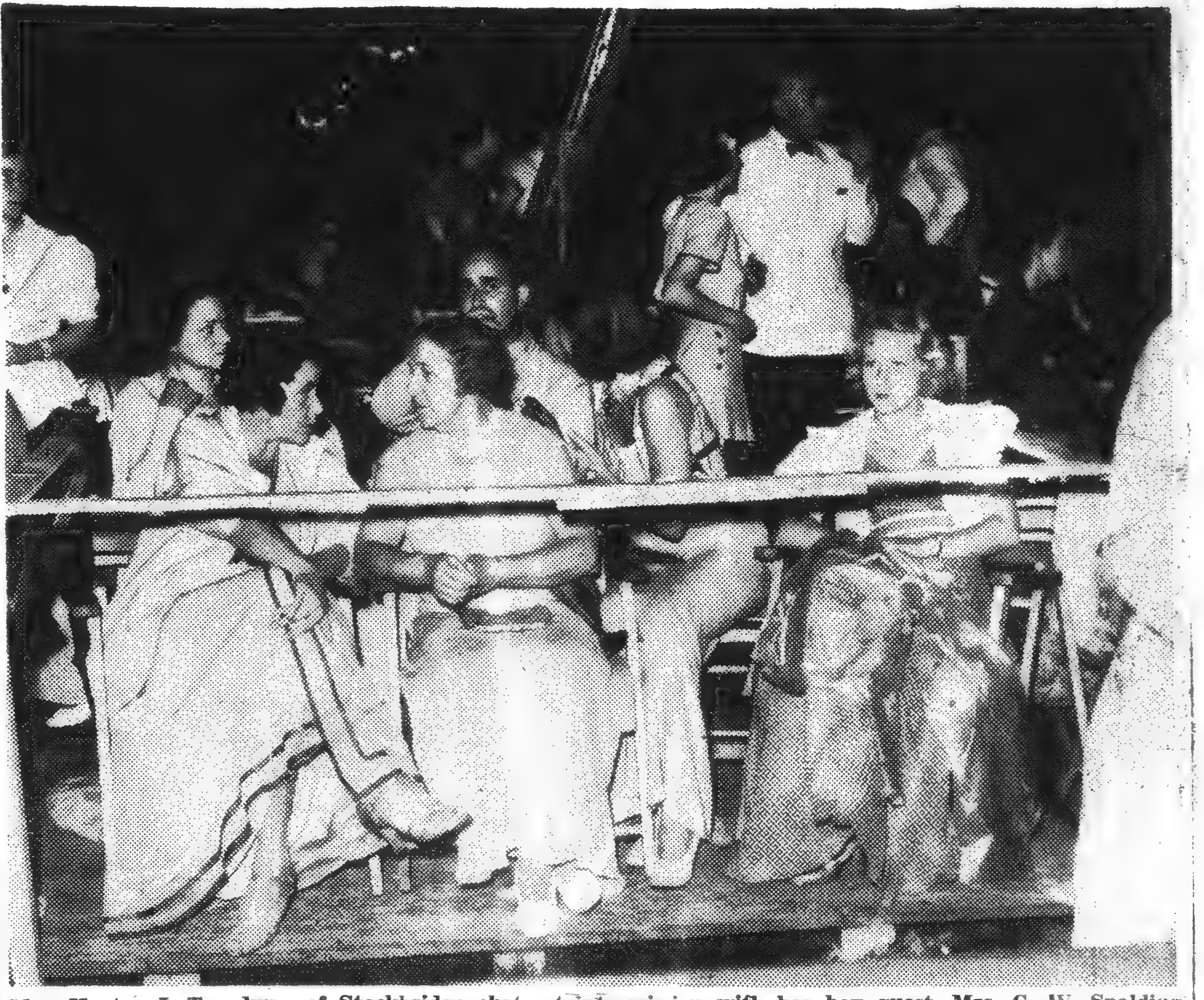
With Mr. and Mrs. Herbert Scoville Jr., of Taconic, were Mr. and Mrs. Maurice Feruski, also of Taconic, and Frederick Waring of Savannah, Ga.

In another box were Mr. and Mrs. C. D. Jackson, Mrs. E. F. Jackson, Miss Louise Edie and Miss M. Symphorosa Bristed of Lenox.

A group from Jacob's Pillow, the Ted Shawn headquarters in West Becket, occupied another box. In the party were Miss Ferne Helscher, Mr. and Mrs. Chase Weckwerth, John Delmar, Horace Jones, Fred Hern, Harvie Coleman of New York and Joseph Mueller of Baltimore, Md.

Mr. and Mrs. J. J. Robinson of Lenox had in their box, their daughters, the Misses Betty and Margaret Robinson, and Mrs. John C. Lynch of Stockbridge.

Waiting for the Rain To Stop



Mrs. Heaton I. Treadway of Stockbridge chats at intermission with her box guest, Mrs. G. W. Spalding of New York City. At the right is Miss Ann Treadway. Seated behind them are Mrs. William Chase Mudgett of Southern Pines, N. C., and Mr. and Mrs. Walter Baermann of Holyoke.

LOWELL, MASS.
LEADER

AUG 13 1937

KOUSSEVITSKY VICTOR OVER A 2-HOUR STORM

Orchestra Is Drowned Out By Rain at Times at Festival.

STOCKBRIDGE, Aug. 13 (AP)—Serge Koussevitsky, conductor of the Boston Symphony orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Though his orchestra was drowned out half a dozen times by the tatto of sudden rain against the tent where the Berkshire festival's all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 a. m.

Three starts were necessary before Koussevitsky could finish the overture to "Rieni," and his second number, "Forest Murmurs" from "Siegfried," was thrice interrupted before the conductor called an intermission to await the end of the downpour.

After a half hour the musicians were to play the "Ride of the Valkyries" and the overture to "Tannhauser."

The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission.

Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

ST. ALBANS, VT.
MESSENGER
AUG 13 1937

BOSTON SYMPHONY CONQUERS RAIN

STOCKBRIDGE, Mass., Aug. 13—(AP)—Serge Koussevitsky, conductor of the Boston Symphony orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Though his orchestra was drowned out half a dozen times by the tatto of sudden rain against the tent where the Berkshire festivals all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 a. m.

Koussevitsky eventually completed his program except for an interrupted number from "Siegfried."

WESTERLY, R. I.
SUN

AUG 13 1937

Rain Descends, Music Drowned at Stockbridge

Stockbridge, Aug. 13 (AP)—A sudden downpour of rain burst on the huge tent of the Berkshire Symphonic Festival last night, forcing a temporary halt in the program just as Serge Koussevitsky had directed the orchestra in the soft opening strains of Wagner's overture to "Rienzi."

As the leader was building one of his famous long crescendos, the rain started a stronger crescendo which raised to a climax so fast that the tattoo of the rain booming against the tent roof completely drowned the music.

Tossing his face upward to the source of the noise, Koussevitzky signalled the orchestra to halt. The audience applauded.

BARRE, VT.
TIMES

AUG 13 1937

MUSIC VS. WEATHER.

Boston Symphony Orchestra Triumphant Over Downpour.

Stockbridge, Mass., Aug. 13 (A.P.)—Serge Koussevitsky, conductor of the Boston Symphony orchestra, who led his men in shirtsleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Though his orchestra was drowned out half a dozen times by the tatto of sudden rain against the tent where the Berkshire festival's all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 a. m.

Koussevitsky eventually completed his program except for an interrupted number from "Siegfried."

GREENFIELD, MASS.
RECORDER-GAZETTE

AUG 13 1937

Orchestra Competes With Thunderous Rain

STOCKBRIDGE —(AP)— A sudden downpour of rain burst on the huge tent of the Berkshire Symphonic festival last night, forcing a temporary halt in the program just as Serge Koussevitzky had directed the orchestra in the soft opening strains of Wagner's overture to "Rienzi."

As the leader was building one of his famous long crescendos, the rain started a stronger crescendo, which raised to a climax so fast that the tattoo of the rain booming against the tent roof completely drowned the music.

Tossing his face upward to the source of the noise, Koussevitzky signaled the orchestra to a halt. The audience applauded.

Aids quickly let down the sides of the marquee tent, and lights, usually confined to the stage during the concerts, were kept burning. The audience, showing a little timidity at first, quickly reassured itself that the tent was sturdy and dry and Koussevitzky resumed playing to prevent unrest in the largest audience of the two-week summer music festival.

Last night's program opened the last of three concerts. Oppressive heat handicapped the orchestra last week, and on Sunday Koussevitzky and the players broke precedent by playing in shirt sleeves.

Twice Koussevitzky started the "Rienzi" overture, only to stop short under the overwhelming drumming of the rain. A third time he started and carried the performance to completion.

Many in the audience were [illegible] when they raised umbrellas to keep off the spray.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 13 1937

Koussevitzky Defies Storm As Rain Drowns Out Wagner

Boston Symphony Leader 'Fights It Out' With Berkshire Downpour While Audience Watches Classic Struggle and Raindrops Boom On Tent During Music Festival Concert at Stockbridge

Stockbridge, Aug. 12—(AP)—A sudden downpour of rain burst on the huge tent of the Berkshire Symphonic festival tonight, forcing a temporary halt in the program just as Serge Koussevitzky had directed the orchestra in the soft opening strains of Wagner's overture to "Rienzi."

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(Continued from First Page)

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Twice Koussevitzky started the "Rienzi" overture, only to stop short under the overwhelming drumming of the rain. A third time he started and carried the performance to completion.

After a wait, he seized on a lull to start the second number, Wagner's "Forest Murmurs" from "Siegfried," but as the players began the soft, murmuring measures, the rain was only playing possum. Again the orchestra was overwhelmed by the roar on the tent roof. A wait of nearly half an hour followed.

Then two of the louder numbers were played from the second half of the all-Wagner program, "Ride of the Valkyries" and the overture to "Tannhauser," but the booming of the torrent resumed before the two mighty-toned pieces were over.

As deafening applause broke out after the "Tannhauser" overture, Koussevitzky signaled the audience for silence, and announced a short intermission, after which the program would be continued if possible.

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival, in the lull paid tribute to Koussevitzky for "his splendid spirit in trying to continue the concert against terrible odds" and to the audience for "its patience and sportsmanship."

To officials back stage Koussevitzky declared if the audience would remain he would fight it out with the storm if it took till 4 a. m.

BENNINGTON, VT.
BANNER

AUG 13 1937

RAIN FORCES MUSIC TO STOP

Symphony Concert at Stockbridge Interrupted Several Times by Storm

Stockbridge, Aug. 13 (AP)—A sudden downpour of rain burst on the huge tent of the Berkshire Symphonic festival last night, forcing a temporary halt in the program just as Serge Koussevitsky had directed the orchestra in the soft opening strains of Wagner's overture to "Rienzi."

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Twice Koussevitzky started the "Rienzi" overture, only to stop short under the overwhelming drumming of the rain. A third time he started and carried the performance to completion.

After a wait, he seized on a lull to start the second number, Wagner's "Forest Murmurs" from "Siegfried," but as the players began the soft murmuring peasures, the rain was only playing possum. Again the orchestra was overwhelmed by the roar on the tent roof. A wait of nearly half a hour followed.

WATERBURY, CONN.
DEMOCRAT

AUG 13 1937

ORCHESTRA BEAT OUT RAIN STORM

Stockbridge, Mass., Aug. 13—(UP)—Dr. Serge Koussevitzky and his Boston Symphony orchestra rested on their laurels today after besting the elements in a duel at last night's concert in the Berkshire symphonic festival.

Twice the orchestra was forced to halt as rain booming on the huge tent sheltering the orchestra and audience drowned out the soft strains of Wagner's overture to "Rienzi." The third time they carried the performance to completion.

A half-hour wait followed a noisy interruption of Wagner's "Forest Murmers" from "Siegrfried."

To officials backstage, Dr. Koussevitzky said he would fight it out with the storm if it took till 4 a. m. that was not necessary, however, for shortly thereafter the storm subsided and the orchestra completed the program.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 13 1937

Cloudburst Interrupts Festival at Tanglewood

Koussevitzky Has to Start 'Rienzi' Overture 4 Times

Special to the Herald Tribune

LENOX, Mass., Aug. 12.—A cloudburst broke over Tanglewood tonight as the Boston Symphony Orchestra started the first strains of the "Rienzi" overture at 8:30 in an all-Wagnerian program. For more than an hour rain pelted the huge tent where more than 5.000 persons were gathered, the largest festival crowd so far this summer.

Four times Serge Koussevitzky started the overture. Each time the storm drowned out the instruments. He finally completed the number. The Siegfried Idyl and prelude to "Tristan and Isolde" were abandoned for the time being, and after several intermissions the orchestra finally got through the "Ride of the Valkyries" and the overture to "Tannhauser" before an intermission at 10. By that time the rain had let up, and the "Tristan and Isolde" and "Parsifal" numbers were played during the second half.

Miss Gertrude Robinson Smith, president of the symphonic festival, said: "We of the Berkshire Symphonic Festival take our hats off to Dr. Koussevitzky for his splendid spirit in trying to continue the concert tonight against terrible odds. To the public we owe a debt of gratitude for its patience and sportsmanship. It only goes to prove that we must raise additional funds and have a building complete in time for next year's concert."

SPRINGFIELD, MASS.
REPUBLICAN

AUG 13 1937

MUSIC FESTIVAL WELL ATTENDED ON FOURTH NIGHT

All-Wagner Program Is One of Most Popular of Concerts — Society Out in Force

Special Dispatch to The Republican

Berkshire Hills, Aug. 12—All boxes and the entire blue ticket section were occupied tonight for the fourth Boston Symphony orchestra concert at Tanglewood. For society the all-Wagnerian program was one of the most popular of the entire festival.

Mr and Mrs Owen Johnson had as box guests, Mrs Johnson's son-in-law and daughter, Mr and Mrs Goodhue Livingston, Jr., and Mr and Mrs Frederic Cromwell (Cornelia T. Livingston).

In Miss Mabel Choate's box were Mr and Mrs Geoffrey Platt and Miss Mary Putnam Hayden of New York, and Mr and Mrs Bernard J. Harrison, Jr., of Washington. They also are to be Miss Choate's guests at the concerts Saturday night and Sunday afternoon.

Mr and Mrs William Felton Barrett of Rye, N. Y., were accompanied in their box by Rear Admiral Arthur B. Cook, United States navy, Mrs Cook; Mr and Mrs William W. Peake of Rye, and Miss Jean McClelland of Greenwich, Ct. They were the principal guests at a dinner given by Mr and Mrs Barrett at Sky farm, North Egremont.

Mr and Mrs Edward A. Taft of Boston are back at the Lenox club and had a box. Mr Taft is a director of the Boston Symphony orchestra.

Mrs E. Griswold Hollister who is at Curtis hotel, entertained in another box, her sister, Miss Olive S. Colton; Mrs S. Cornell Walbridge and Mrs William Gosline of Toledo, O.

With Mrs Henry Whitney Monroe were her son-in-law and daughter, Mr and Mrs Philip Ainsworth Means, of Pomfret, Ct.

Mrs George Baty Blake of Pine Needles, Lenox, had as box guests Mr and Mrs William A. Burnham and Mr and Mrs Nelson S. Bartlett of Boston.

Mrs Georgette Winthrop of London has joined her sister, Mrs Clark Greenwood Voorhees, at Merrywood, Lenox, for the festival.

John Briggs Potter, former curator of the Boston Museum of Fine Arts, and Mrs Potter, have Mrs Roger S. Warner of Boston as a festival guest at Shady Lawn, Stockbridge.

Mr and Mrs Albert J. Kennedy of New York are with Mr and Mrs Edwin T. Rice on Prospect Hill, Stockbridge, for the weekend of music.

Mr and Mrs Willem Willeke and Mr and Mrs Charles H. Jones accompanied Mrs W. Rockwood Gibbs in her box.

Joseph Bentonelli, tenor of the Metropolitan opera, and William Kohler, baritone, were with Miss Kate S. Buckingham of Chicago.

The guests of Dr and Mrs Robert Metz in a box were Dr Edith Meyer of the University of Geneva, Switzerland, and Prof William Lindsay head of the department of music, University of Minnesota, for whom they entertained at dinner tonight at Fernbrook, Lenox.

Mr and Mrs William Ellery Sedgwick had as concert guests Miss Helen H. Howe, Mrs Maurice M. Osborne of Boston, and Mr and Mrs John J. Glessner of Manchester, North Shore.

Wyantenuck Country club, Great Barrington, entertained at dinner tonight entrants to the Western New England women's tennis tournament which opened today.

Mrs James Lawson Karrick has Mrs Francis C. Dodd of Washington as a guest at Southmayd, Stockbridge.

Mrs William Marshall Bullitt went to Marblehead for a visit with Mr and Mrs Francis B. Crowninshield.

COLUMBUS, GA.
LEDGER

AUG 13 1937

SERGE KOUSSEVITZKY, conductor of the Boston Symphony, returning from a two months visit abroad, where he spent much time listening to new music, says: "Most of the crop of younger European composers are turning out consistently bad music. The composers simply have nothing to say." He says the jury which passes on this music has also degenerated. He thinks our American composers are better artists and have greater inspiration.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 13 1937

WAGNER PROGRAM AT TANGLEWOOD IS GREAT SUCCESS

Berkshire Storm Defeated by Boston Orchestra as Second Series of Festival Concerts Opens

By FRANCIS REGAL

Stockbridge, Aug. 12 — The Berkshire Symphonic festival suffered its first setback in its spirited contest ith the uncertainties of a New Eng- ind August when a heavy thunder-torm interferred with, but did not poil, the fine Wagner program by he Boston Symphony orchestra. Previously there had been narrow scapes, but tonight came a direct iit, and a heavy downpour came just is the audience was assembling. After several starts and interruptions lue to rain on the tent and on the oof of the shell which made the soft pening inaudible, the Rienzi overure was carried through to a briliant conclusion which defied the elements.

But by that time various leaks had developed, leading to abrupt shifts in some parts of the audience. It was plainly useless to go on with the soft "Siegfried Idyl," which came next, and the atmosphere was not right for the love death of Isolde, so it was sensibly decided to skip both of these and pass directly to the second part. Too much praise cannot be given to the self-control with which Dr Koussevitzky and the orchestra gave a spirited performance of "The Ride of the Valkyries" and the "Tannhauser" overture while waiting for the thunder to subside, and the drumming of the rain to dwindle. In these sonorous works the brazen voices of the orchestra could compete more fairly with the noise outside and the audience found the concert delightful as well as exciting.

Festival Plan Unusual

Circumstances have made the plan of the festival unusual in several ways. For one thing, it is spread out over two weekends—the weekend in each case beginning on Thursday evening, with Friday left blank and the Sunday concert put in the afternoon. Of the two triplets of concerts thus provided for, the Thursday evening program has been reserved for a single composer—Beethoven last week and Wagner tonight, while a third great composer is to be featured in the all-Brahms concert Sunday afternoon.

This plan need not be regarded as a precedent, but it has served very well, in default of interesting novelties, to give mass and significance to the classics upon which Dr Koussevitzky has fallen back as an alternative. Wagner's available range,

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HARTFORD, CONN.
COURANT

Music at Stockbridge Interrupted by Rain

Stockbridge, Mass., Aug. 12.—(AP.)—A sudden downpour of rain burst on the huge tent of the Berkshire symphonic festival tonight, forcing a temporary halt in the program just as Serge Koussevitzky had directed the orchestra in the soft opening strains of Wagner's overture to "Rienzi."

As the leader was building one of his famous long crescendos, the rain started a stronger crescendo which raised to a climax so fast that the tattoon of the rain booming against the tent roof completely drowned the music.

Tossing his face upward to the source of the noise, Koussevitzky signalled the orchestra to a halt. The audience applauded.

Aides quickly let down the sides of the marquee tent, and lights, usually confined to the stage during the concerts, were kept burning. The audience, showing a little timidity at first, quickly reassured itself that the tent was sturdy and dry and Koussevitzky resumed playing to prevent unrest in the largest audience of the two-week summer music festival.

Tonight's program opened the last of three concerts. Oppressive heat handicapped the orchestra last week. and on Sunday Koussevitzky and the players broke precedent by playing in shirt sleeves.

SYRACUSE, N. Y.
HERALD

Orchestra Leader Is Again Victorious In Weather Battle

Stockbridge, Mass., Aug. 13 (AP).—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Though his orchestra was drowned out a half dozen times by the tattoo of sudden rain against the tent where the Berkshire Festival's all-Wagner cncert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 A. M

Three starts were necessary before Koussevitsky could finish the overture to "Rienzi," and his second number, "Forest Murmurs," from Siegfried," was thrice interrupted before the conductor called an intermission to await the end of the downpour.

After a half hour the musicians were able to play the "Ride of the Valkyries" and the overture to "Tannhauser."

The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission. When he announced he still planned to continue if at all possible, deafening applause came from the audience.

Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

MERIDEN, CONN.
JOURNAL

AUG 13 1937

KOUSSEVITSKY IS VICTORIOUS

Conducts Symphony As Rain Interrupts

Stockbridge, Mass., Aug 13. (AP)—Serge Koussevitsky, conductor of the Boston symphony orchestra who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather — a two-hour downpour.

Though his orchstra was drowned out half a dozen times by the tatto of sudden rain against the tent where the Berkshire Festival's All-Wagner concert was hed last night. Koussevitsky announced he would fight it out with the storm if it took until 4 a. m.

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After a half hour the musicians were able to play the "Ride of the Valkyries" and the overture to "Tannhauser."

The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission. When he announced he still planned to continue if at all possible, deafening applause came from the audience, huddled beneath the uncertain protection of the tent.

Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from "Siegfried."

HOLYOKE, MASS.
Transcript Telegram

AUG 13 1937

Mr. and Mrs. Owen Johnson of Stockbridge entertained Thursday evening at the fourth Boston Symphony Orchestra concert at Tanglewood, Lenox. They had as box guests, Mrs. Johnson's son-in-law and daughter, Mr. and Mrs. Goodhue Livingston, Jr., and Mr. and Mrs. Frederic Cromwell.

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GREENWICH, CONN.
NEWS-GRAPHIC

AUG 13 1937

UNDAUNTED BY RAIN

Serge Koussevitzky, who conducted the Boston Symphony concert last night at Tanglewood, Mass., in the all-Wagner program that opened the second half of the Berkshire Music Festival.

Wagner Program Heard Last Night In Berkshires

Rain Interferes With But Does Not Stop Performance

The largest audience to be present at the Berkshire Music Festival thus far, convened at 8:30 last night to hear the All-Wagner program, played by the Boston Symphony Orchestra, led by Serge Koussevitzky at Tanglewood, between Lenox and Stockbridge, Mass.

Undaunted by the interference of the torrential downpour during the early part of the program, the concert went on as scheduled. Several minor changes were made in the order of the program, so that the loudest numbers such as the "Ride of the Valkyries," and the "Tannhaeuser" overture were played during the heaviest downpour, but the second half of the program went on as originally planned, for the rain ceased after the intermission.

The storm caused the cancellation of a nation-wide broadcast after the first composition, the "Rienzi" overture was played.

The second half of the program was devoted to the Waldweben from "Siegfried," the prelude to "Parsifal" and the prelude and Liebestod from "Tristan and Isolde."

Parking arrangements for 2,500 cars were directed by High Sheriff James Bruce McIntyre and traffic was in charge of Lieutenant John P. Sullivan and Sergeant Warner E. Eaton, of the State Police headquarters at Northampton. Practically every State in the Union was represented in last night's audience.

SCHENECTADY, N. Y.
UNION-STAR

AUG 14 1937

Berkshire Festival Will End Tomorrow

The final program for the Berkshire Music Festival at Stockbridge tomorrow at 4:30 p. m. will be devoted to Brahms, the Boston Symphony offering the composer's Academic Festival Overture, Symphony No. 3 and Symphony No. 2.

Over the week-end, Mrs. Carlos M. de Heredia, the festival's First Vice-President, entertained at luncheon for Dr. and Mrs. Serge Koussevitzky. Among the guests were the festival's President, Gertrude Robinson Smith; Bentley W. Warren, President of the Boston Symphony, Mr. and Mrs. Olin Downes and Mr. and Mrs. Owen Johnson.

Several members of the orchestra have pitched their tents on the shore of Lake Mahkeenac. Tanglewood, the estate given to the orchestra as a permanent home for the festival by Mrs. Gorham Brooks of Brookline, extends to the shore. Mrs. Brooks, a Trustee of the festival, will be in attendance at the closing concert.

NEW YORK, N. Y.
SUN

AUG 13 1937

BERKSHIRE FETE MARRED BY RAIN

Broadcast of All-Wagner Program Is Abandoned.

Special Dispatch to THE SUN.

STOCKBRIDGE, Mass., Aug. 13—Richard Wagner, who of all composers most successfully portrayed the natural world, waged a three-hour battle last night with the veritable elements themselves at "Tanglewood," as the Berkshire Symphonic Festival entered its closing phases. Ultimately it was Wagner who triumphed, for the torrential downpour which caused repeated interruptions of the concert, one of a half-hour's duration, finally relented, and the program was pushed to its conclusion by Dr. Serge Koussevitsky with the Boston orchestra. Though two and a quarter hours had been allotted for the longest broadcast of a symphony concert in the history of the sponsoring company, it was decided to cancel the arrangements after the opening work had been attempted three times.

The combination of a brilliantly sunlit day and an all-Wagner program brought the largest audience of the festival to the huge tent, considerably more than five thousand persons being present. However, the clouds which had been gathering late in the afternoon chose the moment of the concert's beginning to drop their burden on the Berkshire hills, and Dr. Koussevitzky's efforts to make Rienzi's triumphant call heard above the clatter of the rain on the vast expanse of canvas were unavailing. He dropped his arms and took counsel with the musicians. Another start was made, but its duration was even briefer.

After an extended pause the overture was once more begun, and this time was carried to its conclusion—no doubt in consideration of the broadcast engineers fuming at their instruments. When further delays became inevitable the broadcast was terminated.

As the elements showed no disposition to defer to art, the management (after a half hour's consultation) wisely altered the order of the program, substituting the numerous decibels of the "Ride of the Valkyries" and the "Tannhaeuser" overture for the "Siegfried Idyl." With exemplary forbearance Dr. Koussevitzky led his men through intensely spirited performances of the works. They were rewarded with tumultuous applause from the listeners, who had cheerfully utilized the enforced interruption for social calls and conversation, their apprehensions about the storm lessened by the reassuringly tight waterproofing of the tent. After a brief intermission the concert was concluded with the "Waldweben," from "Siegfried"; the "Parsifal" prelude and the prelude and "Love Death," from "Tristan." By this time the rain had ceased, permitting perfect enjoyment of the orchestra's splendid performances. It was nearly 11 o'clock when the concert was concluded, even though the "Idyl" was omitted completely.

In a formal statement Miss Gertrude Robinson Smith, president of the festival committee, thanked the audience and the musicians for their remarkable good humor under the trying circumstances and acknowledged that a permanent building must be a part of any plans for the future. It is an open secret that Dr. Koussevitzky will not return otherwise. IRVING KOLODIN.

SYRACUSE, N. Y.
JOURNAL

AUG [illegible] 1937

Musicians Will Attend Concert

Director and Mrs. Andre Polah and Harry Hammer, local violinist, will leave Saturday to attend the Sunday afternoon concert at the Berkshire symphonic festival in Stockbridge, Mass. The program, devoted to the works of Brahms, is the last event being given during the festival by the Boston Symphony Orchestra under direction of Serge Koussevitsky.

NEW YORK, N. Y.
TIMES

AUG 13 1937

BERKSHIRES HEAR ALL-WAGNER BILL

Second Half of the Symphonic Festival Is Opened With 'Rienzi' Overture

5,500 ATTEND PROGRAM

Koussevitzky Halts Orchestra When Thunderstorm Mutes Build Up for Crescendo

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 12.—One of the gamest audiences in the annals of concert-going sat through a concert by an equally courageous orchestra and conductor at Tanglewood tonight as the second half of the Berkshire Symphonic Festival began under enormously trying circumstances. A storm of almost tropical intensity broke at the commencement of an all-Wagner program and for the next hour the concert was virtually a shambles.

The arrangement of the program was scrambled. There was a pause of about thirty minutes while orchestra and festival officials conferred. Louder works were placed on the first half of the list, and one—the delicate, reticent "Siegfried Idyl"—was omitted.

Serge Koussevitzky and the Boston Symphony Orchestra were determined not to let down the 5,500 persons who congregrated for this concert—the largest attendance at the festival thus far.

Broadcast Is Canceled

The storm caused the cancellation of a nation-wide broadcast after the first composition, the "Rienzi" overture, was played. A water main burst on the State highway between the village of Lenox and Tanglewood, washing away a small section of the road. Electric and telegraph connections were disrupted.

The festival's bad luck with the weather reached a culminating point tonight. Last week's three concerts were preceded by rain and lightning and thunderstorms.

The trumpet call with which the "Rienzi" overture opens sounded to signalize the beginning of the concert. Just as the 'cellos commenced their counter-theme a veritable deluge poured from the heavens. Mr. Koussevitzky looked up in dismay as the rain beat a tattoo on the canvas tent, blotting out the crescendo that the instruments were building. He caused his men to stop. There was a pause of several minutes for the rain to subside.

The overture began once more, a few bars were played and there was another stop as the rain and thunder and lightning achieved another sonorous climax. Mr. Koussevitzky's third try went through without pause and only Wagner's grandiloquently scored overture could compete on an even footing with the angry elements.

Concert Delayed Half Hour

The concert was held up for half an hour. Then George E. Judd, manager of the Boston Symphony, came forward to announce that the two loudest works on the program would be attempted; the "Ride of the Valkyries" and the "Tannhaeuser" overture.

"Then there will be an intermission," he said, "and we will decide whether it is worth going on."

Mr. Koussevitzky had argued months ago that a permanent structure of timber or brick and mortar was desirable. He had consented to conduct under a tent this year because it was not feasible to build permanently in a short time. Tonight's conditions were eloquent evidence that his point was well advised.

When the officials met backstage during the half-hour pause Mr. Koussevitzky made it clear that he would remain on the job as long as the audience was willing to stay. He observed that he would fight it out with the storm if it took until 4 A. M.

The skies began to clear and the rain ceased to fall at intermission time. The second half of the program was devoted to the Waldweben from "Siegfried," the prelude to "Parsifal" and the prelude and Liebestod from "Tristan und Isolde."

HUDSON, N. Y.
DAILY STAR

AUG 14 1937

STORM ALMOST WON OVER CONCERT

The first concert in the second and last series of the Berkshire Symphonic Festival was held at "Tanglewood," Stockbridge, Mass., Thursday evening before an audience of about 5,000 people, and for a time it was a struggle for supremacy between Dr. Serge Koussevitzky and Richard Wagner on the one hand and the elements on the other. Directly after the first few bars of the Overture to "Rienzi" the heavens opened to their fullest, and so deafening was the roar of the rain on the huge tent that Dr. Koussevitzky and the orchestra called it a "temporary" day. After a slight lull in the storm, the orchestra again essayed the overture, and again the noise of the rain won out, and it was not until the third attempt that the overture was played in its entirety. The next number was also interrupted by the storm. The big tent was almost "seaworthy," although here and there it "shipped" a bit of water, and a few timorous souls raised their umbrellas. It was not until after a long intermission, during which several of the trustees of the organization were in hurried and worried conference, that the storm abated and the orchestra was able to go on with the program. The orchestra rose to heights in the sublime Prelude and Liebestod from "Tristan und Isolde," in the glorious Overture to "Tannhauser" and in the Prelude to "Parsifal."

Among those from this vicinity in Thursday evening's audience were Mrs. Pauline Avery and Mrs. A. E. Avery of West Taghkanic, and George B. Savitsky of this city. James E. Leath of Kinderhook, had as guests in his box the Rev. and Mrs. Charles B. Thompson, Mrs. O. H. Bradley, Mrs. Clark G. Rossman and Gerald S. Bliss of this city, Mr and Mrs John Bross Lloyd of Lee, Mass., former residents of Kinderhook, were present in their box, and Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, has as guest in her box Ted Shawn, the famous leader of the Ted Shawn Dancers of Jacob's Pillow, near Lee, Mass.

Tonight's program will include Symphony in G major by Haydn, Symphony No. 7 by Sibelius, and the Symphonic Suite, "Scheherazade" by Rimsky-Korsakov. The Festival, which has been an artistic and financial success, will conclude tomorrow afternoon with an all-Brahms program.

NEW YORK, N. Y.
TIMES

AUG 13 1937

BERKSHIRE CONCERT ATTRACTS PARTIES

Mr. and Mrs. Owen Johnson Are Among Those Entertaining at Symphony Program

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Aug. 12.—Many Summer residents of the Berkshires entertained tonight at the fourth Boston Symphony Orchestra concert at Tanglewood.

Mr. and Mrs. Owen Johnson had as box guests Mrs. Johnson's son-in-law and daughter, Mr. and Mrs. Goodhue Livingston Jr., and Mr. and Mrs. Frederic Cromwell. In Miss Mabel Choate's box were Mr. and Mrs. Geoffrey Platt and Miss Mary Putnam Hayden of New York and Mr. and Mrs. Bernard J. Harrison Jr. of Washington.

Others who entertained were Mr. and Mrs. William Felton Barrett of Rye, N. Y.; Mrs. Griswold Hollister, Mrs. Henry Whitney Monroe and Mrs. George Baty Lake of Pine Needles, Lenox.

Mrs. Georgette Winthrop of London has joined her sister, Mrs. Clark Greenwood Voorhees at Merrywood, Lenox, for the music festival.

Mr. and Mrs. Albert J. Kennedy of New York are with Mr. and Mrs. Edwin T. Rice on Prospect Hill, Stockbridge, for the week-end.

Joseph Bentonelli, tenor of the Metropolitan Opera, and William Kohler, baritone, were with Miss Kate S. Buckingham of Chicago at the concert.

Among other hosts were Dr. and Mrs. Robert Metz and Mr. and Mrs. William Ellery Sedgwick.

Mrs. Louis Lombard of Riverside, Conn., was honored with a luncheon at the Yellow Astor, Pittsfield, given by Mrs. William E. Cushing of Boston.

BRIDGEPORT, CONN.
TELEGRAM

RAIN MARS BERKSHIRE SYMPHONY PROGRAM

STOCKBRIDGE, Mass., Aug. 12—(AP) A sudden downpour of rain burst on the huge tent of the Berkshire symphonic festival tonight, forcing a temporary halt in the program just as Serge Koussevitzky had directed the orchestra in the soft opening strains of Wagner's overture to "Rienzi."

As the leader was building one of his famous long crescendos, the rain started a stronger crescendo which raised to a climax so fast that the tattoo of the rain booming against the tent roof completely drown the music.

Loking upward to the source of the noise, Koussevitzky signalled the orchestra to a halt. The audience applauded.

Aides quickly let down the sides of the marquee tent, and lights, usually confined to the stage during the concerts, were kept burning. The audience, showing a little timidity at first, quickly reassured itself that the tent wa ssturdy and dry and Koussevitzky resumed playing to prevent unrest in the largest audience of the two-week summer music festival.

NEW YORK, N. Y.
SUN

AUG 14 1937

PASTORAL SETTING FOR CLASSICS OF MUSIC

Wide World Photo.

Dr. Serge Koussevitsky in his shirt sleeves as he rehearses the Boston Symphony Orchestra at Stockbridge, Mass.

NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 14 1937

Berkshires Festival Calls 30,000

The Brookses, Patrons of Event, At Last Concert

Special to the World-Telegram.

BERKSHIRE HILLS, Mass., Aug. 14.—The fourth annual Berkshire Music Festival at Tanglewood will end tomorrow with total attendance for the six concerts by the Boston Symphony Orchestra of between 25,000 and 30,000. It has been by far the most successful musical event in the history of Berkshire County.

Mr. and Mrs. Gorham Brooks, of Boston, are to attend tomorrow's concert as guests of Ellen T. Bullard. The gift of Tanglewood to the orchestra and Berkshire Festival Assn. was made by Mrs. Brooks and her aunt, Miss Mary Aspinwall Tappan. The much-admired murals in Tanglewood house were painted by Miss Tappan's sister, the late Mrs. Richard C. Dixey.

Mrs. Frederick H. Turner is chairman of the tea at the Wyantenuck Club this afternoon, assisted by Mrs. Donald Worthington, Mrs. Arthur C. Boyce, Mrs. Seaver B. Buck, Mrs. David McCandless, Mrs. Joseph C. Keber, Mrs. Peter J. Noonan, Mrs. B. Holly Rose, Jr.; Mrs. Lucius A. Wing and Mrs. G. Fred Yessler.

Lenox Kennel Show.

Entries are closing tonight for the annual show of the Lenox Kennel Club on the grounds of the Berkshire Hunt and Country Club next Saturday. Giraud Foster has succeeded Elizabeth L. Goodwin as president of the club. Kate Cary is honorary president; Mrs. Frederick S. Delafield, vice president; John Matthews and Mr. and Mrs. Darwin Spurr Morse, acting secretary and treasurer, respectively.

Miss Cary is giving a silver trophy for the best dog in the show. Other cups are being offered by Giraud Foster, Mr. and Mrs. David T. Dana, Mrs. Carlos M. de Heredia, Mr. and Mrs. Morse, Anna Remsen Alexandre and Elizabeth L. Goodwin.

Oglesbys Present Daughter.

Mr. and Mrs. Woodson R. Oglesby are giving a debutante ball for their daughter, Kate Oglesby, at Blantyre, Lenox, next Saturday night, and it is expected to be one of the largest dances of the season in Berkshire.

Mr. and Mrs. William Felton Barrett, of Rye, N. Y., are having as guests at Sky Farm, North Egremont, for this second series of music festival concerts, Rear Admiral Arthur B. Cook and Mrs. Cook, of Washington; Mr. and Mrs. William W. Peake, of Rye, and Jean McClelland, of Greenwich, Conn.

Mr. and Mrs. Albert J. Kennedy, of New York, are with Mr. and Mrs. Edwin T. Rice on Prospect Hill, Stockbridge.

Mr. B. Lauriston Hardin, Jr., of Washington, is visiting her mother, Mrs. Edward Boltwood Hull, at Pittsfield.

NEW YORK, N. Y.
SUN

AUG 14 1937

Symphonic Series In Berkshire Hills Attended by 30,000

Mrs. John B. Hull Jr. Is Chairman of Costume Ball Tonight.

Special Dispatch to THE SUN.

BERKSHIRE HILLS, Mass., Aug. 14.—With the music festival at Tanglewood; the Western New England women's tennis tournament and ball tonight at Wyantenuck Country Club, Great Barrington; the Pittsfield Country Club men's golf tournament and ball tonight; many dinners, luncheons and teas, the week end is one of the liveliest for mid-summer in many years. The festival closes with tomorrow's matinee in an all-Brahms program by the Boston Symphony Orchestra. ~~Officers of~~ the Berkshire symphonic organization say the total attendance for the two series of six concerts will be about thirty thousand, which is greatly in excess of any other musical event ever held in New England.

Tonight's ball at Wyantenuck is to be a costume affair with prizes for the most beautiful and picturesque clothes. An attendance of more than three hundred from all the Southern Berkshire resort towns is expected. Mrs. John B. Hull Jr. is general chairman, and associated with her are Mrs. George C. Stanley, Mrs. Robert Latimer Redfield Jr., Mrs. George Church, the Misses Marion Gilbert and Margaret Maloney, Mrs. Denison D. Dana, Mrs. Annabelle Terrell, Mrs. Frederick H. Turner and Mrs. John H. Warren.

Mrs. Frederick H. Turner is chairman of the tournament tea this afternoon, and she is being assisted by Mrs. Donald Worthington, Mrs. David McCandless, Mrs. B. Holly Rose Jr., Mrs. Lucius A. Wing, Mrs. G. Fred Yessler, Mrs. Seaver B. Buck, Mrs. Arthur C. Boyce, Mrs. Joseph C. Keber and Mrs. Peter J. Noonan. The final matches in both singles and doubles will be played tomorrow.

Entrants to the golf tournament at Pittsfield were entertained at dinner last night by the Country Club and tonight comes the tournament dinner-dance, always one of Pittsfields leading summer events. James D. Colt 2d is general chairman.

Entries will close tonight for the annual dog show of the Lenox Kennel Club at the Berkshire Hunt and Country Club, Lenox, next Saturday. In other years 600 dogs of all varieties, shapes and sizes have passed before the judges. Miss Kate Cary is giving her usual silver trophy for the best dog in the show and in variety groups cup prizes are being offered as follows: Giraud Foster for the best sporting dog, Mr. and Mrs. David T. Dana for the best non-sporting, Mrs. Carlos M. Heredia for the best hound, Mr. and Mrs. Darwin Spurr Morse for the best working dog, Miss Anna Remsen Alexandre, who is now abroad, for the best terrier; Miss Elizabeth L. Godwin for the best toy dog. Officers of the Kennel club, which was organized more than thirty years ago, are president, Giraud Foster; honorary president, Miss Kate Cary; vice-president, Mrs. Frederick S. Delafield; treasurer, Mrs. Dawin Spurr Morse; secretary, John Matthews; acting secretary, Darwin Spurr Morse. Harry L. Peters is chairman of the bench committee.

CONNEAUT, O.
NEWS HERALD

AUG 14 1937

Symphony Conductor Wins Victory Over Weatherman

STOCKBRIDGE, Mass., Aug. 14—Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor yesterday over another clement of the weather—a two-hour downpour.

Though his orchestra was drowned out a half-dozen times by the tattoo of sudden rain against the tent where the Berkshire Festival's all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 a. m.

Three starts were necessary before Koussevitsky could finish the overture to Rienzi and his second number, Forest Murmurs from Siegfried was twice interrupted before the conductor called an intermission to await the end of the downpour.

After a half-hour the musicians were able to play the Ride of the Valkyries and the overture to Tannhauser.

The rain resumed drumming on the canvas at the close of the latter number and Koussevitsky called another intermission. When he announced he still planned to continue if at all possible, deafening applause came from the audience.

Finally the storm subsided and Koussevitsky completed his program except for the interrupted number from Siegfried.

THE GAZETTE, MONTREAL, SATURDAY, AUGUST 14, 1937.

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NEWS OF STAGE, SCREEN A

A GREAT ORCHESTRA

The Boston Symphony Orchestra Occupies Unique Position in North America and in Modern Musical History — Personal Experience Narrated

By THOMAS ARCHER.

One of the most distinguished musical bodies, not only in North America but also in the world, is the Boston Symphony Orchestra which is conducting the concerts constituting the Berkshire Symphonic Festival being held at the moment in western Massachusetts. Two of these concerts, taking place tonight and tomorrow afternoon, will be reviewed in The Gazette during the coming week and will be followed by general remarks on the festival next Saturday.

The Boston Symphony Orchestra was founded in 1881 by the late Henry Lee Higginson, a remarkable citizen of Boston who combined business acumen which brought him wealth with a knowledge of music gained as a student of the art in Vienna. Mr. Higginson was not only the founder of the orchestra and its principal financial supporter but also its guide until just before his death in 1919, and its successful protector during the early and critical stages of its career.

The orchestra early won recognition not only in America but also in Europe. According to Max Kalbeck, his friend and biographer, Brahms knew and cherished the work done by the Boston Symphony in furthering a greater knowledge of his music in America. All of Brahms's leading orchestral works were given by the orchestra within a few years after their composition. The Symphony in F major, No. 3, was indeed performed in Boston in less than a year after its premiere at Leipzig.

Many distinguished musicians have paid tribute to the greatness of the Boston Symphony. During his first tour of America in 1904, Richard Strauss was beside himself with enthusiasm at the playing of the orchestra. "Mr. Higginson, what a wonderful orchestra you have," he said to the founder. "How all this sounds and how it is studied! I wish I could have this orchestra in Europe and perform all the Beethoven Symphonies with it." It must be remembered that Strauss was not only the leading composer of the day but also one of the leading orchestral conductors.

The Boston Symphony Orchestra is particularly noted for the catholicity of its programmes. It is doubtful if any orchestra in the world could match in this the list of programmes given in the volume of its history published in 1931 on the 50th anniversary of its foundation. This list shows that it has never bound itself to any extreme policy, that it has maintained a proper place for the classics but at the same time has avoided that endless repetition of old music which is the curse of the programmes of many symphony orchestras at the present time.

Such composers as Strauss, Sibelius, Debussy and Ravel are represented, not by an occasional performance of a few popular scores but by practically the whole of their orchestral output. The younger modern composers have all been given their place. The Boston Symphony Orchestra has introduced to America compositions by Bax, Bliss, De Falla, Milhaud, Szymanovski, Goossens, Prokofieff, Constant Lambert, Honegger, Ibert, Tcherepnin, Webern and others. It has given world premieres of works by European composers such as D'Indy, Honegger, Prokofieff, Hindemith, Respighi, Roussel and Tansman.

American composers have been consistently encouraged. There is scarcely one of reputation who has not been represented either by a premiere or an early performance. It is only necessary to mention the names of Chadwick, Converse, Copland, Eichheim, Gilbert, Griffes, Hadley, Hanson, Hill, Josten, Mason, Powell and Sessions as well as the naturalized Charles Martin Loeffler (a member of the orchestra) and Ernest Bloch.

The conductors of the orchestra have included some of the most illustrious names in modern music. The late Sir George Henschel was the first. The others were Gericke, Nikisch, Paur, Fiedler, Muck, Rabaud and Monteux. The present conductor, Serge Koussevitzky, has had the longest tenure of all. He is serving his 14th year with the orchestra. It is generally acknowledged that Dr. Koussevitzky has maintained the orchestra at the extraordinarily high pitch of virtuosity it enjoyed under the direction of Karl Muck.

The writer's most memorable contact with the Boston Symphony Orchestra was made some years ago when he called upon the late William Brennan, predecessor of George Judd, the present manager of the orchestra. At the end of the call Mr. Brennan asked me if I would like to hear the orchestra as he knew I was leaving Boston in a few hours. Naturally the answer was yes!

He conducted me through a small door in the corner of his office into the impressive auditorium of Symphony Hall. About six people were scattered about in the seats. On the platform was the orchestra in full strength rehearsing the Violin Concerto in D minor of Sibelius. Dr. Koussevitzky was directing at the podium. He was in his shirt sleeves. Beside him stood the soloist, the immaculate Jascha Heifetz.

I felt like King Ludwig II of Bavaria who had the privilege of commanding performances for himself alone by the then best orchestra in Germany.

Montrealers have had plenty of opportunity to surmise the supreme quality of the performances of the Boston Symphony by the frequent broadcasts which have been relayed locally, one of the present festival. It may be said, however, that no radio could possibly do full justice to the tonal virtues of this superb instrument.

Berkshire Symphonic Festival Drawing Capacity Audiences

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SPRINGFIELD, MASS.
REPUBLICAN

AUG 15 1937

FUNDS ARE SOUGHT FOR MUSIC SHED AT BERKSHIRE ESTATE

Festival Next Year to Open August 4—Gifts of $100,000 Needed to Finance Building

Stockbridge, Aug. 14—Plans for the 1938 Berkshire Music festival at Tanglewood already have started. There will be six concerts, as this year, by the Boston Symphony orchestra and the tentative dates are August 4, 6, 7, 11, 13 and 14. The festival committee, Miss Gertrude Robinson Smith, president, and several trustees of the orchestra, Bentley Wirt Warren, president, met this afternoon at Tanglewood house and discussed ways and means of raising $100,000, which it is believed will be required to finance a new and permanent music shed with seating capacity of 5000. It was agreed that such a structure should be completed, if possible, before the 1938 festival.

On the executive committee of the festival besides Miss Smith are Mrs Carlos M. de Heredia, vice-president; George W. Edman, Robert K. Wheeler, Henry W. Dwight and Norval H. Busey, Jr.

The 5000 persons attending tonight's concert were handed a circular having on one side a questionaire asking if the patrons of the festival this year favor a permanent music shed, if they will subscribe to a building fund and will help in a building fund campaign. Patrons also are asked if they will sign up for a $150 box for all the concerts next year, or for three concerts at $75, or become sustaining members for six concerts at $10 or for three concerts at $5.

On the other side of the circular is a statement, signed by Gertrude Robinson Smith, president of the festival, which reads as follows:—

"The gratitude everyone must feel toward the Boston Symphony orchestra and Serge Koussevitzky, its great conductor, for the spiritual and musical moments experienced during the first half of this year's festival, is indeed difficult to express.

"To these feelings must be added those of admiration for the magnificent spirit shown by the conductor and the orchestra on Thursday evening, August 12, under most unusual weather conditions.

"As you know, it has been suggested that a permanent music shed be constructed with a stage, tuning and dressing rooms for the musicians at Tanglewood. Certainly no one can question the advisability of this suggestion. We all want these concerts, and of course we will all want to have a part in making them permanent.

"Funds for this development must be raised independently of the receipts derived from membership dues and the sale of tickets. All such receipts go entirely to the operating expenses of the festival."

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PITTSFIELD, MASS.
EAGLE
AUG 14 1937

Festival Clerk Raises a Point

Mr. Edman's title of clerk of The Berkshire Symphonic Festival, Inc., is inadequate for his biggest job has been in directing publicity for the concert series, and doing it so effectively that 50 newspapers and magazines sent representatives to Tanglewood. This picture was taken in The Eagle office where Mr. Edman is County Editor.

N. ADAMS, MASS.
TRANSCRIPT
AUG 14 1937

Music Festival's Future Depends on $100,000 Fund

Permanent Structure Must be Erected if Concerts Are to be Continued in Future Years, Officials of Festival Organization and Boston Symphony Orchestra Agree—Thursday Evening Experience With Downpour Which Five Times Interrupted Program Leads to Firm Stand—Group Meets Tomorrow to Consider Next Steps—Festival President Calls for Nation-Wide Support of $100,000 Building Fund Campaign—Concerts Tonight and Tomorrow Round Out 1937 Series.

Between the closing concerts tonight and tomorrow the advisory board of the Berkshire Symphonic festival will meet to discuss far-reaching plans for the future. The vile weather that upset Thursday's program and hovered close to some of those which formed the first week's series of concerts has influenced the festival officials as well as those of the Boston Symphony orchestra to take a firm stand on the need of supplanting the enormous canvas that unexpectedly failed to provide adequate shelter, with a permanent structure.

Miss Gertrude Robinson Smith of Stockbridge, president of the festival corporation, declared yesterday that a permanent music shed is essential if the festival is to be perpetuated. She estimated that a minimum of $100,000 would have to be raised to finance a music shed of sufficient proportions to shelter an audience of 5,000. She voiced an appeal to the nation at large for co-operation in obtaining the funds.

A fund-raising campaign will be considered at a meeting of the advisory board which is to take place tomorrow afternoon. Just before the final concert at Tanglewood, Lenox. The members will gather at the home of Mrs. Carlos de Heredia of Lenox, first vice-president of the festival.

The board will also consider plans for the 1938 season. It is understood that there will again be six concerts spread over two week-ends with Serge Koussevitzky leading the famed Boston Symphony orchestra. Developments in the building fund campaign will probably have something to do with the extent and calibre of the program, however.

At the fifth and next-to-the-last concert at 8.30 o'clock this evening the orchestra will turn from Wagner to Haydn and Sibelius and Rimsky-Korsakov. Tomorrow's program, opening at 4.30 o'clock in the afternoon, will be devoted entirely to Brahms.

Officials of the festival again yesyesterday paid tribute to the courage and gallantry of Thursday's audience and the musicians. Dr. Koussevitzky was reported to have been touched by the quality of the listeners. He has never experienced such an audience before, it was said.

KOUSSEVITZKY AND BOSTON SYMPHONY READY FOR LAST TWO CONCERTS OF FESTIVAL

Many Members and Patrons at Tanglewood Rehearsal Today—Mrs. Brooks, Donor of Permanent Festival Home, To Be Present Tonight and Tomorrow—Ticket Offices Beehives of Activity as Music Lovers Stage Another Rush for Seats.

Serge Koussevitzky and the Boston Symphony Orchestra held their final rehearsal this morning at Tanglewood in anticipation of the last two concerts of the Berkshire Symphonic Festival scheduled tonight at 8.30 and tomorrow afternoon at 4.30. Sustaining members and patrons took advantage of the privilege of attending the rehearsal and enjoyed immensely the work of the maestro with the orchestra.

Fair Weather Tonight

With fair weather predicted for tonight and tomorrow, the Festival management was making plans to receive tremendous turnouts for the concerts. The Stockbridge office, the booths in Lenox and Great Barrington were beehives of activity today as music lovers hastened to purchase their tickets.

Few Good Seats Left

There are a few good seats left and those who wish may sit on the lawn anywhere within the enclosed area. The Thursday Morning Club of Great Barrington invites all those who come early to enjoy the gardens and surroundings of the estate to patronize their refreshment stand for a pick-up supper.

Mrs. Brooks Coming

Mrs. Gorham Brooks, whose gift to the Boston Symphony Orchestra of Tanglewood has made it possible to have a permanent home for the Festival, will attend the concerts tonight and tomorrow with Mr. Brooks and their three children.

Meeting This Afternoon

This afternoon, the executive committee of the Festival is meeting with a few members of the Boston Symphony Board to discuss plans for next year. It is likely an announcement will be made following the meeting.

Ward J. Gaston, superintendent of Tanglewood, has been busy since yesterday morning with a crew of men hauling gravel for the roads leading to the parking areas to eliminate all hazards developing from the heavy storm Thursday. Frank Ruesch and his gang of carpenters have gone over all their construction work, making minor repairs here and there. The entire concert area and the gardens have been given a final grooming.

The Festival management estimated today that the four concerts so far have been attended by about 18,000 and crowds of 5000 are expected tonight and tomorrow.

MONTREAL, CAN.
GAZETTE
AUG 14 1937

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NEW YORK, N. Y.
HERALD - TRIBUNE
AUG 14 1937

Berkshire Festival Closing

The last two concerts of the Berkshire Symphonic Festival will be given by the Boston Symphony Orchestra under Serge Koussevitzky's direction tonight at 8:30 and tomorrow afternoon at 4:30 on the Tanglewood estate near Lenox, Mass. Tonight's program consists of Haydn's symphony in G, No. 88; Sibelius's seventh symphony and Rimsky-Korsakoff's "Scheherazade." Tomorrow's concert will be devoted to the Academic Festival Overture and third and first symphonies of Brahms.

WATERBURY, CONN.
DEMOCRAT
AUG 14 1937

Music Festival Closes Sunday

The Berkshire Music Festival at Tanglewood between Stockbridge and Lenox will have its closing concerts this evening and tomorrow afternoon. There has been a large attendance for all concerts. An all Wagner program was played by the Boston Symphony Thursday night, conducted by Serge Koussevitzky. Heavy downpours interrupted the prgoram several times. A Brahmas program will be played tomorrow afternoon. Hotels in the Berkshires will be filled to capacity over the week-end and there will be many large house parties.

NEW YORK, N. Y.
HERALD - TRIBUNE
AUG 15 1937

Ancient Registers Intrigue Visitors At Crawford Notch

SeveralPresidentsHaveSigned There; 8th Women's Golf Tourney This Week

Special to the Herald Tribune

CRAWFORD NOTCH, N. H., Aug. 14.—Guests at the Crawford House, which was built in 1859, show much interest in a file of ancient hotel registers displayed in a corner of the foyer. They look up registrations of noted persons of bygone days, including several Presidents, who in early days drove from the nearest railway station at Littleton on tally-hos drawn by six horses. The first hotel was built by the Crawford family at the gates of the notch 144 years ago, in 1793, and was known as Crawford Tavern.

Next week the eighth women's golf tournament, open to guests of the Crawford House, will be played here. The Jessie Ormiston Calhoun memorial trophy, a silver bowl, must be won thrice to become permanent property of a player. Several golfers who have won honors in past seasons have returned, including Mrs. Theodore W. Hodges, of Marblehead, Mass.

Plans for the annual horse show on Saturday, August 21, are going forward, and the younger colonists are spending more time in the saddle, practicing jumps at the riding ring.

A classical concert will be given by Boston Symphony Ensemble tomorrow, and a bridge party will be held Tuesday evening. Mr. Boaz Piller, who played in the Music Festival in the Berkshires, has returned here for the remainder of the season.

Young people of Crawford Notch have enjoyed diversified entertainment this week, including a horseback ride to the base of Mt. Washington for a brookside breakfast, hikes up Mts. Avalon and Willard, Elephant's Head and Echo; a hare and hounds race, a croquet tournament, badminton and ping-pong games, and a polo match on Mexican burros.

At the weekly putting party Mrs. Vivian Leftwich, of Hewlett, L. I. was awarded first prize, others going to Miss Adelaide Whitehall and Mrs. P. L. Schoenen, of New York; Miss Deedie Leftwich and Miss Ruby Jordan, of Wilmington, Del. Men's first prize went to Mr. Charles E. Roh jr., of Montclair, N.J., and others to Mr. William Parsons, of Ardmore, Pa.; Mr. George Smith, of Highland Park, N. J.; Major C. L. Rague, of Brooklyn; Mr. P. L. Schoenen, of New York, and Mr. W. B. Odenatt, of Philadelphia.

Among visitors here are Mr. and Mrs. C. E. Brady, Dr. and Mrs. Edward Hanger, Mr. C. P. Brady and Mr. R. F. Hougen, of Wisconsin Rapids, Wis.; Col. M. M. Brodie and Mrs. Brodie, Windsor, Conn.; Mrs. W. A. Jordan and Miss Ruby Mae Jordan, Wilmington, Del.; Mr. and Mrs. Harvey M. Merker and Miss Majorie Merker, Detroit; Mr. and Mrs. Thomas B. Ringe, Philadelphia; Mrs. Lester E. Wright and Lester E. Wright jr., Glen Ridge, N. J.; Miss Rose Laubenheimer and Mr. W. W. Laubenheimer, Bayonne, N. J.; Mrs. Alden Reed and Miss Reed, Worcester, Mass.; Mrs. S. M. Morse and Miss Natalie A. Bender, Watervliet, N. Y., and Mr. and Mrs. W. T. Feeney, Tuckahoe, N. Y.

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NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 15 1937

BERKSHIRE MUSINGS

By FRANCIS D. PERKINS

THE fourth annual Berkshire Symphonic Festival will close this afternoon at 4:30, when Serge Koussevitzky will conduct the Boston Symphony Orchestra in a Brahms program consisting of the Academic Festival Overture and the third and first symphonies in the vast tent on the Tanglewood estate near Lenox, Mass.

When Dr. Koussevitzky takes his final bows after the ultimate triumphant C major chords of Brahms's first symphony, the festival's board of trustees should have every reason to believe that the 1937 series has fully realized their expectations in regard to public interest and artistic standards. In spite of weather which, if it might have been much worse, could also have been better, the opening Beethoven program of August 5 had an audience of 4,300 persons, and the concerts of August 7 and 8 had attendances of about 5,000 each. Last Thursday's concert, which was interrupted more than once by the rival music of heavy thunderstorms, drew 5,500 persons, and, if there are no threats of rain this afternoon, it is quite likely that the closing concert will have a still larger audience.

The orchestra, in the first three concerts, fully realized the high standards of performance which mark its work in the regular winter season. Acoustic conditions under canvas, which are sometimes debatable, proved unexpectedly good in this instance, and one slight acoustic drawback, an occasional impression of somewhat excessive prominence for the music of the brass choir, seemed to have been eliminated after the first two concerts. This was undoubtedly due to observations and experiments made by Dr. Koussevitzky and his colleagues during the daily rehearsals.

* * *

Rapid Progress

CONSIDERING the shortness of its history thus far, the Berkshire Festival has advanced and expanded rapidly since its inception in the summer of 1934. The engagement of the Boston Symphony, one of the foremost orchestras of the country, under its regular conductor last summer was an important forward step; another was the acquisition of a permanent home, when Mrs. Gorham Brooks, representing the third generation of the owners of Tanglewood, turned it over to the Boston Symphony for this festival. The number of concerts was doubled for 1937, and the patronage and interest have shown that six performances was anything but excessive.

While next summer is some distance ahead, some theorizing may be pardonable on the prospects and directions for the further development of this institution and on what may be further contributed by it toward the enrichment of music in this country. The first three seasons have shown that the Berkshires are a region well suited for festival activities, geographically and also on account of the strong musical tradition already bred there by the chamber music series developed under the sponsorship of Mrs. Elizabeth Sprague Coolidge. The Tanglewood estate provides an exceptionally ingratiating scenic investiture for the concerts, and is more readily accessible than the previous sites, especially from the viewpoint of public transportation and pedestrianism.

* * *

The Proposed Building

THE next step is the planning and construction of a building, and Eliel Saarinen, an architect of much experience in designing public edifices, has already inspected the grounds under festival conditions, and probably has already conferred with Miss Gertrude Robinson Smith and the other festival trustees about the most advantageous site and the type and size of building which is most likely best to serve both the festival's present scope and purposes and possibilities for expansion.

A building is undoubtedly necessary, even although the tent and orchestra shell used this summer proved unexpectedly satisfactory, and one cogent reason for having it ready by next summer was demonstrated last Thursday, when the drumming of copious rain on the tent and sound of thunder competed sometimes all too successfully with Wagner's music. But yet it may be better to study the festival's present and future demands thoroughly, even at the cost of some delay, rather than to risk the chance that the future building might prove unsuitable in some respect or limit further development.

* * *

Keeping Present Advantages

Outdoor music has two major drawbacks, one imposed by the familiar vagaries of our outdoor summer weather and the other by acoustic conditions, but it has certain charms of its own which were preserved to a considerable extent in the concerts of the past week and a half in their semi-outdoor locale. The pleasure of being more or less outdoors and in the country was especially apparent during the performance of Beethoven's Pastoral Symphony on the first evening; there seemed to be a particular association and sympathy between Beethoven's ever fresh, vernal music and the surroundings amid which it was played, as well as a detachment from the oppressive sense of the passage of time which we city dwellers cannot always shake off even in the concert hall; a feeling that the symphony was not long, but rather leisurely, and the outdoor and rural atmosphere contributed to an especially appreciative mood on the part of its hearers.

The value of preserving this atmosphere, rather than to attempt to duplicate an urban concert hall or opera house, apart from the necessity of accommodating large audiences, impressed several observers at this summer's festival, who thought that its sacrifice beyond an absolutely necessary point would cause a loss both in the individuality and appeal of the festival. And this well may be. It has been suggested that a hall or theater of a type resembling the theater at Ravinia Park, near Chicago, long a home of opera and now of symphony concerts, which is open at the sides and back, might prove advisable, especially if it could be equipped with movable partitions to meet the possibility of bad weather. Opera is unlikely for a while, at least in view of the fact that the Boston Symphony has never been associated with this form of musical art, but, if the proposed building should not be equipped for operatic services at first, it might be well so to construct it that an adequate stage could be added at some future time; adequate, at least, for less scenically exacting works.

* * *

Expansion of Repertoire

It would hardly seem extravagant to foresee an increase in the number of concerts during the next two or three years, say to twelve or fifteen performances spread over a month, but in this event it might be well to co-ordinate the schedule with those of the various chamber music groups in the Berkshires and adjoining regions to avoid, so far as possible, conflicts of dates. An expansion of the schedule would probably imply an expansion of the repertoire. Dr. Koussevitzky limited himself this summer to familiar works of the standard orchestral repertoire, apart from one relatively new American work, Edward Burlingame Hill's Sinfonietta. It proved to be a happy choice, but there should be room for more home-grown and other familiar works of a similar standard tactfully distributed throughout the programs, without the risk of alienating the festival's present or future patrons. The addition of large or small choral works, both classic cantatas and oratorios or significant modern compositions, might well be harmonious with the Berkshire Festival's conditions, standards and policy, and, in the possibility of the organization and training of a regional festival chorus, could increase the interest and value of the festival from a neighborhood point of view.

All this, however, is doubtless receiving, or about to receive mature and carefully consideration by the festival trustees, Dr. Koussevitzky and the Boston Symphony's management, who are probably primarily concerned with the development of the festival along the lines best suited to its individuality and conditions, without bothering about the unessential question whether or not it can or should be called an American Salzburg or Bayreuth. This is not to deny that both meet musical needs which are still unprovided for on this side of the Atlantic, but that is a question which must await some future Sunday.

BROOKLYN, N. Y.
EAGLE

AUG 15 1937

Salzburg—American Plan

By Irving Kolodin

FRESH from a week in the Berkshires, the citybound music critic is apt to find his mind a confusion of mountains and music, with the mountains easily having the more prominent place. This year's concerts of the Berkshire Symphonic Festival were given in the unparalleled surroundings of the "Tanglewood" estate between Stockbridge and Lenox, in the heart of the Berkshire Hills, which has now become the permanent home of the festival through the generous gift of Mrs. Gorham Brooks of Boston.

Though only half the scheduled concerts have been completed as these lines are written, the course of the festival has been clearly enough defined for the total accomplishment to be appraisable. To the pleasant surprise of many persons who heard last year's concerts under virtually identical conditions, the level of performance has been measurably improved, to a point which closely approximates the norm of the orchestra's Winter standard. And that, of course, means an auditory pleasure offered by no other band in the world, regardless of the several excellencies of a half-dozen others.

For those who are acquainted with Koussevitzky and the orchestra, the concerts comprised a series of familiar triumphs. Such matters as Koussevitzky's treatment of Beethoven's "Leonore No. 3" overture, the second of Ravel's "Daphnis et Chloe" suites, the Tschaikowsky Fourth, and Stravinsky's "L'Oiseau de Feu" are imbedded in the walls of the Academy no less than they are in Boston's Symphony Hall or New York's Carnegie. If last Sunday's performance of the Stravinsky suite was not as overwhelming as some of the past by Koussevitzky, there was the compensation of an unexpected-beautiful treatment of Beethoven's "Pastoral" and a rendering of the "Leonore No. 3" that tightened every fiber in its well-worn structure, caressed its lovely shape with heart-warming tenderness.

Having said this much, however (and I would be the last to deny that performances of this superb quality are not "much"), there is little more to be said about the musical values of this festival. There is no chronicle of worthy new works to be set down (the surprisingly substantial Sinfonietta by Edward Burlinghame Hill of Harvard had been widely played by the Bostonians before), no tales of stunning new experiences to be recounted, no history of pleasures unprecedented. It is true that one of the principal aims of the Festival's dominating personality, Miss Gertrude Robinson Smith—a desire to bring fine music to the permanent residents of the district, who have no opportunity to hear actual concerts during the Winter—has been realized. But she would agree that the expenses cannot be met by local patronage alone.

Whether more sophisticated patrons will continue to come indefinitely, in the required numbers, for performances of the standard repertory as good or even better than those of this year may be an interesting speculation, but it must also be remembered that this is an enterprise with pretentions to artistic uniqueness. A few score more performances of the Beethoven Fifth or the Brahms First, however fine, is hardly sufficient raison d'etre for the vast effort involved in giving these concerts for the construction of a permanent building on an expensive estate donated to the "cause." Only the history of lost opportunities in America will be augmented if this remains the sole accomplishment of the Berkshire Festival.

Whatever the facilities for symphony concerts, the permanent pavilion (for which plans are shortly to be drawn by Eliel Saarinen of Bloomfield Hills, Mich.) should certainly contain the stage and orchestra pit suitable for the artistic presentation of opera. Palpably this is the phase of musical activity in America which most urgently demands the corrective that a festival could administer. To be sure, this will have to be achieved by degrees, for neither the funds nor the physical resources are at hand for a spectacular ascent to excellence in this direction. However there is comfort in the thought that neither elaborate scenic equipment nor world-famous singers are necessary for the works which clamor most strenuously to be heard—the operas of Mozart that are virtually unknown to the present generation, save by short-wave broadcast from abroad or on phonograph discs. Without going so far as Salzburg, one may instance the Glynbourne performances of Mozart (in England) as ample proof that directorial skill and an ensemble based on a fine orchestra are infinitely more important in these works than big names. And these resources, it is hardly necessary to point out, are precisely the ones which the sponsors of the Berkshire Festival have at arm's length.

There has been much intelligence displayed in the management of the festival to date, and there is the further bulwark of a unique person in Miss Gertrude Smith, who has made this enterprise her particular concern. It was her pleasure to declare several years ago, when the movement first gained impetus, "It's high time that America had its own Salzburg." Lacking an American Mozart, this may be a hope somewhat too optimistic, but certainly ther is no bar to doing a needed and wholly feasible thing—performing, with taste and devotion, the works which have given the town on the Salzach its particular distinction.

CATSKILL, N. Y.
MAIL

AUG 16 1937

BERKSHIRE FESTIVAL CLOSES

Boston Symphony Orchestra Plays Music of Brahms

The music of Brahms, played superbly by the Boston Symphony Orchestra under ~~the direction of~~ Serge Koussevitzky, brought to a close the fourth Berkshire Symphonic Festival at Lenox, Mass., yesterday afternoon.

A mellow, cloudless day, enveloping Tanglewood in a blend of green, blue and other sunlit hues, was the setting for the final concert of the series of six. An audience estimated at over 5,000 turned out to bid the orchestra and its conductor au revoir, responding to the stately periods of the "Academic Festival" overture and the glowing personal Third symphony and sublimity of the First symphony with tumultous approval.

The record for the festival is a total attendance of about 30,000. The dates set for next years's concerts are Aug. 4, 6, 7, 11, 13 and 14. Plans are being made to raise a subscription fund to erect a permanent shed for the concerts to be held. The Festival looks to the future with high hopes and broad purpose.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 15 1937

5,000 Hear 5th Concert Of Berkshire Festival

Total of 28,000 Is Expected; Was 18,000 Last Year

Special to the Herald Tribune

LENOX, Mass., Aug. 14.—For the first time since the 1937 Berkshire Festival started on August 5, perfect weather with a slight tinge of autumn in the air greeted 5,000 persons who attended the fifth concert tonight at Tanglewood. Festival officials estimated tonight the total attendance, including the matinee tomorrow, will have been around 28,000, compared with 18,000 a year ago, at the three concerts on Mrs. Margaret Emerson's estate.

The festival executive committee met this afternoon at the Stockbridge summer home of Miss Gertrude Robinson Smith, president, to confer with trustees of the Boston Symphony Orchestra, inc~~luding~~ Bentley Wirt Warren, president, and it was agreed to start a campaign at once to raise money for a permanent music shed. Miss Smith has said $100,000 will be required. It is proposed to have six concerts on two successive week ends next year, starting August 4.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, selected for his program tonight the Haydn Symphony in G minor, No. 88; Sibelius's Symphony No. 7 and Rimsky-Korsakov's "Scheherzade."

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NEW YORK, N. Y.
TIMES
AUG 15 1937

BERKSHIRES CLOSE MUSIC FETE TODAY

All-Brahms Program to End Festival as Ideal Weather at Last Arrives

LARGE SATURDAY AUDIENCE

Move Under Way to Raise Sum for Building of Music Shed Before Next Season

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 14.—The fourth annual Berkshire symphonic festival, which has had more need thus far for weather reporting than music reviewing, enjoyed its first taste this season of a perfect day and evening for tonight's concert. There was a lively demand for tickets throughout the Berkshire communities all day, and the audience was the largest of the series.

Serge Koussevitzky and the Boston Symphony Orchestra presented tonight a program that had attractions for the experienced concertgoer, the neophyte and student of music. It began with Haydn's Joyous Symphony in G, No. 88 (B and H No. 13). Then came the last of Sibelius's published Seven Symphonies, the Seventh, in which the Finnish master concentrated into one movement a considerable aspect of his genius in maturity. The second half was devoted to the perennially popular "Scheherazade" by Rimsky-Korsakoff.

Festival Closes Today

The festival will end tomorrow afternoon with an all Brahms program consisting of the "Academic Festival" overture and the third and first symphonies.

The statement yesterday by officials that the festival could not be continued unless an appropriate permanent music shed were built by next Summer met with general approval among visitors and residents who have been attending the concerts. Executives of the Berkshire Festival, Inc., and of the Boston Symphony Orchestra met today to canvass the possibilities of raising a minimum fund of $100,000 as well as to make plans for next year's concerts.

By tomorrow there will probably be a definite decision as to how the drive will be managed. There was no doubt today, however, that a campaign would be undertaken. In tonight's program book circulars were enclosed stating the need for a permanent music shed and asking for cooperation. There was also an invitation to the audience to become patrons or sustaining members of the festival.

This morning's rehearsal of the orchestra was thrown open to boxholders, patrons and members, and several hundred availed themselves of the opportunity to watch a major orchestra prepare for a concert under the direction of an internationally famous conductor.

Estate Open to Visitors

Tanglewood, the 200-acre estate which has been given to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass., as a permanent site for the concerts, has not been closed at any time during the festival weeks. Persons who arrived during the day to look over the grounds and to appreciate the view have been permitted to sit through rehearsals.

Besides the raising of a building fund, the festival authorities must face another job for next season; the knitting together of all cultural activities in the Berkshires during festival weeks. These must be scheduled so that there will be no overlapping of important events and so that visitors will have the maximum variety.

Among the ventures that should be woven into the festival fabric are the Sunday afternoon chamber music concerts that are presented on South Mountain through the generosity of Mrs. Elizabeth Sprague Coolidge.

In additi[redacted]music, the theatre and the dance are available. The Stockbridge Playhouse operates during the Summer and Ted Shawn and his male ensemble [redacted]n presenting Friday afternoon exhibitions at Jacob's Pillow in West Becket and formal recitals on Saturday afternoons at the Stockbridge Playhouse. As the festival grows in scope additional events will join the programs.

One of the most delightful side attractions was an old fashioned square dance at the Lenox Town Hall last night, with prizes for the best dancers. The music and calling of the dances were provided by rustic experts. The two prize-winning couples were from New York City.

NEW YORK, N. Y.
TIMES
AUG 14 1937

BERKSHIRES SEEK HOME FOR MUSIC

Fete to Be Abandoned Unless a Permanent Building Is Provided, Officials Say

COST IS PUT AT $100,000

Appeal for Funds Is Made After Storm Upsets Symphony Performance in Tent

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 13.—The Berkshire Symphonic Festival, which completes its fourth season with concerts tomorrow night and Sunday afternoon, will have to be abandoned unless funds can be raised for the building of a permanent structure for the audience, it was learned today.

Last night's torrential downpour, accompanied by lightning and thunder, which made listening to an all-Wagner program a hazardous adventure rather than an uncomplicated pleasure, caused the officials of the festival and the Boston Symphony Orchestra to take a firm stand about the need of replacing the enormous canvas tent under which the concerts are being played.

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Inc., declared today that a permanent music shed was essential if the festival was to carry on in the future. Serge Koussevitzky, conductor of the Boston Symphony, said that a new structure was the "sine qua non" for his continued participation in this annual event.

Structure to Cost $100,000

Miss Smith estimated that a minimum of $100,000 would have to be raised for an edifice sufficiently large to provide shelter for an audience of 5,000 persons. She appealed to the nation at large for cooperation in obtaining the money.

"We are building at Tanglewood," she said, "a festival that is national in scope, and we hope that it will become international in influence and attractiveness. The festival has its base in the Berkshires, but it is already clear tha persons from every part of the United States and Canada are making these concerts the hub of their Summer plans. It is also clear that we have brought the great masterpieces of music, performed by one of America's outstanding orchestras and conductors, to a new audience in this part of the country.

"We are not interested in developing a festival that will be confined to the fortunate few who have music available in the Winter in New York, Boston or other major centers. We wish to bring the unifying and healing powers of music to those who cannot hear it otherwise."

The general lines along which the building will be constructed, if the money is forthcoming, have already been laid down. The festival authorities wish, above all else, to preserve the natural charm and beauty of Tanglewood. They contemplate an enormous shed open at the sides, as is the tent now in use.

Curtains to Protect Sides

In bad weather there will be curtains at the sides that will function like Venetian blinds, making the enclosure watertight. It is proposed to build a double roof with a space of a foot or more between each layer to provide a shock absorber against the beat of rain. Modern insulating and resonating devices will be installed.

Miss Smith emphasized the fact that the authorities hope that the festival will burgeon slowly but steadily. They wish to build a permanent music shed in such a way that it will be susceptible to later enlargement. The plans for the stage would have a similar elasticity, so that it would be equipped for opera when the time was ripe for the addition of lyric works to the festival repertoire.

The manner in which a campaign for funds will be conducted will be discussed at a meeting of the advisory board at the home here of Mrs. Carlos M. de Heredia, first vice president of the festival, on Sunday afternoon before the final concert. At that time arrangements for next season will also be considered.

It was foreshadowed that next year's festival will consist of six concerts spread over two long weekends, like this year's programs, with the Boston Symphony Orchestra and Mr. Koussevitzky as the principal performers. But a decision on the extent and caliber of the programs will await developments on the campaign for a building fund.

Tribute Paid to Audience

If the festival's vile luck with the weather this season is at an end and the remaining two concerts are blessed by fair skies, the audiences are expected to be large enough to allow the balancing of this season's budget.

The festival officials took the opportunity today again to pay their tribute to the courage and gallantry of the audience and musicians last night. The heavens seemed to be rent asunder. There were leaks in the roof of the tent. The rain swirled in from the sides. Expensive gowns and headpieces were ruined. One dignified lady took off her cerise shoes and her stockings and strolled across a muddy field in her bare feet.

First aid was required for several women who suffered from nervous shock. But most of the audience behaved with cheerfulness and considerateness. Mr. Koussevitzky was evidently touched by the quality of these listeners. He had never experienced such an audience before. The audience, indeed, was a more exciting part of the show than the music.

Only the works of a titan like Richard Wagner were able to stand up against the pounding of the wrathful heavens. Even his music had to be started again and again before a work could be traversed triumphantly. Perhaps the most galvanizing performance of the evening was "The Ride of the Valkyries." No stage director had ever lavished such a setting on this wild music. The storm was at its height, and the fury of the wind and the skies that Wagner poured into the music was matched by nature.

LOWELL, MASS.
COURIER-CITIZEN
AUG 16 1937

BERKSHIRE SYMPHONIC FESTIVAL COMPLETED

Boston Orchestra Plays to Largest Audience During Closing Program in Tent

STOCKBRIDGE, Mass., Aug. 15 (AP)—The fourth Berkshire symphonic festival closed its two-week history today with a concert probably unrivaled in any festival of the world for splendor and conception, or for beauty of performance.

The largest audience of the two weeks filled the huge buff tent. As formerly, the orchestra was the Boston Symphony, the conductor, Serge Koussevitzky. The crowd today brought the total attendance for six concerts to 27,000, and practically assured that the undertaking would pay its way again this summer.

There is no other American summer music venture comparable, those who heard today's all-Brahms program realized.

This festival is one of the very few which does not attempt to give concerts nightly. Instead of six or seven programs a week, only three are to be had here.

All six concerts have been straight symphony concerts, any one of which could be played in Symphony Hall, Boston, at the height of the winter season. Some have, for that matter.

The nearest approach to a popular night was the Wagner concert of Thursday night, and that also was the only concert in which the elements disturbed the order of events. Dr. Koussevitzky and his men were bombarded by a roaring rainstorm, and so all "loud" pieces were transferred to the first half of the concert, and some quieter excerpts such as the "Siegfried Idyll" were omitted.

MIAMI, FLA.
HERALD
AUG 16 1937

SYMPHONY DIRECTORS SEEK BUILDING FUND

STOCKBRIDGE, Mass., Aug. 15. (UP)—Directors of the Berkshire Symphony Festivals, Inc., and the Boston Symphony Orchestra today [redacted] to promote a nationwide campaign for $100,000 to erect an auditorium at historic Tanglewood here. The proposed building would replace the huge tent now used to shelter an audience of 5,000 and the orchestra at the annual Berkshire Symphonic Festival. Concerts during this, the fourth season, have been twice interrupted by torrential downpours and electrical storms. The concluding concert was presented this afternoon.

PAWTUCKET, R. I.
TIMES
AUG 16 1937

REHEARSING IN A STALL: Boston Symphony Orchestra musicians practicing for the Berkshire Symphonic Festival in a stable on the Stockbridge, Mass., estate given to the orchestra and Festival as a permanent home by Mrs. Gordon Brooks. The performances were held in a huge tent on the grounds.

OTTAWA, CAN.
EVENING JOURNAL
AUG 17 1937

REHEARSING IN A STALL: Boston Symphony Orchestra musicians practicing for the Berkshire Symphonic Festival in a stable on the Stockbridge, Mass., estate given to the orchestra and Festival as a permanent home by Mrs. Gordon Brooks. The performances were held in a huge tent on the grounds.

TAUNTON, MASS.
GAZETTE
AUG 16 1937

Plan Permanent Home for the Berkshire Festival

(By The Associated Press)

STOCKBRIDGE, MASS., Aug. 16—Directors of the Berkshire Symphonic Festival today launched a campaign for a permanent building to house concerts which in the past have been given either in the open air or under huge tents.

Before the final strains of yesterday's closing concert had been sounded, the directors, supported by Serge Koussevitzky, conductor of the famed Boston Symphony Orchestra, took steps to have the building erected at "Tanglewood," permanent home of the festival.

Although the acoustics at concerts staged this summer proved superb, partly due to the accidentally excellent qualities of the temporary wood stage, the canvas proved no protection against the noise of the rain.

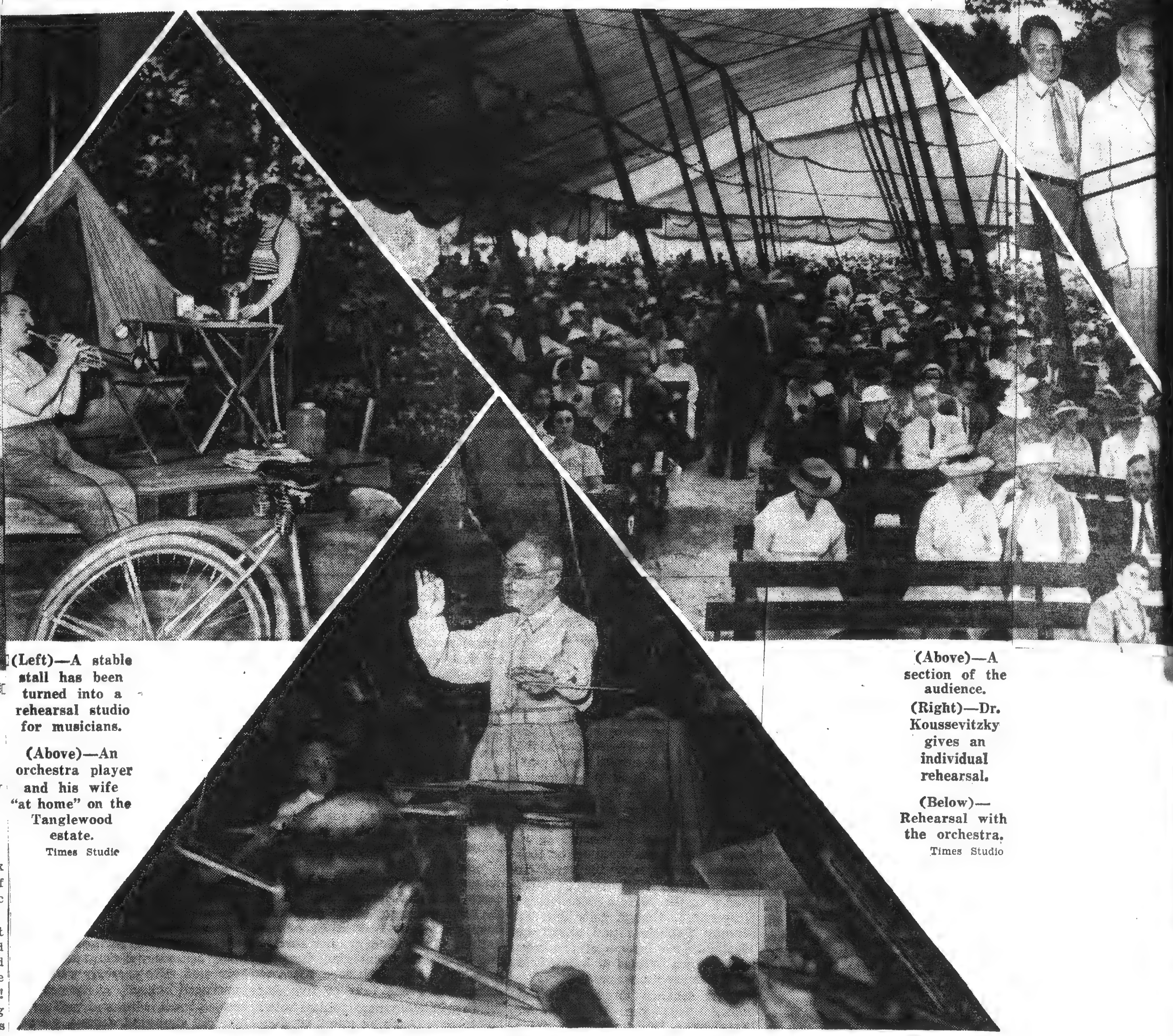
The rain last Thursday even drowned out the bombastic Richard Wagner—although Koussevitzky continued the concert after rearranging the program.

Despite the storm, yesterday's audience of 4,800 brought the total attendance up to approximately 27,00 for the six concerts. It practically assured the management that its $40,000 budget would be met.

Miss Gertrude Robinson Smith of the festival board announced the first steps had been taken toward a permanent building which will cost, it is estimated, about $100,000

MUSIC OF THE TIMES: NEWS AND CURRENT COMMENT

SCENES FROM THE BERKSHIRE FESTIVAL



(Left)—A stable stall has been turned into a rehearsal studio for musicians.

(Above)—An orchestra player and his wife "at home" on the Tanglewood estate.

Times Studio

(Above)—A section of the audience.

(Right)—Dr. Koussevitzky gives an individual rehearsal.

(Below)—Rehearsal with the orchestra.

Times Studio

BERKSHIRE FESTIVAL

Tonal Quality of Orchestra Improved by New Acoustical Devices This Season

By OLIN DOWNES

THE second Berkshire Symphonic Festival to be give by Dr. Serge Koussevitzk and the Boston Symphon Orchestra, and the first to be he in the glorious new home bestow upon orchestra and festival by M Gordon Brooks, comes to an e today. The performances this ye have been a very conspicuous a vance in tonal quality over those last season, and more representative than ever before of the celebrated orchestra and its distinguished leader.

The reason for this is not an improvement in the performance themselves, which last year, as this were of the same finish and eloquence which make the visits Dr. Koussevitzky and his men suc outstanding events of the New Yor Winter season. The change is du to the greatly improved acoustic arrangements. This has occurr in spite of the fact that the orchestra has not yet the building which, whatever form it takes, is indispensable to the complete artistic effect of the concerts. This year, as on previous occasions, the men played under a great tent. But a new shell in which the players are seated has been devised in a way that has had a marked effect upon the success of the concerts.

* * *

The shell is modeled closely after the shape of the stage of Symphony Hall in Boston. It is not loosely connected with the tent, as last season, but is covered by one end of the great cloth. The sound is therefore projected without very much wastage, and the result is astonishingly good. Prevailingly the tone has the roundness and vibrancy which, it had been feared, it was impossible to obtain except in an enclosed auditorium. Last season a very fine orchestra was to be heard in a way that made allowance for special conditions necessary. But at every performance of the first week save one, when a particularly damp atmosphere affected the instruments, only more than they are affected by wet weather in New York concert halls, the sensation was that of symphonic interpretations that sounded very nearly as they sound in the Winter time, so that the audiences gathered from most of the States of the Union for the Berkshire Symphonic Festival of 1937 heard superb sound as well as interpretations of special authority and nobility from Dr. Koussevitzky.

This would apply with exceptional force to the opening concert of the festival. It was devoted, advisedly, to familiar compositions of Beethoven. It is platitudinous to say that these compositions — the Third "Leonore" overture, the Sixth and Fifth symphonies—do not pall. They have much more than that neutral excellence. They stupendously grow, perhaps as the listener grows with each decade of experience, perhaps as the greatest conductors grow, as they must, being great themselves and consorting, in the world of tone, with supreme greatness. Beethoven grew upon all of us who listened on that opening night. He grew in our perception of the sublime heroism and pathos of his art, and he grew because of the towering nobility and simplicity of the Koussevitzky interpretations.

* * *

The Fifth symphony, the most familiar masterpiece in the whole orchestral literature, has nevertheless its many and difficult problems of interpretation. One of them is the grand simplicity and depth of the slow movement, which today can so easily be made by second-rate presentation to sound as a series of rather old-fashioned platitudes. Another is the finale, so simple one could well say, so splendidly common in the motives, which are like fanfares, and the harmonic scheme, which is almost elementary, that it can come as an anticlimax after the scherzo, which is one of the most original and dramatic pages in all music.

As for the Pastoral symphony, it was Owen Johnson who remarked that after such a performance, and in such surroundings, it could be called the "Berkshire symphony"! And it is a fact more astounding than some might think that this score did not sound trivial, ridiculous, imitative or miniature in the midst of fields and trees. In the midst of fields and trees is a perilous setting for a creative musician. One asks one's self whether even Wagner, so elemental in the opera house, sounds big when put actually by the side of mountains. Do we not remain in the presence of even that colossus distinctly aware that one of the conventions of art is its artificiality? Not so with the "Pastoral" symphony, of which the magic was wrought with true and profound understanding. Beethoven's spirit brooded over the orchestra as over surrounding nature.

* * *

A highly suggestive observation, and one well supported by the evidence, was made by a distinguished musician present: that Koussevitzky's Beethoven towers always higher and more tremendous, while his Tchaikovsky tends a trifle in the direction of a refinement which may not be wholly in the music. The Tchaikovsky Fourth symphony was the item under discussion. It was interpreted with the eloquence of a virtuoso leader, a Russian by birth, and with the attachment that most conductors and music-lovers feel toward this sincere and remarkable work. But not only were we aware, in that instant, that Tchaikovsky was not Beethoven: it was hard to avoid the conclusion that the conductor also was having difficulty in forgetting it! The performance gave the music exceptional coherence, well adjusted climax, and all the rest of it, but——

Tchaikovsky followed the highly artificial and extremely exhilarating music of the second "Daphnis and Chloë" suite of Ravel, which, with this leader and orchestra, is one of the crack performances of our period. This, in itself, was calculated to put Tchaikovsky in a tight place. The program included the big E flat symphony of Mozart, and two movements from the quartet which Edward Burlingame Hill refashioned, at Dr. Koussevitzky's behest, into a "Sinfonietta for Strings." Mozart's symphony had all due feeling, sparkle and classic line. The radiant music was beautifully played. Then came Mr. Hill's composition. Unpretentious, admirably made, it not only held its own in distinguished musical surroundings, but made a vey strong impression upon the audience. It is amusing, emanating as it does from a composer whose sympathies have been very much in the direction of the Ravel who followed him on the program and of greater figures of the French school. But this is a coloristic trait. The essential quality of the Hill music is the fineness, clarity, strength of the writing, and the instinct for beauty and proportion which always have characterized him. The movements of the "Sinfonietta" were received with an enthusiasm there was no mistaking. At last Mr. Hill, who was present, had to march the length of a long aisle to the stage to receive the acclaim of audience and conductor.

* * *

Thereafter the orchestra launched into the "Daphnis et Chloë" music, which was the climax of the concert and one of the high points of the festival. How marvelously they play this piece! With what wanton virtuosity and exultant precision! The woodwinds are simply intrepid masters, every one of them in such performance. In the "Danse générale" they are a released pack in cry. They rival each other with delight, and they enchant the ear—as, indeed, does the whole shimmering, blazing orchestra.

One could particularize about each of the concerts, but there is no need to do so. The preceding has been written as indication of the mood and artistic qualities of the festival. It is written and transmitted to the typesetter in advance of the final programs. Accompanying photographs may furnish a further indication of the character of the event. It is unique among American music festivals; unique in the qualities of one of the greatest conductors of this time; in the excellence of the orchestra, which is rehearsed for these events just as carefully, meticulously, as for any gala occasion of the year; unique, also, in the wonderful site which is now the permanent endowment of the festival.

* * *

This festival appears certain to develop, paralleling the immense musical development of America today, to a point only indicated now. In so doing, it encounters one logical and understandable ob-

of a number of people who have lived, in some cases for generations, neighbors all, in the beautiful and quiet country of the Berkshires. These citizens know good music well. They hear it every Winter in Boston or New York or in other Eastern centers. They love the land, and the beauty about them. They are not completely convinced that they want, so to speak, a festival of national and international reputation to come running over their lawns.

It is a perfectly reasonable ob-

bor, and is far from routes of public conveyance. The greatest number of patrons come by automobile from far and near, seldom numbering less than 5,000 for a concert on a rainy day and considerably more when there is opportunity to sit on the grass or occupy the seats placed in rows outside the tent. It is the opportunity, and this is the time, for such a festival to be given in America. To the neighbors of Lenox, Stockbridge and adjacent places there is only this to say: If they do not want the Berkshire Festival they should stop it now. Otherwise it will inevitably roll up fame, reputation, patronage.

TOSCANINI SALZBURG

By HERBERT F. PEYSER

SALZBURG.

NOTHING will be gained b pretending that Toscanini' ~~new~~ "Magic Flute" is 10 per cent. It is not. It ha ome exceptional qualities and i any respects it gives a new slan Mozart's opera and places it i unaccustomed perspective. Bu ken by and large it is disappoint g, and the audience which sa hrough the greater part of the firs performance in stony silence wa anifestly chilled by somethin e than a fear that the conducto ht resent applause. That th t and scenery have their defect not the root of the trouble. Man oorly sung and badly mounte uction can, under the prope umstances, set a public on fire his public did not burn it wa use the igniting spark wa ing.

* * *

hen Nietzsche talked of "Med aneanizing" music he mus had a prophetic vision of th anini "Magic Flute." For thi rt is filled with the *limpidezz* he south and its heels — ed. It is purged and thinne lightened. It never dogmatize r trails or sweats. It has a r and a lesser density than u German conductors. Indee of Toscanini's principal aim s to have been to redeem the Teutonic Kapellmeister performance is an act of pur tion, of exorcism. He has aspire an at all costs the spirit of dul s, so freely invoked by German d by them defended and justifie ith a thousand sophistries.

The chief means he employs s end are exceptionally fleet an latile tempi. Yet it so happen that if slow tempi can be dull, fa ones, under certain conditions, ca be no less so. And there was som thing curiously, insidiously du bout the larger part of this pe ormance, for all its beauty of o hestral sound and sculptured pe ection of orchestral detail, for a the light and air the conductor h let into the score. As usual, t things he does are implicit or e plicit in the work (though in couple of cases, like Tamino's "pi ture" air and Sarastro's song abo the hallowed halls, Toscanini frankly faster than Mozart's pr scribed larghetto). But, when all said, the issue is not of a few eigh notes or of some debatable nuanc of pace, but of warmth, of em tion of heart—or of the absence

Toscanini, in pious zeal for Emmanuel Schikaneder, saw to it that much was restored which is usually cut, and conversely eliminated some of the "gags" and accretions of decades. For the wisdom of this procedure there are things to be said on both sides. The Papageno of the well-graced Willy Domgraf-Fasbender, subtle, sympathetic and mercurial, was priceless at the dress rehearsal, but somewhat over-wistful, subdued and insufficiently humorous at the première. Helge Roswaenge would probably sing Tamino better today if he had remained the lyric tenor he was seven years ago and not thickened his voice by singing Parsifal or other heroic parts in Germany.

* * *

Jarmila Novotna's Pamina turne out to be rather better than I an ticipated after numerous exper ences of it in Vienna. But whethe she sings a little better or a littl worse, Mme. Novotna's visibl blandishments always so success fully beguile the eye that mer questions of tone quality can a most be overlooked. The Thre Ladies, sung by Hilde Konetzn Stefania Fratnikova and Kersti Thorborg, with lovely smoothnes and warm blend of voice, wer among the best items of the pro duction. Less so the Three Boys done by members of the Wiene Saengerknaben, whose weak pip ings could hardly have been th

sort of thing Mozart intended.

Dr. Herbert Graf, whose "Mei tersinger" last year proved a nin days' wonder, was chosen by Toscanini for the staging of the "Magic Flute," and his direction was always in good taste, imaginative and resourceful without eve having recourse to extravagances. But one thing I fail to grasp i Toscanini's approval of the cold, drab, monotonous and sometimes downright cheap settings provided by the Breslau painter and professor, Hans Wildermann.

WATERBURY, CONN.
DEMOCRAT

AUG 16 1937

Music Festival Closes Sunday At Tanglewood

The Berkshire Music Festical at Tanugelwood near Lenox, Mass., was concluded yesterday afternoon. The last two days of the festival were perfect as to weather conditions, the heavy air of the past week having cleared. A Brahms program was played yesterday by the Boston Symphony with Serge Kouvetsky conducting.

Saturday night Hayrn's 88 symphony was performed. This piece was composed in 1789,and its reading Saturday night was a successful accomplishment to the attending critics. Following the Haydn triumph the group played the Seventh Symphony and the descriptive Rimsky-Korsakoff "Scheherazade." It is estimated that 5,000 or more were in attendance yesterady afternoon for the Brahms, the final event of the series. It was decided tentatively that the dates for the Festival for next summer will be August 4, 6, 7, 11, 13 and 14. Mr. Koussevitsky and his Boston orchestra will in all likelihood return next season provided the new music shed planned is finished. Plans were discussed at the home of Miss Gertrude Robinson Smith, president of the festival.

The attendance for the entire series was estimated at 30,000, many attending from all parts of the country, from New York city and from New England. Among local people attending were Mr. and Mrs John L. Bonn of Willow street and Mrs. Roger Sperry of Pine street and Middlebury.

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BROOKLYN, N. Y.
CITIZEN
AUG 16 1937

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NEW BRITAIN, CONN.
HERALD
carried picture like above
AUG 16 1937

LOWELL, MASS.
LEADER
AUG 16 1937

″ READING, PA.
EAGLE
AUG 16 1937

″ BRAZIL, IND.
TIMES & NEWS
AUG 18 1937

″ TROY, N. Y.
TIMES RECORD
AUG 16 1937

″ MISSOULA, MONT.
MISSOULIAN
AUG 19 1937

″ LANCASTER, PA.
NEW ERA
AUG 16 1937

″ BLUEFIELD, W. VA.
SUNSET NEWS
AUG 17 1937

″ PERTH AMBOY, N. J.
NEWS
AUG 16 1937

″ FALL RIVER, MASS.
HERALD-NEWS
AUG 16 1937

″ TRENTON, N. J.
STATE GAZETTE
AUG 17 1937

″ FLUSHING, N. Y.
North Shore Journal
AUG 16 1937

″ ASHEVILLE, N. C.
CITIZEN
AUG 17 1937

″ LAWRENCE, MASS.
TELEGRAM
AUG 16 1937

″ SPOKANE, WASH.
SPOKESMAN REVIEW
AUG 18 1937

″ UTICA, N. Y.
PRESS
AUG 16 1937

″ NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 16 1937

″ SCHENECTADY, N. Y.
UNION-STAR
AUG 16 1937

Berkshire Festival Directors Seek Fund for Concert Hall

STOCKBRIDGE, Aug. 16 (AP) Directors of the Berkshire Symphonic Festival today launched a campaign for a permanent building to house concerts which in the past have been given either in the open air or under huge tents.

Before the final strains of yesterday's closing concert had been sounded the directors, supported by Serge Koussevitzky, conductor of the famed Boston Symphony Orchestra took steps to have the building erected at "Tanglewood," permanent home of the festival.

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The rain last Thursday even drowned out the bombastic Richard Wagner—although Koussevitzky continued the concert after rearranging the program.

Despite the storm, yesterday's audience of 4,800 brought the total attendance up to approximately 27,000 for the six concerts. It practically assured the management that its $40,000 budget would be met.

Miss Gertrude Robinson Smith of the Festival Board announced the first steps had been taken toward a permanent building which will cost, it is estimated, about $100,000.

THE BOSTON HERALD, SATURDAY, AUGUST 14, 1937

TEMPORARY HOME OF BERKSHIRE SYMPHONIC FESTIVAL

(Boston Herald-Wide World Photo)

A section of the audience at one of this year's Berkshire festival concerts showing the tent which proved unsatisfactory when the sound of torrential rains drowned out the Boston Symphony orchestra in all-Wagner program Thursday night.

$100,000 NEEDED FOR FESTIVAL

Berkshire Symphonies Must End Unless Permanent Structure Is Built

(Continued from First Page)

have to be raised for an edifice sufficiently large to provide shelter from the elements for an audience of 5000 persons. She appealed to the nation at large for co-operation in obtaining the money.

"We are building at Tanglewood," she said, "a festival that is national in scope, and we hope that it will become international in influence and attractiveness. The festival has its base in the Berkshires, but it is already clear that persons from every part of the United States and Canada are making these concerts the hub of their summer plans. It is also clear that we have brought the great masterpieces of music, performed by one of America's outstanding orchestras and conductors, to a new audience in this part of the country.

"We are not interested in developing a festival that will be confined to the fortunate few who have music available in the winter in New York, Boston or other major centers. We wish to bring the unifying and healing powers of music to those who cannot hear it otherwise."

The general lines along which the building will be constructed, if the money is forthcoming, have already been laid down. The festival authorities wish, above all else, to preserve the natural charm and beauty of Tanglewood. They contemplate an enormous shed open at the sides, as is the tent now in use. The roof will be 15 feet high, three feet more than the edge of the tent, and the audience will thus be enabled to feel itself part of the out-of-doors in fine weather.

CURTAINS AT SIDES

In bad weather there will be curtains at the sides that will function like Venetian blinds, making the enclosure water-tight. It is proposed to build a double roof with a space of a foot or more between each layer to provide a shock absorber against the beat of rain. Modern insulating and resonating devices will be installed.

These ideas will be incorporated in plans being worked out by Eliel Saarinen, Cleveland architect, who was here last week to obtain the feel of the setting and the audience.

Miss Robinson Smith emphasized the fact that the authorities hope that the festival will burgeon slowly but steadily. They wish to build a permanent music shed in such a way that it will be susceptible to later enlargement. The plans for the stage would have a similar elasticity, so that it could be equipped for opera when the time was ripe for the addition of lyric works to the festival repertoire.

$100,000 NEEDED FOR FESTIVAL

Berkshire Symphonies Must End Unless Permanent Structure Is Built

[Boston Herald-N. Y. Times Dispatch]

LENOX, Aug. 13—The Berkshire Symphonic Festival, which completes its fourth season with concerts tomorrow night and Sunday afternoon, will have to be abandoned unless funds can be raised for the building of a permanent structure for the audience, it was learned today.

Last night's torrential downpour, accompanied by lightning and thunder, which made listening to an all-Wagner program a hazardous adventure rather than an uncomplicated pleasure, caused the officials of the festival and the Boston Symphony orchestra to take a firm stand about the need of replacing the

(Continued on Page Thirteen)

Cont.

ALBANY, N. Y.
Knickerbocker Press

Spa Prepares For Music Festival

Exactly three weeks from the regret-filled moment tomorrow when the last Brahmsian sonority fades from hearing across the broad acres of Tanglewood at Lenox, Mass., ending the greatest in the series of Berkshire Symphonic Festivals, another audience will be assembling for a similar purpose in Saratoga Springs.

In other words, Sept. 5 will mark the beginning of a concert series of eight programs by 24 members of the New York Philharmonic Orchestra. The differences between this contemplated series and that drawing to a close tonight at Tanglewood in the Berkshires are too great, however to permit comparison.

There is little point in pitting the 24 coming to the Spa with the 80 of the Boston Symphony Orchestra now in the Berkshire triumph, or to compare the latter's repeated audiences of 5,000 persons with the 500 to which the Spa's theater will limit next month's listeners. The announced Saratoga venture is none the less important, and would be so if only by reason of the fact that it is New York State's first sally into a cultural field as sponsor.

Elsewhere in today's Knickerbocker News is a discussion of the growth of America's fondness for good music. In the forthcoming Spa music festival is another proof of it. A few years ago, New York State's executive chiefs would have laughed and jeered at the suggestion that it as a state should promote concerts by a string orchestra such as the one now shortly to appear, or any other musical attraction.

"Beyond the unusual musical interest of the concerts," writes Pierrepont B. Noyes, president of the Saratoga Springs Authority, 'we feel that the festival merits support because in it the state is sponsoring, for the first time, such a cultural opportunity."

Headed by Henry T. Moore of Saratoga Springs, a woman's committee has been chosen to promote the concert series in various Capital District communities. In Albany, the committeewoman is Mrs. Edmund L. Conklin, president of the Monday Musical Club. Mrs. Dixon Ryan Fox and Mrs. Arthur L. Kimball represent Schenectady, while Troy's member is Mrs. James Laurence Meader.

Each of the eight concert programs will present a soloist, beginning Sept. 5 with Emily Roosevelt, soprano. Her climactic number will be the world premier of Vittorio Giannini's arrangement of Schubert's "The Erlking."

Probably the outstanding name on the solo list for the series is Edwina Eustis, contralto, who will sing at the last concert Sept. 18, with Werner Josten at the piano.

Cont. left

But now let us take a look at the festival in the Berkshires, which the Boston Orchestra concerts tonight and tomorrow will bring to an end with the confidence of sponsors greatly strengthened in the future of their great undertaking.

Before 8:30 o'clock tonight, acres of automobiles will be packed fender to fender on anglewood's green turf. By 11:30 they all will be gone again, the festival grounds will be darkened and its applauding thousands gone homeward.

In the interim, Dr. Koussevitzky will have scored with his orchestra another artistic success which has become routine with the Boston organization under his leadership. Haydn's 13th Symphony will have been played, along with the Seventh Symphony of Sibelius and the colorful "Scheherazade" suite of Rimsky-Korsakoff.

When the thousands return to Tanglewood tomorrow afternoon, followers of Brahms will be found leading the demonstrations at the end of each number. The Academic Festival overture will begin the proceedings followed by two symphonies, the Third and First, by the gifted Johannes.

When the last cheer dies on the lips of the throng before the bowing Koussevitzky and his men and the last car has threaded its way through Tanglewood's gates, the Berkshire Festival for 1937 will have ended in probably what is the greatest demonstration of public interest in a musical venture ever undertaken in the Capital District.

Next year, say the festival's sponsors, the tent will not be needed to shelter orchestra and auditors. By next August they expect to have the permanent covered stadium completed at Tanglewood. The architect is on the grounds today.

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WORCESTER, MASS.
GAZETTE

AUG 1 6 1937

Berkshire Festival To Construct Home

Campaign for $100,000 Launched as Concert Program Ends at Stocbridge

By JOHN SELBY

STOCKBRIDGE, Aug. 16 (AP)—Directors of the Berkshire Symphonic Festival today launched a campaign for a permanent building to house concerts which in the past have been given either in the open or under huge tents. Before the final strains of yesterday's closing concert had been sounded the directors, supported by Serge Koussevitzky, conductor of the famed Boston Symphony Orchestra took steps to have the building erected at "Tanglewood" permanent home of the festival.

Although the acoustics at concerts staged this Summer proved superb, partly due to the accidentally excellent qualities of the temporary wood stage, the canvas proved no protection against the noise of the rain.

The rain last Thursday drowned out the bombastic Richard Wagner—although Serge Koussevitzky, conducting his famed Boston Symphony continued the concert after rearranging the program somewhat.

Despite the storm, yesterday's audience of forty-eight hundred brought the total attendance up to approximately twenty-seven thousand for the six concerts. It practically assured the management that its forty thousand dollar budget would be met.

Miss Gertrude Robinson Smith of the festival board announced the first step had been taken toward a permanent building which will cost, it is esetimated, about one hundred thousand dollars. Her announcement asked for money and help. Even if there should be a surplus from ticket receipts, she said, this must go into the music fund. The building must come from outside contributions.

Only a "Shed" Needed

It will be a simple building, some might even call it a "shed." It is Dr. Koussevitzky's desire that it be weather proof and its acoustics perfect. Miss Smith, and the others of the festival board, feel that in addition it must be a very simple structure which will fit perfectly into the quiet beauty of "Tanglewood," and be adaptable to any future extension of festival plans.

The festival will be repeated next year, six concerts scattered over two weeks. But Dr. Koussevitzky has hinted that large choral work, perhaps even opera, may be in the future, and for these a more ambitious stage would be needed than for straight symphony concerts. Eliel Saarinen of Cranbrook, Mich., the architect, already has inspected the site.

This Summer's festival began with an all Beethoven program, and ended last night with an all Brahms concert. It was kept, most of the many visitors felt, consistently on as high a plane as any festival in the world.

Many with experience of Salzburg, Austria's famous Summer musical venture, went farther and insisted that Koussevitzky's program bettered the Salzburg standard.

NORWICH, CONN.
RECORD

AUG 27 1937

PLAN PROGRAM OF SIX CONCERTS IN 1938

STOCKBRIDGE, Mass., Aug. 27—(AP)—Sponsors of Berkshire Symphonic festival completed plans today for a 1938 program of six concerts by the Boston Symphony orchestra, while the festival's $100,000 building fund approached the one-third mark.

Subscription of $30,000 of the fund to erect a permanent building to replace the tent used this year was announced by Miss Gertrude Robinson Smith, festival president.

SYRACUSE, N. Y.
HERALD

AUG 16 1937

Berkshire Festival Board Plans Permanent Music Home

By JOHN SELBY

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The rain last Thursday even drowned out the bombastic Richard Wagner—although Serge Koussevitzky, conducting his famed Boston Symphony continued the concert after rearranging the program somewhat.

Despite the storm, yesterday's audience of 4,800 brought the total attendance up to approximately 27,000 for the six concerts. It practically assured the management that its $40,000 budget would be met.

Miss Gertrude Robinson Smith of the Festival board announced the first step had been taken to ward a permanent building which will cost, it is estimated, about $100,000. Her announcement asked for money and help. Even if there should be a surplus from ticket receipts, she said, this must go into the music fund. The building must come from outside contributions.

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TORRINGTON, CONN.
REGISTER

AUG 16 1937

Concert Building Planned

Berkshire Festival Plans Permanent Home

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ST. ALBANS, VT.
MESSENGER

AUG 1 6 1937

WANT PERMANENT SYMPHONY BLDG.

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The rain last Thursday even drowned out the bombastic Richard Wagner—although Koussevitzky continued the concert after rearranging the program.

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MANCHESTER, N. H.
LEADER

AUG 1 6 1937

PLAN BUILDING FOR MUSIC FESTIVAL

Berkshire Concerts End with 27,000 at Six Programs

STOCKBRIDGE, Mass., Aug. 16—(A. P.)—Directors of the Berkshire symphonic festival today launched a campaign for a permanent building to house concerts which in the past have been given either in the open air or under huge tents.

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FITCHBURG, MASS.
SENTINEL

AUG 1 6 1937

Want Permanent Building For Symphonic Festival

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Despite the storm, yesterday's audience of 4800 brought the total attendance up to approximately 27,000 for the six concerts. It practically assured the management that its $40,000 budget would be met.

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GREENFIELD, MASS.
RECORDER-GAZETTE

AUG 1 6 1937

Plan Music Shed At 'Tanglewood'

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WORCESTER, MASS.
TELEGRAM

AUG 1 6 193

FESTIVAL ENDS IN BERKSHIRES

All - Brahms Concert by Hub Symphony 'Probably Unrivaled'

LARGEST AUDIENCE

Total Attendance of 27,000 Assures Event Self-Paying

STOCKBRIDGE, Aug. 15 (AP)— The fourth Berkshire symphonic festival closed its two-week history today with a concert probably unrivaled in any festival of the world for splendor of conception, or for beauty of performance.

The largest audience of the two weeks filled the huge buff tent. As formerly, the orchestra was the Boston Symphony, the Conductor Serge Koussevitzky. The crowd today brought the total attendance for six concerts to 27,000, and practically assured that the undertaking would pay its way again this Summer.

There is no other American Summer music venture comparable, those who heard today's all-Brahms program realized. For one thing and perhaps the most important, there is no other festival in America which is given wholly by one of the great symphony orchestras of the world, playing only under its permanent conductor.

Finished, Brilliant

This has produced a finish and brilliance entirely outside the usual slipshod Summer standard.

For another reason, this festival is one of the very few which does not attempt to give concerts nightly. Instead of six or seven programs a week, only three are to be had here. The result of this is that each program is adequately rehearsed, and there is no relaxation of artistic standards, and no tiring of the audience either.

It is also true that there have been none of the stunts usually connected with such ventures — no "memorials" to George Gershwin, no 'popular" nights, no great 'names" engaged because of their movie prominence, though perhaps of different musical ability.

All six concerts have been straight symphony concerts, any one of which could be played in Symphony Hall, Boston, at the height of the Winter season. Some have, for that matter.

Beethoven to Brahms

Curiously Dr. Koussevitzky chose to begin the series with an all Beethoven program which included two symphonies—the Sixth and the Fifth. He ended it today with an all-Brahms concert, the bulk of which was made up on the Third and First symphonies. These were played quite as handsomely as if they were opening the Boston Symphony's season in, for example, Carnegie Hall, New York.

In fact, the nearest approach to a popular night was the Wagner concert of Thursday night, and that also was the only concert in which the elements disturbed the order of events. Dr. Koussevitzky and his men were bombarded by a roaring rainstorm.

Physical surroundings have also done a great real for Berkshire audiences. The view from the headquarters building on Tanglewood estate, which was given the Boston orchestra by Mrs. Gorham Brooks, is perhaps the loveliest in the Lenox-Stockbridge neighborhood, looking across a blue lake to Monument mountain, and to the hazy further reaches of the lower Berkshires.

Instead of buildings and elevated trains, the immediate surroundings of the music tent are beautifully kept lawns. The "foyer" is a formal garden known many decades for its beauty.

Movies Represented

The audience has come from every stratum of society—it is gathered in the center of the Massachucetts "Summer society belt." but it is by no means confined to estate holders.

Even the movies have been represented, by Miriam Hopkins, among others. Many stage people, ambassadors, including Norman H. Davis, ambassador at large, and musicians such as Albert Spalding, Efrem Zimbalit and Alma Gluck have been among the thousands.

"Be cause we have no intention of announcing more concerts than we are perfectly sure we can give up to standard," said Judd and Edman, "we plan to do only six next Summer. Later, perhaps, we shall add others.

"They will never be scratched-up events, howevcer."

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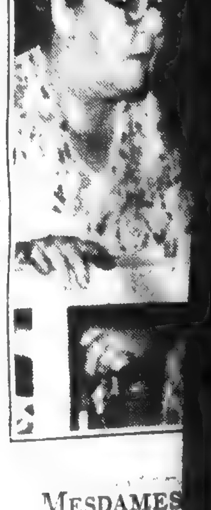

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TIME
CHICAGO, ILL.

AUG 16 1937

MUSIC

In Tanglewood's Tent

In Massachusetts' green and social Berkshire hills, a pioneer landowner in 1849 was William Aspinwall Tappan, Boston merchant and banker. He purchased 210 acres between Lenox and Stockbridge, called it "Tanglewood," built a Victorian mansion on it. He also built a small red cottage which he rented to Author Nathaniel Hawthorne. There Hawthorne wrote his *Tanglewood Tales* for children and began his *The House of the Seven Gables*. Nothing very important had since happened at sedate Tanglewood until last week. From the near-by Berkshire Hunt and Country Club, where he and his wife had been put up in the best suite, Conductor Sergei Koussevitzky of the Boston Symphony drove over to Tanglewood, noted with approval that a tan tent, 280 ft. by 120 ft. and 60 ft. high at its peak, had been raised on the property. Dr. Koussevitzky entered the tent, commanded that two sticks be clicked together before the big plywood orchestra shell. Listening judiciously from the rear of the tent, Conductor Koussevitzky heard the distinct click, beamed, pronounced: "Fine! Fine! Very good!" Next evening as the sun dropped behind the green hills, Conductor Koussevitzky stood on the podium in un-summery white tie and tail coat, tapped his baton, raised his arms for the portentous opening of Beethoven's *Leonore Overture No. 3*.

Wide World

MESDAMES SMITH & KOUSSEVITZKY

They packed 5,500 under the big top.

Thus began the fourth annual Berkshire Symphonic Festival, which in its first two years was nothing more pretentious than a few concerts by New York Philharmonic Symphony men under oldtime Conductor Henry Hadley on the Hanna Farm at Lenox. Last summer, on an estate near Stockbridge, three concerts by the Boston Symphony under Dr. Koussevitzky netted $1,800, caused organizers of the Festival to begin to talk of "an American Salzburg" and impelled the stately Boston maestro to urge that the number of summer concerts be increased and the Festival obtain a permanent home. Result was that the present owners of Tanglewood, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan of Brookline, turned their estate over to the Festival committee, which raised $16,000 in pledges for an orchestra pavilion to be designed by famed Finnish-born Architect Eliel Saarinen.

Last week at the first of six Berkshire concerts to be given during the fortnight, the audience of 5,500—near capacity of the temporary tent—was as impeccable and polite as any in Symphony Hall or Carnegie Hall, included such folk as Violinists Efrem Zimbalist, Albert Spalding, Jacques Gordon, Mrs. E. Parmalee (Alta Rockefeller) Prentice, Dancer Ted Shawn, Mrs. Alvan T. Fuller (wife of Massachusetts' onetime Governor), U. S. Ambassador-at-large Norman Hezekiah Davis, Novelist Owen Johnson, Mrs. Edward S. Harkness and many another social column name. Most of them sat in boxes which were shrewdly placed in a double row in the middle of the tent so that their occupants could be thoroughly seen.

That the Festival's opening turnout was notable, that advance ticket sales came within $10,000 of liquidating a $40,000 budget, was largely the accomplishment of the committee's energetic head, Miss Gertrude Robinson Smith. Daughter of Corporation Lawyer Charles Robinson Smith, Miss Smith is in her 50s, lives near Stockbridge. She got local people to work as ushers for nothing, persuaded the Thursday Morning Club of Great Barrington to operate a food concession co-operatively with the Festival management. Spreading word of the Festival among Eastern socialites, Miss Smith also labored to make concertgoers of plain Berkshire folk who would never see the inside of a city concert hall.

Staple Beethoven, Brahms, Wagner, salted sparingly with Sibelius and Ravel, was the Berkshire Festival's fare, with the promise that soloists or opera may be served up later if the U. S. Salzburg comes into its own. But music critics who, summer after summer, have faithfully reported mediocre U. S. hot-weather performances, found cause for enthusiasm last week in the Tanglewood tent. Dr. Koussevitzky's men had never played indoors with more sonority or vitality. And when real lightning flashed during the storm music in Beethoven's *Sixth Symphony* (Pastoral), most of the audience felt that it was no more than an able performance deserved.

Wide World

DR. KOUSSEVITZKY & FRIEND (IN THE INTERMISSION)

The sticks clicked to his liking.

MANCHESTER, CONN.
HERALD

AUG 16 1937

BERKSHIRE FETES TO BE CONTINUED

Over 27,000 Persons Heard Famous Boston Symphony Orchestra; Big Receipts.

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POUGHKEEPSIE, N. Y.
EAGLE NEWS

AUG 16 1937

Berkshire Symphonic Festival Ends With All-Brahms Program

(Special to The Eagle-News)

TANGLEWOOD, Berkshire Hills, Aug. 15—The fourth annual Berkshire Symphonic festival came to an end here this afternoon as Serge Koussevitsky and his Boston Symphony orchestra thrilled 5,500 music lovers who filled the giant canvas amphi-theatre with a well-balanced and brilliantly-presented all-Brahms program.

The concert was the sixth and last of the 1937 series, termed by Gertrude Robinson Smith, president of the festival board of directors, the most successful in its history.

Officials of the festival estimated total attendance at the six concerts at over 30,000, far above pre-concert expectations. Plans are already underway for the 1938 season with a possibility that the canvas tent, used in the last three years will be replaced by a permanent hall. The land on which the festival was held this year, onetime favorite vacation spot of Oliver Wendell Holmes, has been given to the orchestra for a permanent summer home.

Of the three concerts presented last week, Saturday evening's program was the first of the entire series to be enhanced by perfect weather conditions. An all-Wagner program, given to the accompaniment of violent thunderstorms Thursday evening was appreciated by the 4,800 attending despite poor weather conditions.

Dr. Koussevitsky carried through his clever knack of presenting popular symphony to the audiences in his Saturday night program. Under a cloudless, star-studded sky and with an enormous audience attending in fine spirits, he reached the high point of the festival with his splendid offering of Rimsky-Korsakov's "Scheherazade" symphonic suite.

The concert opened with a Hayden symphony in G major, performed with delightful neatness and finish. The gay and spirited tempo made it an ideal choice for the beginning of the concert.

It was followed by the symphony No. 7, composed by the great Finish musician Jean Sebelius. This beautiful example of short symphonic work, written in one movement, is great orchestral music, remarkable for its breadth and interest of harmony.

The orchestra's presentation of the Rimsky-Korsakov symphony, built around the "Arabian Nights" tales, was unusually fine and held the sustained interest of the audience despite the fact that it is very familiar to symphony fans. The concert master, Mr. Bergin carried the solo violin part with brilliance and virtuosity and harp arrangements were particularly beautiful.

This afternoon's Brahm's concert carried through the fine example set by the previous presentations.

Many celebrities attended the concerts, among them Efren Simbalist, New York violinist, Miriam Hopkins and Conrad Nagle of the screen, Edith Barrett, prominent stage actress, Alma Gluck, of the Metropolitan Opera company, and Dr. Allen Craig, head of the Charlotte Hungerford hospital in Torrington, Conn.

Olin Downes, music critic of the New York Times, gave two lectures in connection with the festival program. Two broadcasts of Thursday concerts were carried over a nation-wide chain of stations.

K. V. B. H.
C. W. K.

There are more than 521,000 Boy Scouts in the British Empire.

PITTSFIELD, MASS.
EAGLE

AUG 16 1937

The Note Book

By *J. H.*

On a 25th Wedding Anniversary
(To Mr. and Mrs. I. D. H.)

Through twenty-five years of richness in living;
Through twenty-five years of kindness and grace;
Through twenty-five years of generous giving,
They have made in friends' hearts an enviable place.

* * *

Festival Fancies

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make the muses smile,
aster some such style.

* * * *

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have run through your

the sun there is pardon,
of the bird there is mirth;
God's heart in a garden
anywhere else on earth.

Pagan, perhaps, but wondrously beautiful, like so much of the Pagan music we have so lately enjoyed.

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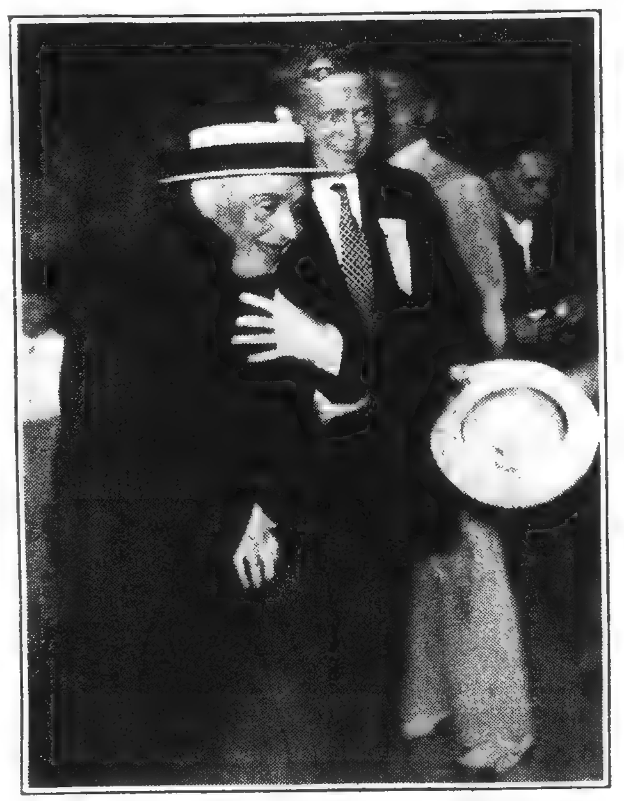

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Many celebrities attended the concerts, among them Efren Simbalist, New York violinist, Miriam Hopkins and Conrad Nagle of the screen, Edith Barrett, prominent stage actress, Alma Gluck, of the Metropolitan Opera company, and Dr. Allen Craig, head of the Charlotte Hungerford hospital in Torrington, Conn.

Olin Downes, music critic of the New York Times, gave two lectures in connection with the festival program. Two broadcasts of Thursday concerts were carried over a nation-wide chain of stations.

K. V. B. H.
C. W. K.

There are more than 521,000 Boy Scouts in the British Empire.

PITTSFIELD, MASS.
EAGLE

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The Note Book

By *J. H.*

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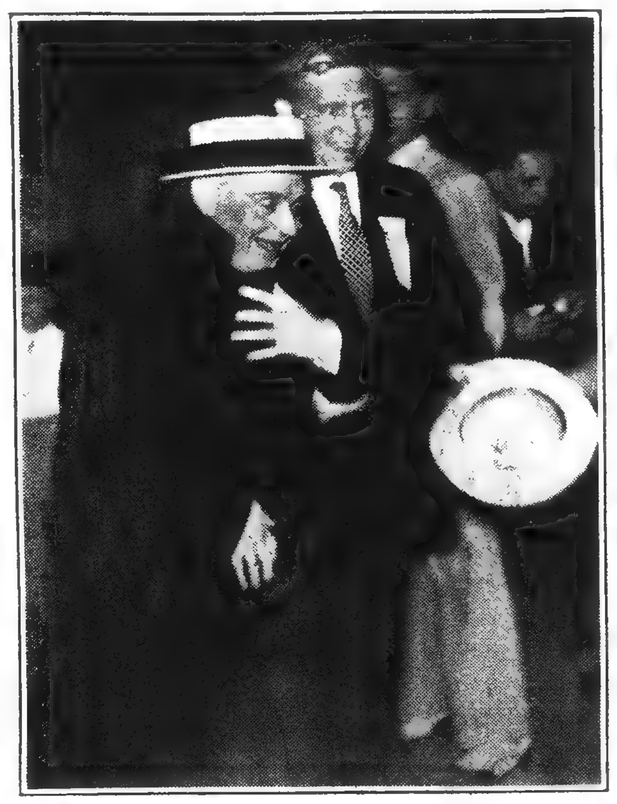

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This afternoon's Brahm's concert carried through the fine example set by the previous presentations.

Many celebrities attended the concerts, among them Efren Simbalist, New York violinist, Miriam Hopkins and Conrad Nagle of the screen, Edith Barrett, prominent stage actress, Alma Gluck, of the Metropolitan Opera company, and Dr. Allen Craig, head of the Charlotte Hungerford hospital in Torrington, Conn.

Olin Downes, music critic of the New York Times, gave two lectures in connection with the festival program. Two broadcasts of Thursday concerts were carried over a nation-wide chain of stations.

K. V. B. H.
C. W. K.

There are more than 521,000 Boy Scouts in the British Empire.

PITTSFIELD, MASS.
EAGLE

AUG 16 1937

The Note Book

By *J. H.*

On a 25th Wedding Anniversary
(To Mr. and Mrs. I. D. H.)

Through twenty-five years of richness in living;
Through twenty-five years of kindness and grace;
Through twenty-five years of generous giving,
They have made in friends' hearts an enviable place.

* * *

Festival Fancies

HAYDN is master of the art of clear, lucid, exact patterning of classical music. The symphony in G major, played Saturday night, is a splendid example of his style. The restrained, self-contained Haydn showed little of the fire and passion of Wagner or Tochaikovsky, but wrote his symphonies in pure, scholarly form and achieved an exquisite beauty therein. He could write them to order, so to speak, for special musical occasions, and yet they are never found to be without inspiration, high purpose.

It is generally conceded Jean Sibelius, a modern composer, living in Finland, has done more significant work in his later symphonies. This is accounted for by the fact that he is living alone and writing according to the dictates of his own conscience. The influence of society and the metropolitan whirl of earlier years, make his first products suffer by comparison. His seventh, in one movement, contains the elaboration of a theme established early in the piece by solo trombone. He uses harmonies which appear at first to be discordant, but are really intricate, imaginative combinations, resolving logically into legitimate chords.

After the concert Saturday, everyone was humming the lovely Prince and Princess theme from Rimsky-Korsakov's "Scheherazade." The whole fantasy is one that is generally loved even though it commits the unpardonable crime of being "modern."

Grandiose is the word for Brahms. His music is rich, it is deep, it has soul. He resorts to none of the orchestral trickery found occasionally among even the great masters. His use of percussion is not ostentatious, nor does he call for bizarre effects from any one group of instruments. In the Academic Festival Overture he took a few student airs, essentially simple, stated them as themes, developed them through skillful manipulation of all harmonic possibilities, then concluded with the customary recapitulation. He has rightly gained his place among the "few really great."

There was in Sunday's twilight the melancholy thought that Koussevitzky and the B. S. O. were to go away. Lonely will be the lawn at Tanglewood where the loveliest music of the great masters throbbed awhile, then rolled up into the green hills and lost itself over the horizon in countless echoes. This too, like all good things, must end. —Jo Ann.

* * * *

And that, my masters, is the skeleton in human living—the knowledge that one day the feast must end—even though every hour be rich with love and every moment jeweled with a joy . . She excites my envy, not only by her gentleness of manner, but by her charm in the use of language; her understanding; her vocabulary; her clarity of diction; her knowledge of expressive, palpitating words; her appreciation and her interpretation; her rare and enviable brilliancy; her faultless technique; her flowing rythm; her matchless style. My ambition is to write like her. But, alas, I am only a poet.

O, Lord, I pray, that in your might,
You'll some day teach me how to write;
That you will make the muses smile,
So I can master some such style.

* * * *

If you strolled at Tanglewood there must have run through your mind:

In the kiss of the sun there is pardon,
In the song of the bird there is mirth;
We are nearer God's heart in a garden
Than anywhere else on earth.

Pagan, perhaps, but wondrously beautiful, like so much of the Pagan music we have so lately enjoyed.

LEWISTON, ME.
SUN

AUG 16 1937

Music and The Drama

BERKSHIRE FESTIVAL ENDS FOURTH SEASON WITH MAGNIFICENT RECITAL

Stockbridge, Mass., Aug. 15-AP-The fourth Berkshire symphonic festival closed its two-week history today with a concert probably unrivaled in any festival of the world for splendor and conception, or for beauty of performance.

The largest audience of the two weeks filled the huge buff tent. As formerly, the orchestra was the Boston Symphony, the conductor Serge Koussevitzky. The crowd today brought the total attendance for six concerts to 27,000 and practically assured that the undertaking would pay its way again this summer.

There is no other American summer music venture comparable, those who heard today's all-Brahms program realized.

This festival is one of the very few which does not attempt to give concerts nightly. Instead of six or seven programs a week, only three are to be had here.

All six concerts have been straight symphony concerts, any one of which could be played in Symphony hall, Boston, at the height of the winter season. Some have, for that matter.

The nearest approach to a popular night was the Wagner concert of Thursday night, and that also was the only concert in which the elements disturbed the order of events. Dr. Koussevitzky and his men were bombarded by a roaring rainstorm, and so all "loud" pieces were transferred to the first half of the concert, and some quieter excerpts such as the "Siegfried Idyll" were omitted.

NEW BEDFORD, MASS.
MERCURY

AUG 16 1937

Largest Audience Hears Final Symp

STOCKBRIDGE, Aug. 15 (AP)—The Fourth Berkshire Symphonic Festival closed its two-week history today with a concert probably unrivaled in any festival of the world for splendor and conception, or for beauty of performance.

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Festival Series Closes With Brilliant Program Of Brahms Compositions

Tremendous Ovation Given Dr. Koussevitzky and Boston Symphony—Demonstrations Exceed Those at Any Previous Concert—Saturday Night Program Also Given Enthusiastic Reception

Eag

By J. C. ROSENFELD

THE final chord of the Brahms First Symphony yesterday afternoon at the Berkshire Symphonic Festival detonated a demonstration which exceeded anything experienced at any of these memorable events.

End of Fourth

It marked the end of the Fourth Annual Festival, the first in its new and permanent home, thanks to the magnificent gift of Tanglewood by Mrs. Gorham Brooks, the first at which there were six concerts instead of three as at the first three Festivals, and a possible stepping-off spot into a future limited now only by one's imagination.

Enthusiasm has been at the boiling point throughout the two weekends. There were ovations for Beethoven, Ravel, Tschaikowsky, Wagner, Sibelius, and now at the final program, all Brahms, certainly the least spectacular among composers, there was a tumult as the whole huge audience standing clapped and shouted in a wild release of joyous appreciation.

Weather Propitious

It was inevitable, on a percentage basis, that some of the programs would be performed without a deterrent threat by weather, and so yesterday afternoon and also at the penultimate concert Saturday night all conditions were most propitious. The wisdom of an all Brahms program, especially as a final one to such an exciting series, seemed debatable, but all arguments dissolved before the proof of the reaction of the audience. From a distant perspective it was an excellent complement to the other varied programs which

FESTIVAL SERIES CLOSES WITH ALL BRAHMS PROGRAM

Continued From First Page

had preceded it and a fine compensating corner-stone to the all-Beethoven program with which the Festival had begun.

Brahms Program

Brahms program started with the Academic Overture, a title which belies the music. Brahms wrote it in gratitude to the University of Breslau which granted him an honorary degree of Doctor of Philosophy in 1879, and based the music on student tunes. The Third Symphony followed and after intermission came the First Symphony.

As the members of the orchestra reappeared after intermission they divested themselves of their coats, this time sans permission, and when Koussevitzky himself reappeared he, too, was coatless and had even changed from the gray trousers he had worn with his blue coat to a pair of white flannels!

Koussevitzky does not give all of Brahms its true rhythmic value. The afternoon, however, was a continuation of the lofty standard of performance which has made the Festival so successful. The slow movement of the First Symphony revealed string tone beyond description, and testimony might be adduced without end of similar evidence of the orchestra's superlative work.

Saturday Night Program

The Saturday night program was an exceptionally happy choice: Hayden's G Major Symphony, the Sibelius Seventh, and Rimsky-Korsakoff's "Scheherazade." It evoked another of those vociferous acclamations which left the audience with hands puffed from clapping and throats rasped from shouting.

Koussevitzky long has been of the most earnest and assiduous champions of Jan Sibelius in this country. On every occasion he has spread the gospel of his music because of a faith in its message and its content. The Finnish government has granted Sibelius a pension that he might devote himself without worry to his creative work, but since 1924, when this seventh symphony was composed he has produced no important composition. On the occasion of his seventieth birthday two years ago he was honored by all the musical world but nowhere more than in America. His symphony is played in one movement. It made a tremendously profound impression, due in great part, to the marvellous Boston Orchestra which outdid itself in this performance.

Sibelius, to express his sombre thoughts, writes in registers of the tonal scale less frequently used and which benefits tremendously from the skill of such men as comprise the members of the Boston Symphony. The tone from the wind sections which has been so outstanding for its beauty served Sibelius perfectly. It is highly concentrated writing, and its fascination certainly was enhanced by the glowing tone with which the orchestra played it.

Koussevitzky played Haydn as he did Mozart, with ascetic severity, as well he might with such an orchestra. His musical purism, at least with music of the eighteenth century, displayed the absolute transparence of the orchestra's playing and the remarkable variety of its tone colors. The acoustics of the canvas shelter were remarkably faithful. The cooler, spicy air dispelled any possibility of lassitude on the part of the audience or orchestra, and the fresh vivacity of the Haydn, especially the final movement, glittered in its brilliance. The first movement was endowed with noble dignity.

The "Scheherazade" filled the second half of the program and sent the audience home wilted from excitement. Koussevitzky is on his home grounds in music of this type. The incredible discipline of the orchestra expresses every minute detail scrupulously. The music is based on the story of the Sultana Scheherazade in the Thousand and One Nights and the seductive rhythms and exotic uses of tonal resources have made it one of the most popular pieces from the orchestral repertory. Its familiarity also has been increased by its alliance with ballet in which the intrigues and escapades so audible in the music are so easily depicted. The violin solos which fall to the lot of the concertmaster were beautifully played by Richard Burgin and Koussevitzky deservedly singled him out at the close of the performance.

Orchestra Gave Its Best

As leaflets are handed out and statements issued concerning plans for future Festivals the fact remains, as this historical musical event comes to a close, that six concerts have been heard which, from their obvious preparation and intensely precise execution, were intended to make this not a mere passing amusement, but a serious, firmly founded event of the first musical importance. Serge Koussevitzky and the Boston Symphony Orchestra did everything in their vast powers to achieve such a goal and their unquestioned success is worthy of any and every effort to ensure and enlarge its continuance.

We in Berkshire have again become the cynosure of all the musical world. We have an opportunity at one stroke to do something for ourselves and for the progress of the art of music.

Circular Asks For Expression On Future Plans

Festival trustees today urged everyone interested to fill in the circulars handed out at the concerts Saturday and Sunday asking for suggestions and memberships for 1938. The trustees also asked for an expression on the proposed building and whether persons receiving the circulars would assist in the building fund campaign. Many of these slips have been returned, all of them reflecting interest in plans.

CONCERT HEADS MAP PROGRAM FOR FUTURE

Plan $100,000 Building To House Festival Next Year

With the six-concert series of the 1937 Berkshire Symphonic Festival sucessfully completed, sponsors of the event today looked toward the future.

The erection of a special building to house next year's series will be the first and immediate step of officials. The raising of approximately $100,000 to build an auditorium on the grounds of Tanglewood, the Festival's new permanent home in Lenox, will be discussed at a meeting of the Festival's board of trustees this week.

Average 5000

The total attendance for the six concerts is estimated at 30,000, an average of 5000 per concert. The same average was achieved last year, when some 15,000 attended

Continued on Second Page

BALTIMORE, MD.
EVENING SUN

AUG 1 6 1937

CAMPAIGNERS HOPE TO HOUSE CONCERTS

Berkshire Festival Directors Seek $100,000 For Permanent Building

[*By the Associated Press*]

Stockbridge, Mass., Aug. 16—Directors of the Berkshire symphonic festival today launched a campaign for a permanent building to house concerts which in the past have been given either in the open air or under huge tents.

The directors, supported by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, took steps to have the buiding erected at "Tanglewood," permanent home of the festival.

Rain Causes Disturbance

Although the acoustics at concerts staged this summer proved superb, partly due to the accidentally excellent qualities of the temporary wood stage, the canvas proved no protection against the noise of the rain.

Despite the storm, yesterday's last day audience of 4,800 brought the total attendance up to approximately 27,000 for the six concerts. It practically assured the management that its $40,000 budget would be met.

Miss Gertrude Robinson Smith of the festival board announced a subscription campaign for a permanent building which will cost, it is estimated, about $100,000.

MASS

IE BOSTON HERALD, MONDAY, AUGUST 16, 1937

Further Obser

THEATER and SCREEN

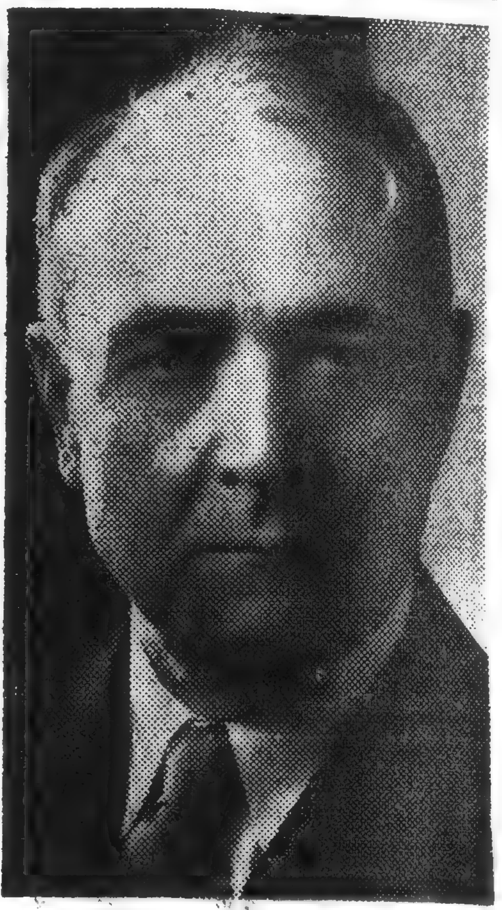
Berkshire Concerts Have Been Huge Success Despite Bad Weather

'TOM SAWYER' AGAIN IN FILMS

The Boston Symphony orchestra, under Dr. Koussevitzky, has now completed the second season at the Berkshire festival. The concerts of both weeks have been a huge success, in spite of difficulties with the weather. Rain is something that nothing can be done about, that is until something more permanent than a tent is constructed. One condition of weather, however, is certain to afflict the Berkshire festivals, and that is heat. So long as they are held in early August there will be uncomfortably hot weather, and a permanent shed might be far worse than a tent.

We do not know what will be done about these festivals in the future. At the moment it is enough to record that there is a large public that seems anxious to attend some function of this sort. Moreover, it brings the fame and proves the excellence of the Boston Symphony to a much wider public than was previously approached. It is foolish, of course, to talk of giving opera until there are the facilities not only of the stage but of a place where an audience of 5000 could see as well as hear.

For the present it seems wise to confine any discussion of the future to a purely symphonic festival. We do not know what Dr. Koussevitzky has in mind for next year or how much the members of the orchestra relish this interruption in their holiday. From one point of view it would be wise to give the festival some definite aim and at least to play other works than those already thrice familiar to the public which attends symphony concerts in the winter. When a number of things of this nature have been done, it will be time to indulge in comparisons with Salzburg and not before.



SERGE KOUSSEVITZKY

LEWISTON, ME.
JOURNAL

AUG 13 1937

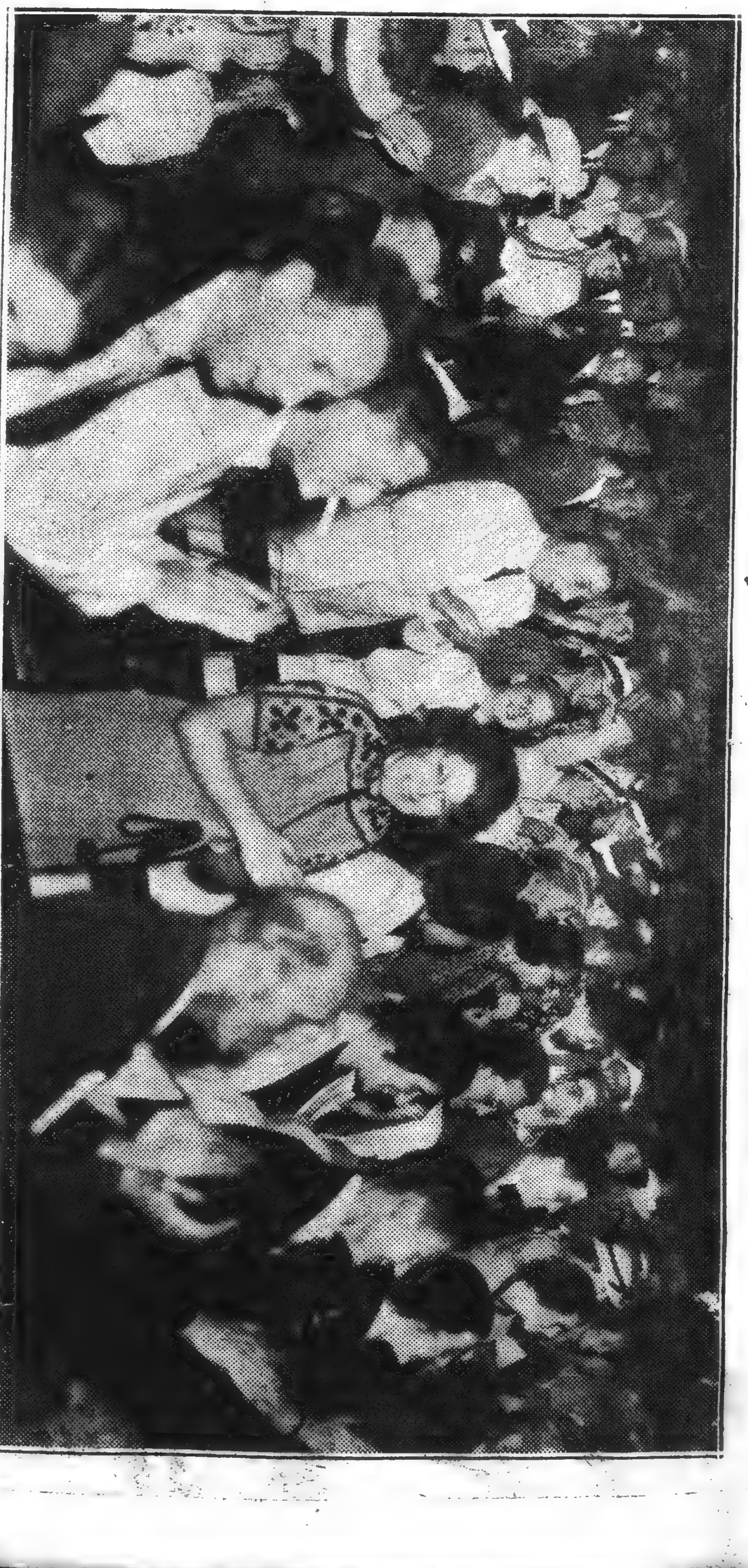
KOUSSEVITSKY BATTLES ELEMENTS AND WINS

STOCKBRIDGE, Mass., Aug. 13 -AP-Serge Koussevitsky, conductor of the Boston Symphony Orchestra, who led his men in shirt sleeves Sunday to overcome the heat, emerged the victor today over another element of the weather—a two-hour downpour.

Tho his orchestra was drowned out half a dozen times by the tattoo of sudden rain against the tent where the Berkshire Festival's all-Wagner concert was held last night, Koussevitsky announced he would fight it out with the storm if it took until 4 a.m.

Koussevitsky eventually completed his program except for an interrupted number from "Siegfried."

Koussevitzky and Orchestra Rewarded



This picture, taken just at the conclusion of the Brahms First Symphony yesterday afternoon in the big tent at Tanglewood, tells its own story of the reception given to a great leader of a great musical organization.

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Program of Unrivaled Beauty Concludes Berkshire Festival

B. Globe – Aug. 16/37

Two Weeks of Symphonic Music Notable For Quality of Choice and Performance

STOCKBRIDGE, Aug 15 (A P)—The Fourth Berkshire Symphonic Festival closed its two-week history today with a concert probably unrivaled in any festival of the world for splendor of conception, or for beauty of performance.

The largest audience of the two weeks filled the huge buff tent. As formerly, the orchestra was the Boston Symphony, the conductor Serge Koussevitzky. The crowd today brought the total attendance for six concerts to 27,000, and practically assured that the undertaking would pay its way again this Summer.

There is no other American Summer music venture comparable, those who heard today's all-Brahms program realized. For one thing, and perhaps the most important, there is no other festival in America which is given wholly by one of the great symphony orchestras of the world, playing only under its permanent conductor.

This has produced a finish and brilliance entirely outside the usual slipshod Summer standard.

No Attempts at Ballyhoo

For another reason, this festival is one of the very few which do not attempt to give concerts nightly. Instead of six or seven programs a week, only three are to be had here. The result of this is that each program is adequately rehearsed, and there is no relaxation of artistic standards, and no tiring of the audience either.

It is also true that there have been none of the stunts usually connected with such ventures—no "popular" nights, no great "names" engaged because of their movie prominence, though perhaps of indifferent musical ability.

All six concerts have been straight symphony concerts, any one of which could be played in Symphony Hall, Boston, at the height of the Winter season. Some have, for that matter.

Curiously Dr Koussevitzky chose to begin the series with an all-Beethoven program which included two symphonies—the Sixth and the Fifth. He ended it today with an all-Brahms concert, the bulk of which was made up of the Third and First Symphones. These were played quite as handsomely as if they were opening the Boston Symphony's season in, for example, Carnegie Hall, New York.

Setting of Great Beauty

In fact, the nearest approach to a popular night was the Wagner concert of Thursday night, and that also was the only concert in which the elements disturbed the order of events. Dr Koussevitzky and his men were bombarded by a roaring rainstorm, and so all "loud" pieces were transferred to the first half of the concert, and some quieter excerpts such as the "Siegfried Idyll" were omitted.

Physicial surroundings have also done a great deal for Berkshire audiences. The view from the headquarters building on "Tanglewood" estate, which was given the Boston orchestra by Mrs Gorham Brooks, is perhaps the loveliest in the Lenox-Stockbridge neighborhood, looking across a blue lake to Monument Mountain, and to the hazy further reaches of the lower Berkshires.

Instead of buildings and elevated trains, the immediate surroundings of the music tent are beautifully kept lawns. The "foyer" is a formal garden known many decades for its beauty.

The audience has come from every stratum of society—it is gathered in the center of the Massachusetts "Summer society belt," but it is by no means confined to estate holders

Heard by Many Notables

Even the movies have been represented, by Miriam Hopkins, among others. Many stage people, Ambassadors, including Norman H. Davis, Ambassador at large, and musicians, such as Albert Spalding, Efrem Zimbalist and Alma Gluck have been among the thousands.

The Berkshire neighborhood bristles with cultural undertakings throughout the Summer, the oldest of which, musically speaking, are the Coolidge concerts, Sunday afternoons on South Mountain, Pittsfield.

Visiting musicians have been amazed to find the Berkshire Festival including in its own announcements all the news of these other undertakings. These differ as widely as the Lenox Kennel Club's dog show Aug 21, and Ted Shawn and [illegible] men dancers, whose programs at Jacob's Pillow are invariably mentioned.

Both George W. Edman, the festival's "coordinator," and George E Judd, manager of the orchestra, report this courtesy has borne fruit generously.

"Because we have no intention of announcing more concerts than we are perfectly sure we can give up to standard," said Judd and Edman, "we plan to do only six next Summer. Later, perhaps, we shall add others.

"They will never be scratched-up events, however."

WASHINGTON, D. C.
STAR

AUG 16 1937

BUILDING IS SOUGHT FOR BERKSHIRE FETE

Permanent Structure to House Concerts Will Be Object in Drive.

By the Associated Press.

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The directors, supported by Serge Koussevitzky, conductor of the famed Boston Symphony Orchestra, took steps to have the building erected at Tanglewood, permanent home of the festival.

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Miss Gertrude Robinson Smith of the festival board announced a subscription campaign for a permanent building which will cost, it is estimated, about $100,000.

The festival will be repeated next year, with six concerts scattered over two weeks.

BUFFALO, N. Y.
NEWS

AUG 16 1937

MUSIC FESTIVAL ENDS

Koussevitzky Directs Boston Symphony at Stockbridge.

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SCHENECTADY, N. Y.
GAZETTE

161

AUG 16 1937

Music Festival In Berkshires Ends Concerts

Performances of Boston Symphony Excel Others; Attempt No 'Stunts' to Popularize Programs

By JOHN SELBY

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Youngest Member of Orchestra and Father Play Trumpets Under Koussevitzky's Baton

Rene Voisin, left, is fourth trumpet in the Boston Symphony Orchestra and his son, Roger, right, third trumpet and assistant first trumpet.

Among the 100 members of the Boston Symphony Orchestra, playing for the Berkshire Symphonic Festival at Tanglewood, are a father and son, both trumpeters.

The father is Rene Voisin, 42 fourth trumpet, and the son is Roger Voisin, 19, third trumpet and asistant first trumpet in the orchestra.

Youngest Member

The son is the youngest member of the orchestra and probably the youngest man in any major orchestra in the world.

Both natives of Angerx, France, where Quantro is distilled, the father and son came to America 10 years ago. The father immediately joined the Boston Orchestra, then as now conducted by Serge Koussevitzky.

The son attended schools in Boston, returned to France for a year, and two years ago had an audition with Dr. Koussevitzky and was accepted as a member of the orchestra when he was only 17 years old. Since then he has continued his study of the trumpet with his father and Georges Mager, first trumpeter of the orchestra.

The father, the mother and the son have taken a cottage in Lenox for the duration of the Festival, and Roger says he is now studying the double bass as "a spare tire." He will have a qualified critic in the latter instrument in Dr. Koussevitzky, who achieved international fame as a double bass player.

NEW HAVEN, CONN.
JOURNAL-COURIER

AUG 16 1937

4th Berkshire Symphonic Festival Comes to Close

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ARDMORE, PA.
WEEKLY CHRONICLE
AUG 27 1937

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Metropolitan Music

A Review of Outstanding Contributions by Florence Leonard

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Some of it, to be sure, remains within city limits, but its reverberative beginnings in the open air are so strong and far-reaching that they will reach us in the winter months, as for instance those of the Goldman Band in New York. For Mr. Goldman, who has been giving open-air concerts for many years (his band was organized 25 years ago) announces that he will conduct a series of low-price autumn and winter concerts in New York City, beginning about the middle of October.

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When one remembers the concerts of the Federal Music Project, of which only a few are included in those enumerated, it seems hardly possible that there is not music enough. Yet the fact remains that projects are already underway for new auditoriums, more concerts, better programs.

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With such a vast array of audiences and programs (the New York Stadium had audiences of 18,000 and 20,223 persons on its two most crowded nights) plainly the next advance will be in quality, where such advance is needed. Different localities require different programs, different attractions, it is true, but the power of the best music to attract is strangely inalienable.

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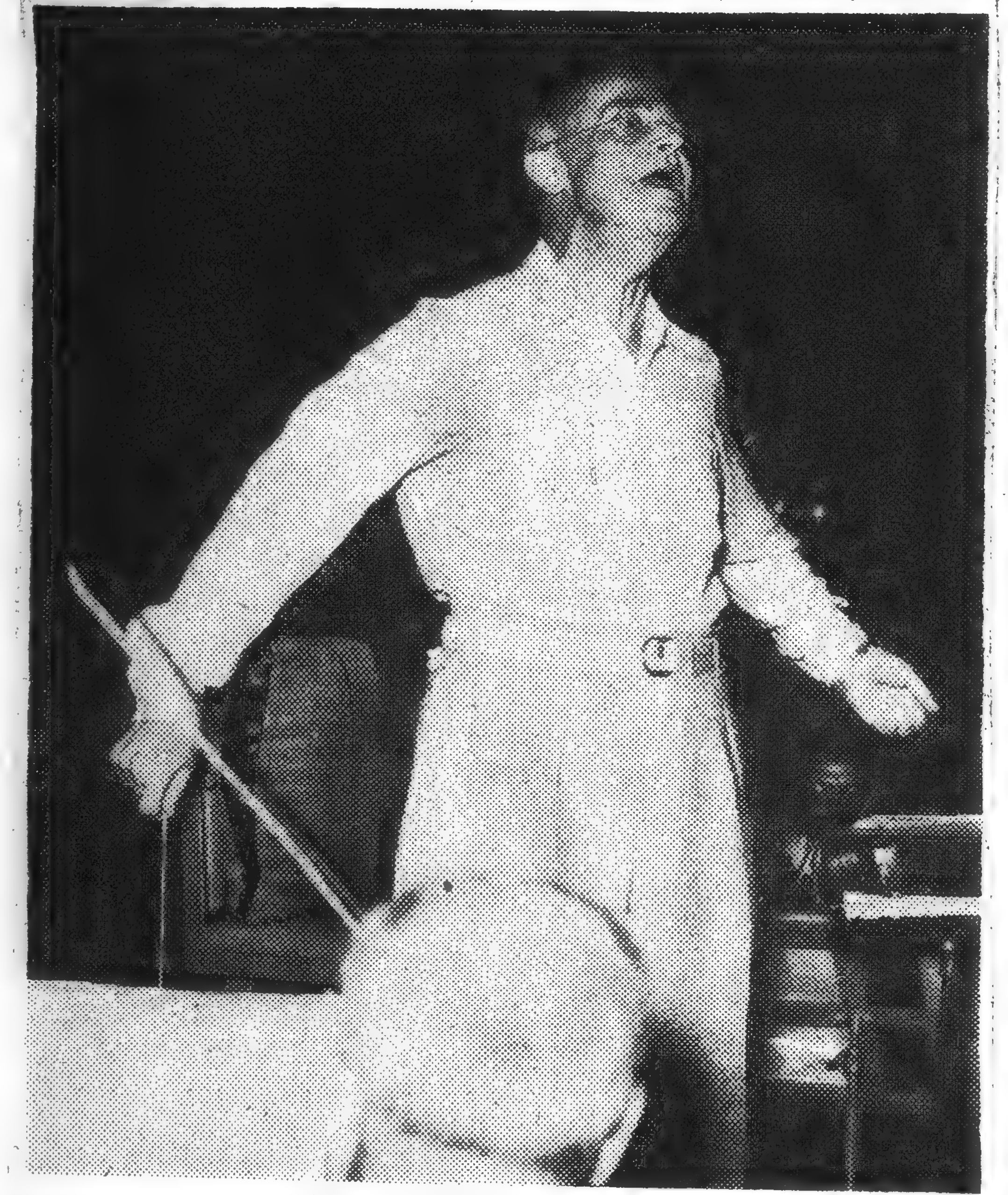
MONDAY, AUGUST 16, 1937

SYMPHONY CONDUCTOR IN ACTION



(Boston Herald-Wide World Photo)

Dr. Serge Koussevitzky as he rehearsed the Boston Symphony Orchestra in Stockbridge.

~~BREAK YIELDS $8000 IN FURS~~

Chauncy St. Store Looted Between Alarm and Arrival of Police

(Continued from First Page)

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For another reason, this festival is one of the very few which does not attempt to give concerts nightly. Instead of six or seven programs a week, only three are to be had here. The result of this is that each program is adequately rehearsed, and there is no relaxation of artistic standards, and no tiring of the audience either.

It is also true that there have been none of the stunts usually connected with such ventures—no "memorials," no "popular" nights, no great "names" engaged because of

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WILMINGTON, DEL.
EVENING JOURNAL
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ROCHESTER, N. Y.
TIMES UNION
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The rain last Thursday even drowned out the bombastic Richard Wagner—although Serge Koussevitzky continued the concert after rearranging the program somewhat.

Despite the storm, yesterday's audience of 4800 brought the total attendance up to approximately 27,000 for the six concerts. It practically assured the management that its $40,000 budget would be met.

Miss Gertrude Robinson Smith of the festival board announced the first step had been taken toward a permanent building which will cost, it is estimated, about $100,000. Her announcement asked for money and help.

Simple Structure Wanted

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The festival will be repeated next year, six concerts scattered over two weeks. This summer's festival began with an all Beethoven program, and ended last night with an all Brahms concert. It was kept, most of the many visitors felt, consistently on as high a plane as any festival in the world.

GREENWICH, CONN.
NEWS-GRAPHIC
AUG 16 1937

Berkshire Fete Must Raise Funds Or Discontinue

The executive committees of the Berkshire Symphonic Festival and the Boston Symphony Orchestra jointly announced today before the closing concert of the 1937 Festival that they are agreed on the necessity for a permanent music shed to house next year's concerts and that the Festival group was prepared to move immediately to raise $100,000 for such a structure.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who through his concerts here has added to his many admirers, declares that it is impossible to conduct the Festival another year unless steps are taken to avoid interruptions by storms such as occurred last Thursday night.

A building of simple design, open on the sides, which will harmonize with the surroundings at Tanglewood, is contemplated by the Festival group.

The announcement followed a meeting of the two groups at the home of the Festival's president, Miss Gertrude Robinson Smith in Stockbridge. At the meeting were Bentley W. Warren, president of the Boston Symphony Orchestra, Henry B. Sawyer and Edward A. Taft of the Boston Board; Miss Robinson Smith, Mrs. Carlos M. de Heredia, Norval H. Busey, Jr., Henry W. Dwight, Robert K. Wheeler and George W. Edman, representing the Festival.

The statement from the meeting follows:

"Our groups are in complete accord. The building must be of simple design, completely open on the sides, but with sides affording protection from rain. We must not lose the charm of Tanglewood.

"The Festival group agrees to conduct a campaign for $100,000 with which to erect the music shed, the stage and tuning rooms.

"The two groups are of the opinion that America is ready for a shrine such as ours where a Festival of significance and purpose may be developed. We wish the growth to be commensurate with public interest and support. We sincerely hope that funds will be forthcoming from many parts of the country. Anyone interested in the cause, we welcome, and checks may be addressed to the treasurer, Berkshire Symphonic Festival, Inc., Stockbridge, Mass."

NEW YORK, N. Y.
HERALD - TRIBUNE
AUG 16 1937

5,500 Attend Last Concert Of Berkshire Festival

Total Attendance for 4th Annual Series Is 30,000

Special to the Herald Tribune

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George W. Edman, chairman of the executive committee of the Berkshire Festival, said tonight the gate receipts today were $1,112, which exceeded by $250 the receipts at any other festival program this year.

It is understood several $1,000 subscriptions have been promised for the proposed new permanent music shed. The budget this year was $40,000, and Mr. Edman said the festival at least will break even.

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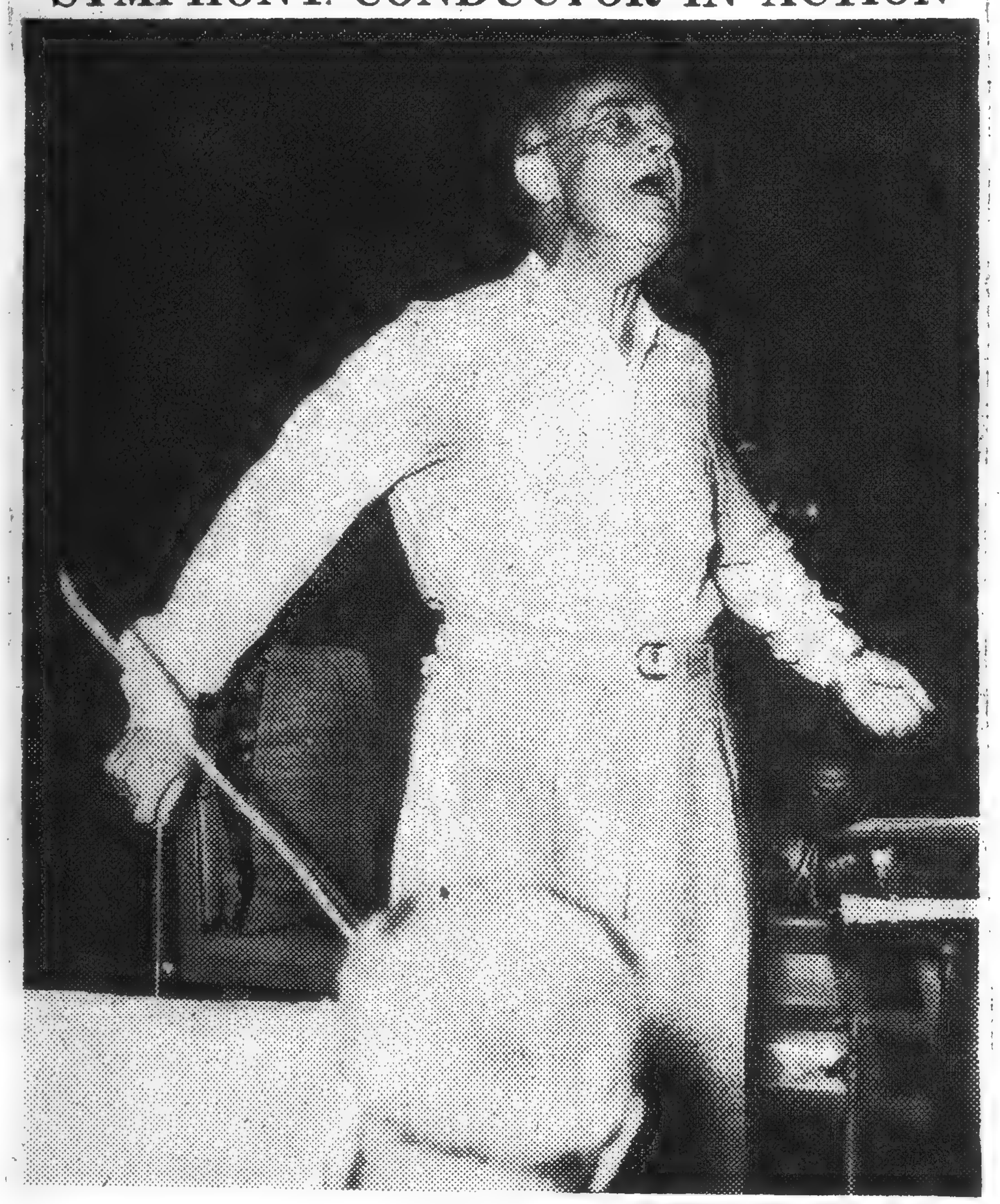

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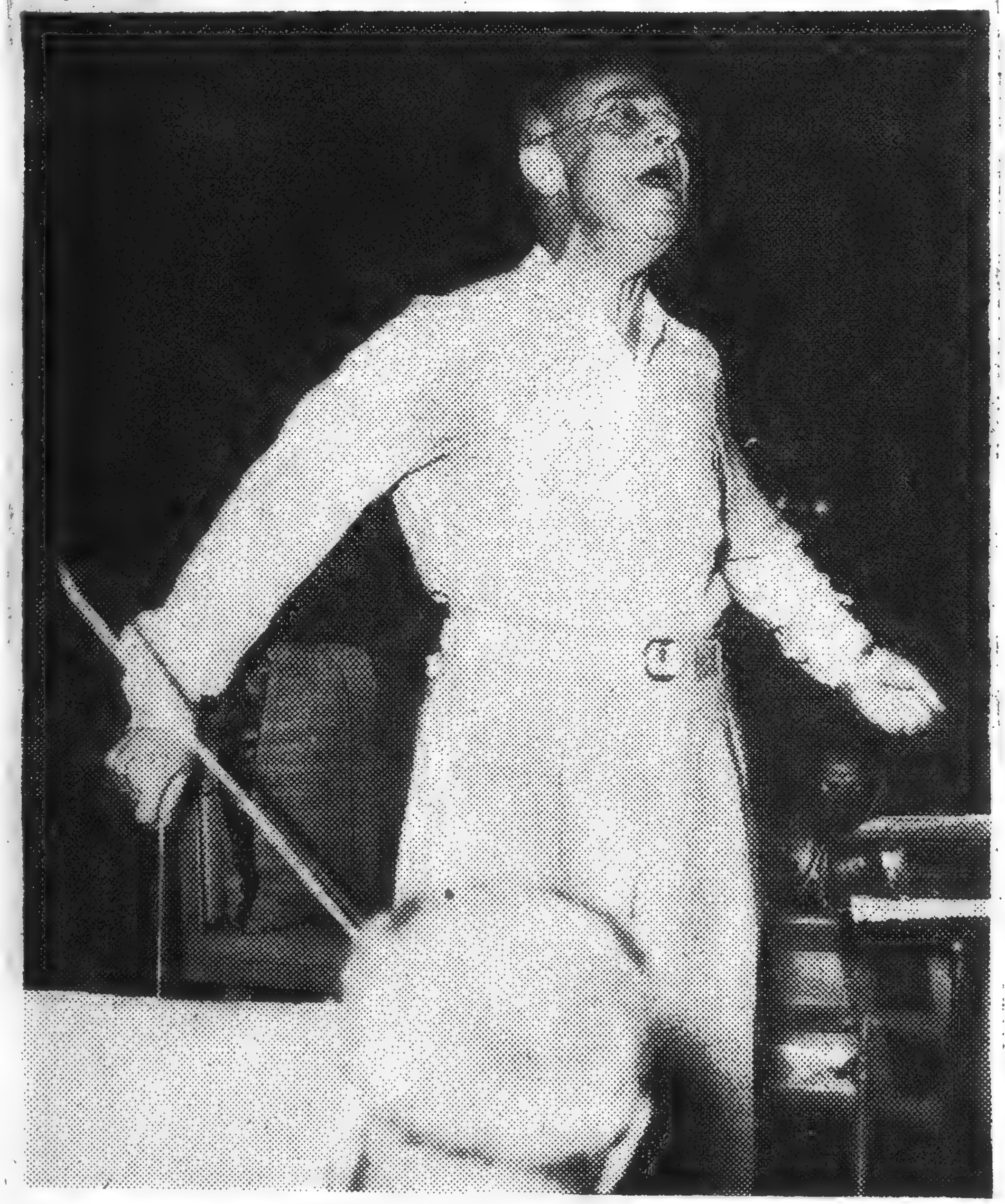
MONDAY, AUGUST 16, 1937

SYMPHONY CONDUCTOR IN ACTION



(Boston Herald-Wide World Photo)

Dr. Serge Koussevitzky as he rehearsed the Boston Symphony Orchestra in Stockbridge.

~~BREAK YIELDS $8000 IN FURS~~

Chauncy St. Store Looted Between Alarm and Arrival of Police

(Continued from First Page)

squad, obtained a description of the stolen coats and ordered a broadcast to all cruiser cars, directing that garages, parking spaces and suspected cars be searched for the loot. Sergt. James V. Crowley and Special Officer Thomas Conaty, who solved the $10,000 Middleboro leather robbery, were assigned to the case.

A check-up of the Chauncy street building showed the electric circuit had been broken only once, but that two locks were found to have been picked and a window slightly forced, indicating that the thieves had tried to get in by other means before forcing the door wired with the alarm.

The police, finding the door closed after the thieves escaped, sent for Lyman Lehrburger of 23 Parkman street, Brookline, one of the partners. When he let Detectives Albert Hurst and Dennis Riordan in, they found several coats and a squirrel neckpiece had been dropped by the robbers in their flight. Several expensive mink coats were found hanging on the racks, but Lehrberger said five inexpensive pieces had be taken.

FESTIVAL ENDS IN BERKSHIRES

Boston Symphony Plays All-Brahms Concert as Last of Series

STOCKBRIDGE, Aug. 15 (AP)—The fourth Berkshire symphonic festival closed its two-week history today with a concert probably unrivaled in any festival of the world for splendor of conception, or for beauty of performance.

The largest audience of the two weeks filled the huge buff tent. As formerly, the orchestra was the Boston Symphony, the conductor Serge Koussevitzky. The crowd today brought the total attendance for six concerts to 27,000, and practically assured that the undertaking would pay its way again this summer.

THREE CONCERTS A WEEK

There is no other American summer music venture comparable, those who heard today's all-Brahms program realized. For one thing, and perhaps the most important, there is no other festival in America which is given wholly by one of the great symphony orchestras of the world, playing only under its permanent conductor.

This has produced a finish and brilliance entirely outside the usual slipshod summer standard.

For another reason, this festival is one of the very few which does not attempt to give concerts nightly. Instead of six or seven programs a week, only three are to be had here. The result of this is that each program is adequately rehearsed, and there is no relaxation of artistic standards, and no tiring of the audience either.

It is also true that there have been none of the stunts usually connected with such ventures—no "memorials," no "popular" nights, no great "names" engaged because of their movie prominence, though perhaps of different musical ability.

All six concerts have been straight symphony concerts, any one of which could be played in Symphony Hall, Boston, at the height of the winter season.

WILMINGTON, DEL.
EVENING JOURNAL
AUG 16 1937

$100,000 Home For Berkshire Festival Sought

STOCKBRIDGE, Mass., Aug. 16 (AP).—Directors of the Berkshire Symphonic Festival today launched a campaign for a permanent building to house concerts which in the past have been given either in the open air or under huge tents.

Before the final strains of yesterday's closing concert had been sounded the directors, supported by Serge Koussevitzky, conductor of the famed Boston Symphony Orchestra, took steps to have the building erected at "Tanglewood," permanent home of the festival.

Yesterday's audience of 4.800 brought the total attendance up to approximately 27,000 for the six concerts. It practically assured the management that its $40,000 budget would be met.

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PROVIDENCE, R. I.
BULLETIN
AUG 16 1937

FESTIVAL SEEKS PERMANENT HOME

First Steps Taken in Drive as Stockbridge Ends Musical Programs.

Stockbridge, Mass., Aug. 16.—(AP)—Directors of the Berkshire Symphonic Festival today launched a campaign for a permanent building to house concerts, which, in the past, have been given either in the open air or under huge tents.

Before the final strains of yesterday's closing concert had been sounded, the directors, supported by Serge Koussevitzky, conductor of the famed Boston Symphony orchestra took steps to have the building erected at "Tanglewood," permanent home of the festival.

Rain Proves Handicap

Although the acoustics at concerts staged this summer proved superb partly due to the accidentally excellent qualities of the temporary wood stage, the canvas proved no protection against the noise of the rain.

The rain last Thursday even drowned out the bombastic Richard Wagner—although Serge Koussevitzky continued the concert after rearranging the program somewhat.

Despite the storm, yesterday's audience of 4800 brought the total attendance up to approximately 27,000 for the six concerts. It practically assured the management that its $40,000 budget would be met.

Miss Gertrude Robinson Smith of the festival board announced the first step had been taken toward a permanent building which will cost, it is estimated, about $100,000. Her announcement asked for money and help.

Simple Structure Wanted

It will be a simple building, some might even call it a "shed." It is Dr. Koussevitzky's desire that it be weather proof and its acoustics perfect.

The festival will be repeated next year, six concerts scattered over two weeks. This summer's festival began with an all Beethoven program, and ended last night with an all Brahms concert. It was kept, most of the many visitors felt, consistently on as high a plane as any festival in the world.

GREENWICH, CONN.
NEWS-GRAPHIC
AUG 16 1937

Berkshire Fete Must Raise Funds Or Discontinue

The executive [illegible] of the Berkshire Sym[illegible] and the Boston Sy[illegible]ony Orches[illegible]tra jointly annou[illegible] the closing conce[illegible] 1937 Festival that th[illegible] on the necessity fo[illegible] music shed to hous[illegible] concerts and that t[illegible] was prepared to [illegible]ly to raise $100[illegible] structure.

Serge Koussevi[illegible] of the Boston Sy[illegible]tra, who through [illegible] here has added to [illegible]mirers, declares [illegible]sible to conduct [illegible] other year unless [illegible] to avoid interrupti[illegible] such as occurred [illegible] Thursday night.

A building of [illegible] open on the sides, w[illegible] harmonize with the sur[illegible] at Tanglewood, is contemplate[illegible] by the Festival group.

The announcement followed a meeting of the two groups at the home of the Festival's pre[illegible], Miss Gertrude Robinson Smith in Stockbridge. At the meeting were Bentley W. Warren, pres[illegible] of the Boston Symphony Orch[illegible], Henry B. Sawyer and Edward A. Taft of the Boston Board; Miss Robinson Smith, Mrs. Carlos M. de Heredia, Norval H. Busey, Jr. Henry W. Dwight, Robert K. Wheeler and George W. Edman, representing the Festival.

The statement from the meeting follows:

"Our groups are in comp[illegible] accord. The building must [illegible] of simple design, completely open on the sides, but with sides afford[illegible] protection from rain. We must not lose the charm of Tanglewood.

"The Festival group agrees to conduct a campaign for $100,000 with which to erect the music shed, the stage and tuning rooms.

"The two groups are of the opinion that America is ready for a shrine such as ours where a Festival of significance and purpose may be developed. We wish the growth to be commensurate with public interest and support. We sincerely hope that funds will be forthcoming from many parts of the country. Anyone interested in the cause, we welcome, and checks may be addressed to the treasurer, Berkshire Symphonic Festival, Inc., Stockbridge, Mass."

NEW YORK, N. Y.
HERALD - TRIBUNE
AUG 16 1937

5,500 Attend Last Concert Of Berkshire Festival

Total Attendance for 4th Annual Series Is 30,000

Special to the Herald Tribune

LENOX, Mass., Aug. 15.—The sixth and final concert in the fourth annual Berkshire Festival by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, ended tonight at Tanglewood. The largest audience in the four-years heard an all-Brahms program. At least 5,500 persons were present. Extra seats were provided and hundreds sat upon the lawn.

At the conclusion of the final number, the Symphony No. 1 in C minor in four movements, the audience stood, many on settees, and cheered and applauded for ten minutes. Dr. Koussevitzky was recalled again and again. Total attendance at the six concerts was about 30,000.

George W. Edman, chairman of the executive committee of the Berkshire Festival, said tonight the gate receipts today were $1,112, which exceeded by $250 the receipts at any other festival program this year.

It is understood several $1,000 subscriptions have been promised for the proposed new permanent music shed. The budget this year was $40,000, and Mr. Edman said the festival at least will break even.

PITTSFIELD, MASS.
EAGLE
AUG 16 1937

'Tanglewood Tales' Festival Edition

CHEERED by the tremendous ovation at the closing concert yesterday, Serge Koussevitzky left today for Boston and tonight will meet with trustees of the Boston Symphony Orchestra to discuss the 200 concerts planned for the winter season at Symphony Hall.

George E. Judd, manager of the orchestra, who has been at Heaton Hall, Stockbridge, two weeks, accompanied by his son, William Judd, left this morning for their summer home at Norwell. William Judd was employed at the Festival office six weeks.

Four young persons from Winsted, Conn., arrived at 7.45 and asked what time the concert was to begin.

The lost and found department has been transferred to the Festival office in Stockbridge. Gloves, bags, umbrellas, straw hats, glasses, cushions and odds and ends may be claimed there.

The delegation from Montreal included Thomas Archer, music critic of the Montreal Gazette, and Mrs. Archer; Mr. and Mrs. Graham Drinkwater, supporters of the Montreal Symphony Orchestra; Mrs. Murray Williams, Mrs. W. G. Ross, Mr. and Mrs. R. H. Bryson. Mrs. Bryson is Florence Hood, the violinist, friend of Kathleen Parlow of South Mountain.

In Albert Spalding's box yesterday was Charles O'Connell, who conducts the Philadelphia Orchestra on occasions. He is a former Springfield resident, but now resides in New York where he is associated with the Victor Company.

Roy Harris, the composer, of New York, was up for the last two concerts of the Festival.

In the Springfield Republican Sunday the leading editorial article dealt with the Festival in a highly pleasing way. Francie Regal attended the concerts, wrote enthusiastically of them.

Fritz Mahler who conducts the Philadelphia opera and also conducts opera for the Columbia Broadcasting Company attended the last two concerts.

Even during the trying Thursday night the elaborate light service held without a break or a skip during the two weeks, much to the gratification of everyone, including company officials, many of whom were among the patrons of the festival. These included William A. Whittlesey, John J. O'Connell, Charles S. Van Burkirk.

On the big storm night (Thursday) the derrick crews from Pittsfield garages did a landoffice business. But little water got into machines.

The visit to Pittsfield recently for the Festival, of Mrs Louis Lombard of Riverside, Ct., formerly of the Castle de Trecano, Lugano, Switz., great granddaughter of Rev. Thomas Allen, "Parson Allen," is a reminder that today is the 160th anniversary of the battle of Bennington, in which he, at the head of a company of Berkshire patriots, took a conspicuous part. Recent visitors at Pittsfield also were Parson Allen's great-great-grandson, Louis Chauvenet, and Mrs. Chauvenet of Boston. Mr. Chauvenet is the son of Mrs. Louis Chauvenet of 101 Chestnut Street, Boston, sister of Mrs. Lombard.

"I am sorry I shall be unable to get to the office to say good-bye," said G. E. Judd, manager for the B. S. O. at the conclusion of Koussevitzky's triumph of the afternoon. "I have enjoyed immensely my stay in the Berkshires, and the way in which the press have treated us is beyond praise. I have been in close association with a member of your organization, Mr. Edman, and in all those trying days he never lost his poise or good nature. He has been a tower of strength all the way through. I never worked with a man who understood things better or with whom it was easier to get along. I hope he gets a good rest from his labors. He has earned it. I am hurrying back to Boston where I have a conference Monday night with reference to plans. Mr. Koussevitzky faces two hundred more concerts right away and a busy season is in prospect."

Among those at the afternoon performance were a number of boys from a camp nearby. They hailed from Newark, are to be in Berkshire until the end of the month, and had the time of their lives.

Everyone praised warmly the work of Willard Sistaire and his corps of ushers, program folks and ticket takers. It was universally pronounced a great job, well done. Fred T. Francis was chairman of the box section, Alec Henry in charge of the blue section. William H. Walters and Walter W. Bohan were co-chairmen in the red section. George W. Kelsey Jr. was another associate.

Two harps were in evidence on the platform but only one was in use. The other was an auxiliary, kept for emergency purposes, employed in case anything serious should happen to the other. The player spent more than an hour before the concert Sunday, tuning the beautiful golden instrument. On only one night was there an accident. Two strings snapped, but the player continued with the instrument instead of switching to the other.

Koussevitzky signed many programs, always smiling. He shook hands as he greeted persons, including numerous children.

Noting the short distance between the shell and the house where Koussevitzky went between the two parts of the program, a boy commented:

"Why doesn't he walk? It looks to me as if he had a fine pair of legs."

When the Sunday afternoon concert opened Serge had on grey trousers. When he appeared without his coat, he had on flannels and a different make of summer shoe! He had made a quick change and in so doing observed all the sartorial formalities.

During the six concerts between 500 and 600 shots were taken by the various photographers.

Lloyd Herkama, Robert W. Wellington, Elliott M. Preble, Oscar F. Haffner, Howard Reynolds, George B. Castle, Walcott Fuller, David M. Cullen Jr. were in charge of the several entrances. They were a part of efficient sixteen in this division.

Olin Downes devoted the better part of a page in the New York Times, Sunday, to an illustrated story of the Festival, with many original pictures.

A man prominent in Festival activities had dreamed frequently and thought often of being taken for a ride, but it was not until Sunday before the concert that the dream came true. He seated himself in a wheel chair for a moment of repose and was given a ride about the grounds by a friend who thought by the stunt to add to the gaiety of nations—and he did.

A. B. Nicholls and party were among those at the Saturday night performance.

Mr. and Mrs. Grenville N. Willis that day had received from their son a card showing the set-up at Salsburg. He is having a great time abroad this summer, has fallen in with Paul D. Cravath, identified with musical affairs in New York. Edward plans to spend three weeks in England before returning to the States on the Bremen. He is in second year in law school following his graduation from Harvard.

Joan Fossa and Margaret Daniels retain a pleasant memory of a meeting with Serge at intermission—his smile and his hand shake.

Miss Rose E. Trainor of the Massachusetts Division of the Blind, Boston, now in the Berkshires, attended the Sunday afternoon's concert with Miss McCormick. Mrs. N. A. Campbell has been a patron of the series and Mrs. George W. Edwards and her daughter, Mrs. W. E. Bardwell, recently come to town to be her guest, were present.

Buddy Weeks and Jack Amber distinguished themselves at the program end, with many hard working associates. The Troop of Boy Scouts from Lenox proved invaluable through the series.

NEW YORK, N. Y.
Morning Telegraph
AUG 17 1937

Berkshire Festival In $100,000 Drive

STOCKBRIDGE, Mass., Aug. 16.—Directors of the Berkshire Symphony Festivals, Inc., and the Boston Symphony Orchestra today agreed to promote a nation-wide campaign for $100,000 to erect an auditorium at historic Tanglewood here.

The proposed building would replace the huge tent now used to shelter an audience of 5,000 and the orchestra at the annual Berkshire Symphonic Festival.

Concerts during this, the fourth, season have been twice interrupted by torrential downpours and electrical storms. The concluding concert was presented this afternoon.

WATERBURY, CONN.
REPUBLICAN
AUG 16 1937

Concert Of Unrivalled Beauty Concludes Berkshire Festival

Boston Symphony Presents All-Brahms Program In Handsome Fashion

Stockbridge, Mass., Aug. 15—(AP)—The fourth Berkshire Symphonic festival closed its two-week history today with a concert probably unrivalled in any festival of the world for splendor of conception, or for beauty of performance.

The largest audience of the two weeks filled the huge buff tent. As formerly, the orchestra was the Boston Symphony, the conductor Serge Koussevitzky. The crowd today brought the total attendance for six concerts to 27,000, and virtually assured that the undertaking would pay its way again this summer.

There is no other American summer music venture comparable, those who heard today's all-Brahms program realized. For one thing, and perhaps the most important, there is no other festival in America which is given wholly by one of the great symphony orchestras of the world, playing under its permanent conductor.

Rehearsals Adequate.

This has produced a finish and brilliance entirely outside the usual slipshod summer standard.

For another reason, this festival is one of the very few which does not attempt to give concerts nightly. Instead of six or seven programs a week, only three are to be had here. The result of this is that each program is adequately rehearsed, and there is no relaxation of artistic standards, and no tiring of the audience either.

It is also true that there have been none of the stunts usually connected with such ventures—no "memorials" to George Gershwin, no "popular" nights, no great "names" engaged because of their movie prominence, although perhaps of indifferent musical ability.

All six concerts have been straight symphony concerts, any one of which could be played in Symphony Hall, Boston, at the height of the winter season. Some have been, for that matter.

Symphonies Played Handsomely.

Curiously, Dr. Koussevitzky chose to begin the series with an all-Beethoven program which included two symphonies—the Sixth and the Fifth. He ended it today with an all-Brahms concert, the bulk of which was made up of the Third and First symphonies. These were played quite as handsomely as if they were opening the Boston Symphony's season in, for example, Carnegie Hall, New York. In fact, the nearest approach to a popular night was the Wagner concert of Thursday night, and that also was the only concert in which the elements disturbed the order of events. Dr. Koussevitzky and his men were bombarded by a roaring rainstorm, and so all "loud" pieces were transferred to the first half of the concert, and some quieter excerpts such as the "Siegfried Idyll" were omitted.

View Is Lovely.

Physical surroundings have also done a great deal for Berkshire audiences. The view from the headquarters building on Tanglewood estate, which was given the Boston orchestra by Mrs. Gorham Brooks, is perhaps the loveliest in the Lenox-Stockbridge neighborhood, looking across a blue lake to Monument mountain, and to the hazy further reaches of the lower Berkshires.

Instead of buildings and elevated trains, the immediate surroundings of the music tent are beautifully kept lawns. The "foyer" is a formal garden known many decades for its beauty.

Even Movies Represented.

The audience has come from every stratum of society— it is gathered in the center of the Massachusetts "summer society belt," but it is by no means confined to estate holders.

Even the movies have been represented, by Miriam Hopkins, among others. Many stage people, ambassadors, including Norman H. Davis, ambassador-at-large, and musicians, such as Albert Spalding, Efrem Zimbalist and Alma Gluck, have been among the thousands.

The Berkshire neighborhood bristles with cultural undertakings throughout the summer, the oldest of which, musically speaking, are the Coolidge concerts, Sunday afternoons on South mountain, Pittsfield.

Visiting musicians have been amazed to find the Berkshire festival including in its own announcements all the news of these other undertakings. These differ as widely as the Lenox Kennel club's dog show Aug. 21, and Ted Shawn and his men dancers, whose programs at Jacob's Pillow are invariably mentioned.

Both George W. Edman, the festival's "coordinator," and George E. Judd, manager of the orchestra, report this courtesy has borne fruit generously.

"Because we have no intention of announcing more concerts than we are perfectly sure we can give up to standard," said Judd and Edman, "we plan to do only six next summer. Later, perhaps, we shall add others.

"They will never be scratched-up events, however."

HOLYOKE, MASS.
Transcript Telegram
AUG 17 1937

The executive committes of the Berkshire Symphonic Festival and the Boston Symphony orchestra have jointly announced that they agree on the necessity for a permanent music shed to house next year's concerts and that the Festival group is prepared to move immediately to raise $100,000 for such a structure. Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, declares that it will be impossible to conduct the Festival another year unless steps are taken to avoid interruptions by storms such as occurred last Thursday night.

The Festival group contemplates a building of simple design, open at the sides, which will harmonize with the sorrundings at Tanglewood, the estate where the concerts are held. The statement which they have issued folows:

"Our group are in complete accord. The building must be of simple design, completely open on the sides, but with sides affording protection from rain. We must not lose the charm of Tanglewood.

"The Festival group agress to conduct a campaign for $100,000 with which to erect the music shed, the stage and tuning rooms.

"The two groups are of the opinion that America is ready for a shrine such as ours where a Festival of significance and purpose may be developed. We wish the growth to be commensurate with public interest and support. We sincerely hope that funds will be forthcoming from many parts of the country. Anyone interested in the cause, we welcome, and checks may be addressed to the treasurer, Berkshire Symphonic Festival, Inc., Stockbridge, Mass."

LOWELL, MASS.
COURIER-CITIZEN
AUG 18 1937

With the close of the summer series of concerts in the Berkshires by the famous Boston Symphony under Koussevitzky, there has arisen a desire to insure the permanence of these concerts by a campaign to raise funds to build a suitable "music shed" to protect musicians and auditors from the weather. It appears that last week serious discomfort was caused by a sudden shower. Mr. Koussevitzky says he regards it as impossible to continue unless a shelter is erected. The idea is to make it simple and to insure its harmony with the local scenery, and above all to make it with open sides so that it may be free from the objection of being too hot and close. Some way will be found to protect those sitting near the open sides from the rain. No details are given in the circular before me as to the size of the structure, but I assume it would be designed to shelter several thousand. Beyond this idea looms the very alluring notion that "America is ready for a shrine such as this in which a festival of significance and purpose can be developed." Sort of like Baireuth, maybe.

NEW YORK, N. Y.
SUN
AUG 16 1937

FOURTH BERKSHIRE SYMPHONY GIVEN

Largest Audience in History Hears Music Festival.

By IRVING KOLODIN.

STOCKBRIDGE, Mass., Aug. 16—Those who believe that music begins with Beethoven and ends with Brahms would have found verification in the fourth Berkshire Symphonic Festival, which concluded yesterday afternoon with a program devoted to the last of the great B's, rounding out a series of concerts which began ten days ago with a Beethoven evening. Skeptical festivalians rubbed their eyes in amazement as the second perfect day of the week end manifested the weather's attonement for its earlier capriciousness. Appropriately, the festival ended with the largest gathering of its history, an audience that filled the seats beneath the tent and flowed onto the surrounding lawns saluting Serge Koussevitzky and the Boston Symphony with a long-continued ovation.

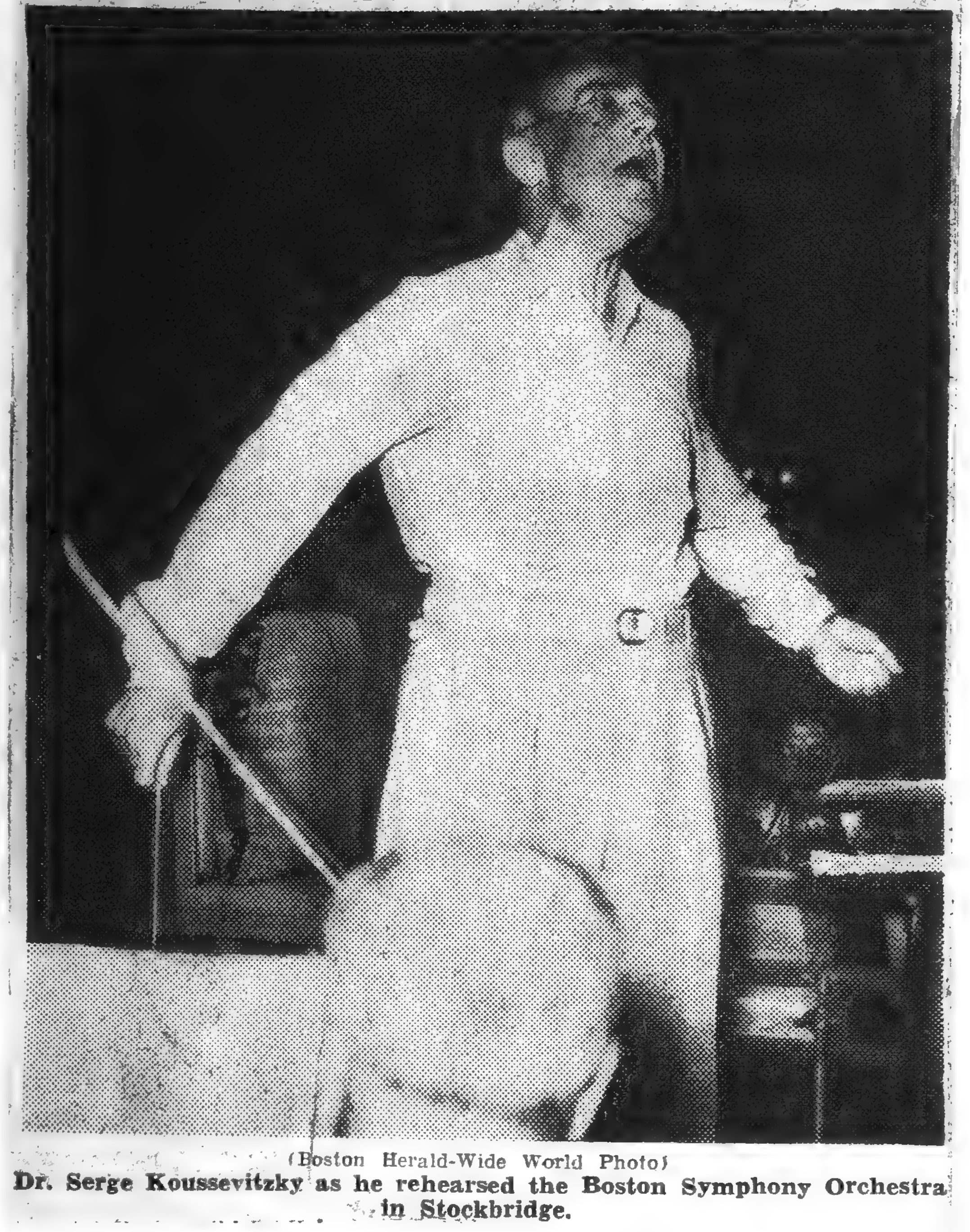
It has been the unique experience of those fortunate enough to hear a representative number of these concerts to find that not only their respect for the great orchestra and its fine conductor has been heightened, but, more importantly, their affection for music has been increased by the beauty and repose of Tanglewood's lovely surroundings. Wherefore it is well to know that plans are being energetically developed to raise the money needed to build an appropriate permanent home for future concerts. At a meeting yesterday afternoon in the home of Miss Gertrude Robinson Smith, it was the conclusion reached jointly by representatives of the festival and the orchestra that $100,000 must be raised as a building fund, with which to provide a structure of "simple design, open on the sides, which will harmonize with the surroundings at Tanglewood." Thursday night's experience was conclusive proof that the uses of a tent are largely confined to clear weather.

Certainly it has been amply demonstrated that neither time nor place are handicaps to the Bostonians, that their superb qualities of organization and direction are as accessible in August as in December. Particularly under the ideal conditions of the last two days they provided readings of the Haydn Symphony in G (No. 88), Rimsky-Korsakoff's "Scheherezade" and the Brahms "Academic Festival" overture as memorable for sensitivity of direction and excellence of performance as anything they accomplish under winter routine. And the brilliance with which the closing chords of the Brahms First Symphony, which concluded the festival, were thundered forth left one with a feeling that a building which would no more than duplicate the excellent acoustic properties of this year's temporary shell would be indeed satisfying.

Though no plans more definite for the next festival than the bare information that it will duplicate the length of this year's have been announced, it is possible that a carefully studied performance of such an epochal choral work as the Bach "St. Matthew Passion" or the Brahms "Requiem" may be scheduled. That, at any rate, is the direction in which the thoughts of the sponsors turn, rather than to opera, which they regard as too complex for the resources at hand. It might be well, too, for the festival committee to consider the merits of a Sibelius cycle, which would present the symphonies, tone poems and violin concerto in a representative selection, particularly since Dr. Koussevitzky has done as much to popularize the works of the Finn as any conductor in this country. No impression has been left more strongly by the mounting tide of enthusiasm through the concerts of the last few years than that this is a chosen spot for a great musical activity to flourish.

ONDAY, AUGUST 16, 1937- B. Herald

SYMPHONY CONDUCTOR IN ACTION



(Boston Herald-Wide World Photo)

Dr. Serge Koussevitzky as he rehearsed the Boston Symphony Orchestra in Stockbridge.

DANBURY, CONN.
NEWS-TIMES
AUG 17 1937

MUSIC HEADS LAUNCH DRIVE

Permanent Home Sought for Berkshire Symphonic Festival.

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Although the acoustics at concerts staged this summer proved superb, partly due to the accidentally excellent qualities of the temporary wood stage, the canvas proved no protection against the noise of the rain.

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Miss Gertrude Robinson Smith of the festival board announced the first step had been taken toward a permanent building which will cost, it is estimated, about $100,000. Her announcement asked for money and help. Even if there should be a surplus from ticket receipts, she said, this must go into the music fund. The building must come from outside contributions.

It will be a simple building; some might even call it a "shed." It is Dr. Koussevitsky's desire that it be weatherproof and its acoustics perfect. Miss Smith, and the others of the festival board, feel that in addition it must be a simple structure, which will fit perfectly into the quiet beauty of "Tanglewood," and be adaptable to any future extension of festival plans.

The festival will be repeated next year, six concerts scattered over two weeks. But Dr. Koussevitsky has hinted that large choral works, perhaps even opera, may be in the future, and for these a more ambitious stage would be needed than for straight sympothy concerts. Eliel Saarinen, of Cranbrook, Mich., the architect, already has inspected the site.

This summer's festival began with an all-Beethoven program, and ended last night with an all-Brahms concert. It was kept, most of the many visitors felt, consistently on as high a plane as any festival in the world.

Many with experience of Salzburg, Austria's famous summer musical venture, went farther and insisted that Koussevitzky's program bettered the Salzburg standard.

FESTIVAL ENDS IN BERKSHIRES

Boston Symphony Plays All-Brahms Concert as Last of Series

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The largest audience of the two weeks filled the huge buff tent. As formerly, the orchestra was the Boston Symphony, the conductor Serge Koussevitzky. The crowd today brought the total attendance for six concerts to 27,000, and practically assured that the undertaking would pay its way again this summer.

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There is no other American summer music venture comparable, those who heard today's all-Brahms program realized. For one thing, and perhaps the most important, there is no other festival in America which is given wholly by one of the great symphony orchestras of the world, playing only under its permanent conductor.

This has produced a finish and brilliance entirely outside the usual slipshod summer standard.

For another reason, this festival is one of the very few which does not attempt to give concerts nightly. Instead of six or seven programs a week, only three are to be had here. The result of this is that each program is adequately rehearsed, and there is no relaxation of artistic standards, and no tiring of the audience either.

It is also true that there have been none of the stunts usually connected with such ventures—no "memorials," no "popular" nights, no great "names" engaged because of their movie prominence, though perhaps of different musical ability.

All six concerts have been straight symphony concerts, any one of which could be played in Symphony Hall, Boston, at the height of the winter season.

COLUMBUS, GA.
ENQUIRER
AUG 20 1937

THE SECOND BERKSHIRE Symphonic Festival to be given by Dr. Serge Koussevitzky and the Boston Symphony orchestra and the ~~first to~~ be held in their new home came to an end last Sunday. Olin Downes writing in the New York Times says it is unique among American music festivals; unique in qualities of one of the greatest conductors of this time; in the excellence of the orchestra; unique in the wonderful site which is now the permanent endowment of the festival. He predicts for it fame, reputation and patronage.

NEW YORK, N. Y.
TIMES
164 AUG 16 1937

BRAHMS PROGRAM IN THE BERKSHIRES

Koussevitzky Directs Boston Symphony as the Fourth Berkshire Festival Ends

5,000 ATTEND THE CONCERT

Campaign Opened for Fund of $100,000 for Music Shed—Dates for 1938 Set

By H. HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 15.—As the fourth Berkshire Symphonic Festival came to an end at Tanglewood this afternoon a campaign was launched for a fund of $100,000 to be used for the construction of a permanent music shed. Next year's festival is contingent upon the success of this drive.

The music of Brahms, played superbly by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, brought the festival to a close. First came the stately periods of the "Academic Festival" overture, then the glowing personal Third symphony and, as a fitting peroration, the sublimity and the grandeur of the First symphony.

A mellow, cloudless day, enveloping Tanglewood in a blend of green, blue and other sunlit hues, was the setting for the final concert of the series of six. An audience estimated at over 5,000 turned out to bid the orchestra and its conductor au revoir. Like the audiences at the previous concerts in the course of the past two week-ends, this assemblage responded to the performances with tumultuous approval.

The record for the festival is a total attendance of about 30,000, with the receipts about equal to the cost of the concerts. The final audit, to be made public later, will indicate a small sum one way or the other. The festival authorities are satisfied, however, that the doubling of the length of the festival, accomplished this year, was justified. Only bad weather at four of the six concerts prevented an easy balance of the budget.

Dates Set for Next Year

The dates set for next year's concerts are Aug. 4, 6, 7, 11, 13 and 14. The Boston Symphony and Mr. Koussevitzky will be back provided that the music shed is constructed. The sponsors of the festival hope that their campaign, which will be conducted on a nation-wide basis, will make the edifice possible.

The decision to conduct the campaign was made at a meeting of representatives of the Berkshire Symphony Festival, Inc.; and the Boston Symphony Orchestra, at the home of Miss Gertrude Robinson Smith, president of the Festival, in Stockbridge. At the meeting were Bentley W. Warren, president of the Boston Orchestra, and Henry B. Sawyer and Edward A. Taft, of the board of the orchestra; Miss Robinson Smith, Mrs. Carlos M. de Heredia, Norval H. Busey Jr., Henry W. Dwight, Robert K. Wheeler and George W. Edman of the festival group.

The joint group issued the following statement:

"Our groups are in complete accord. The building must be of simple design, completely open on the side, but with sides affording protection from rain. We must not lose the charm of Tanglewood.

"The festival group agrees to conduct a campaign for $100,000, with which to erect the music shed, the stage and the tuning rooms.

"The two groups are of the opinion that America is ready for a shrine such as ours, where a festival of significance and purpose may be developed. We wish the growth to be commensurate with public interest and support. We sincerely hope that funds will be forthcoming from many parts of the country. Any one interested in the cause, we welcome, and checks may be addressed to the treasurer, Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Seventh Symphony Heard

The outstanding performance on last night's penultimate program was the Sibelius Seventh symphony. This is a work of searching simplicity and concentration. The clear night enabled the orchestra to play with all its brilliance of tone. The out-of-doors heightened the effectiveness of Sibelius's Northern voices. It was a spaciously designed interpretation, with one slow section, for example, building up with the abundance and incontrovertible logic of Bach in his noble pages.

It was encouraging to note that the Sibelius symphony, for all the problems its subtlety and tightness pose, was received most warmly last night. It was preceded by a vivid performance of a Haydn symphony and followed by the more familiar "Schéhérazade" of Rimsky-Korsakoff. Nevertheless, it won the evening's accolade.

There is little new that can be said of Mr. Koussevitzky's Brahms. He realized the rhapsodic, romantic nature of the music while making manifest the wonderfully wrought, solid foundation. The unsurpassed nobility of the last movement of the C Minor symphony was a fitting climax to a festival which looks to the future with high hopes and broad purpose.

GENEVA, N. Y.
TIMES
AUG 17 1937

LAUNCH DRIVE FOR BUILDING FOR CONCERTS

Stockbridge, Mass., Aug. 16—(AP)—Directors of the Berkshire symphonic festival today launched a campaign for a permanent building to house concerts which in the past have been given either in the open air or under huge tents.

Before the final strains of yesterday's closing concert had been sounded, the directors, supported by Serge Koussevitzky, conductor of the famed Boston Symphony orchestra, took steps to have the building erected at "Tanglewood," permanent home of the festival.

Although the acoustics at concerts staged this summer proved superb, partly due to the accidentally excellent qualities of the temporary wood stage, the canvas proved no protection against the noise of the rain.

The rain last Thursday even drowned out the bombastic Richard Wagner — although Serge Koussevitzky, conducting his famed Boston Symphony continued the concert after rearranging the program somewhat.

Despite the storm, yesterday's audience of 4,800 brought the total attendance up to approximately 27,000 for the six concerts. It practically assured the management that its $40,000 budget would be met.

Miss Gertrude Robinson Smith of the Festival board announced the first step had been taken toward a permanent building which will cost, it is estimated, about $100,000. Her announcement asked for money and help. Een if there should be a surplus from ticket receipts, she said, this must go into the music fund. The building must come from outside contributions.

It will be a simple building, some might even call it a "shed." It is Dr. Koussevitzky's desire that it be weather proof and its acoustics perfect. Miss Smith, and the others of the festival board, feel that in addition it must be a very simple structure which will fit perfectly into the quiet beauty of "Tanglewood," and be adaptable to any future extension of festival plans.

The festival will be repeated next year, six concerts scattered over two weeks. But Dr. Koussevitzky has hinted that large choral works, perhaps even opera, may be in the future, and for these a more ambitious stage would be needed than for straight symphony concerts. Eliel Saarinen of Cranbrook, Michigan, the architect, already has inspected the site.

This summer's festival began with an all Beethoven program, and ended last night with an all Brahms concert. It was kept, most of the many visitors felt consistently on as high a plane as any festival in the world.

Many with experience of Salzburg, Austria's famous summer musical venture, went farther and insisted that Koussevitzky's program bettered the Salzburg standard.

COURIER
AUG 19 1937

FINAL CONCERT IN STOCKBRIDGE

Koussevitsky In Last Appearance Of Season

The determination and fine showmanship of Dr. Serge Koussevitsky and the Boston Symphony saved Thursday night's concert from being a disapopintment to those who traveled many miles to hear the all-Wagner program.

After three attempts to start the "Rienzi" overture, Dr. Koussevitsky had to give in to the torrent of rain which pelted down on the canvas. Finally, however, the number was completed and announcement was made by Richard Bergin, concertmaster, that the "Siegfried Idyl" would be substituted by "Waldweben" from "Siegfried," but this was no sooner begun than the downpour made it necessary to give up the concert temporarily. At this point the audience and orchestra enjoyed a temporary intermission. Presently Mr. Judd, manager of the Symphony, announced the program to follow.

Dr. Koussevitsky now attempted the furious whirlwind "Ride of the Valkyries" which turned out to be the most spectacular number of the evening with the rumble of distant thunder providing realistic accompaniment.

The "Tannhauser" overture was enjoyed in comparitive relief from the disturbing elements; after which announcement was made by Dr. Koussevitsky of a short intermission.

After intermission Dr. Koussevitsky offered the "Waldweben," defeated in the earlier program. This time it was played beautifully and without the slightest disturbance. This number was followed by the Prelude to "Parsifal," and the concert closed with the poignant "Prelude and Love-Death," from "Tristan and Isolde." Dr. Koussevitsky's interpretation of this ever-thrilling selection was extremely sympathetic and beautiful after the hectic difficulties the elements afforded earlier in the evening.

The only regret of the evening was the fact that the tender and serene "Idyl" had to be omitted.

Saturday evening's concert was favored with good weather and a "piece of a moon" which bathed the beautiful gardens and surroundings, making "Tanglewood" a truly glamorous setting for the performance. The delicate Haydn and the powerful Sibelius symphonies offered striking contrasts on the first half of the evening's program. The Sibelius work is tremendous and requires an untiring and talented group of musicians to play it. The concert closed with the colorful and exotic "Scheherazade" of Rimsky-Korsakov. Here, as in the Tchaikovsky work, Dr. Koussevitsky seemed to give us an insight into the great souls of these Russian composers. Richard Bergin, concertmaster of the orchestra, made the selection even more thrilling by his masterful handling of the solo violin passages. The audience cheered Koussevitsky after this number, just as they had done a week before after the Tchaikovsky work. The third movement of "Scheherazade" was especially thrilling with its familiar and tender love-song.

It would seem that Koussevitsky saved the best to the last for his enthusiastic audience in this memorable series, for I believe it is safe to say that Sunday's Brahms program will stand out in the memories of the music lovers who attended this year's festival, as the most exciting and thrilling program offered. Dr. Koussevitsky's reading of the Third Symphony with its broad and sweeping melodies, was truly a great experience for those who attended. More than one person left the concert that night humming the beautiful theme at the beginning of the third movement, which portrays the bourgeois, yet profound Brahms at his best.

Many times it has been disputed whether Brahms C Minor or Beethoven's C Minor Symphony is the greater, but after Sunday's concert, one is tempted to side with Brahms. Dr. Koussevitsky seemed to have been inspired by some heavenly muse during the playing of the great symphony. The powerful anthem-like theme in the last movement swept one into the clouds. The tremendous ovation Dr. Koussevitsky received at the close of the concert was as sincere and heartfelt as his rendition of the music.

Surely, one could wish for no more beautiful location than "Tanglewood" or any greater organization to interpret the truly fine music than we have been treated to this summer. It is hoped that next year's audience will be just as enthusiastic and appreciative in their tribute to Dr. Koussevitsky and the Boston Symphony Orchestra.

Aug. 18/38 THE GAZETTE, MONTREAL

Koussevitzky Wildly Applauded At Berkshire Symphonic Festival

By THOMAS ARCHER.

Stockbridge, Mass., August 17.—Capacity audiences, including a number of Montrealers, were present on Saturday and Sunday at the two final concerts of the Berkshire Symphonic Festival given by the Boston Symphony Orchestra at Tanglewood near Stockbridge. This is the beautiful estate in the midst of the Berkshire Hills presented as a permanent home for the festival by Mrs. Gorham Brooks.

The festival as a whole consisted of six concerts given by the famous orchestra under the direction of Serge Koussevitzky. The house on the estate has been converted into offices including a press room, a telegraph agency and a music stall where scores and records of the music performed may be obtained.

The concerts themselves take place in a huge marquee erected in the vicinity and surrounded by tall pines and stately elms. It seats about six thousand people and every seat was taken at each of the concerts. Not only residents make up the audiences but also visitors from Boston, New York, Philadelphia and even as far west as California and as far south as Florida. Vast crowds contented themselves with sitting on the numerous benches scattered about the grounds or strolling on the lawns overlooking Lake Mahkeenac situated at the foot of the hill on which the estate lies.

The concert on Saturday consisted of a miscellaneous programme including Sibelius's Seventh Symphony, something of a novelty for many of those present. Sunday's concert was devoted entirely to the music of Brahms.

The playing was uniformly magnificent as would be expected of a great orchestra like the Boston. The sponsors are undoubtedly justified in claiming that there was never any question of the artistic success of the festival. And that success would appear to be such that the North American public has decided that there shall be no doubt about the practical issues at point. The cost of seats is about the same as is charged for similar concerts in the city during the winter season. The thousands pay it and are glad of the opportunity to do so.

Dr. Koussevitzky has always been for this interviewer one of the great conductors practising on this continent. He has the happy faculty, rare among ranking conductors, of identifying himself completely with the body of men he directs. He is captain of the ship and, at the same time, a member of the crew.

The features of his conducting consist in absolute precision and authority with a fine sense of the human values of a score. These qualities enable him to present the music exactly as it is written and with complete understanding of what is implied by the composer.

They are qualities which were particularly apparent in the Brahms programme on Sunday. It consisted of the Academic Festival Overture and the First and Third Symphonies. The symphonies are, of course, extremely familiar but there were several things in the Third in F major which the writer, for one, became aware of for the first time, notably the extraordinarily detailed and intimate performance of the slow movement. This was poetry of the Brahmsian twilight, melancholy and nostalgic just as the prevailing mood of the first movement embodied the heroic and wistful mood implicit in the Brahms motto "Frei aber einsam" (free but lonely).

Neither here nor in the performance of the First Symphony was there anything heavy and ruminating. The music was essentially lofty and often grave and sometimes tragic. But these penetrative readings showed Brahms lyrical and contemplative, serene and noble, romantic and even sentimental, but never pompous and turgid. If the composer ever seems to be guilty of the latter faults they may be attributed in reality to the mistakes of his interpreters. In this sense these festival performances were illuminating enough to be treasured as model ones.

One speaks with less ability to make comparisons in regard to the performance of Sibelius's Seventh Symphony on Saturday evening. That it was an outstanding one may be accepted on absolute grounds. It is the last of the composer's symphonies to be published so far dates from 1924, and is in one movement. The clear, concise, grand execution it was given here made it sound less austere and more conservative in its manner of expression than might have been expected. That it is one of the great works of the present epoch Dr. Koussevitzky and his men made very apparent beginning with the tremendous scalar passage with which it opens.

The execution generally stressed the tunefulness of the music, its slow but inevitable rise and fall and the vast plan of its structure. The impression was aided considerably by the wonderful work of the wind section of the Boston orchestra The various solo passages for the wind instruments showed that each leading instrumentalist is pretty much of a virtuoso in his own right. The interpretation was, generally speaking, a straightforward one. Dr Koussevitzky concentrated upon a directness of statement here which is peculiarly suited to the music just as in the Brahms music he paid special attention to the meticulous details although never at the expense of the shape of the whole.

In addition to the Sibelius work on Saturday night, and admirably in contrast to it, was Haydn's Symphony in G major, No. 88, one of the Paris series. It was played with a lilt, with plenty of go and with a superb precision and the kind of balance without which Haydn would not be Haydn. It enforced the impression gained on previous occasions that Dr. Koussevitzky's interpretations are not Russian, German or French but simply musical and according to the intention of the composer.

Rimsky-Korsakoff's "Scheherazade" Suite was given as the concluding item on Saturday. Heard even under these ideal circumstances it seemed long for what it had to say. Indeed one still believes that it is at its best when heard as an accompaniment to a visual ballet. Nevertheless this performance, personally served as no other to display the colorful instrumentation so that the music glowed as it were like an oriental tapestry.

The huge audiences at both concerts greeted the orchestra with tremendous enthusiasm. At the end of the final concert on Sunday afternoon resident merchant prince and humble tourist alike shouted and waved hats as Dr. Koussevitzky and his men stood up and took their final bow.

The Berkshire Symphonic Festival is magnificently supported. An example of this was shown after the Wagner concert last Thursday when, due to storm and rain, the music was given under considerable handicap. The committee met at once and moved that a hundred thousand dollars be raised to construct a permanent "music shed" to be ready for the festival next year.

Canada plays its small part in the Berkshire festival, Sir Ernest MacMillan is a member of the advisory board. Canadians from Toronto and Montreal are showing their interest by attending and excellent provision has been made for the Canadian press. Montrealers present at the concerts over the week-end included Mr. and Mrs. C. G. Drinkwater, Mr. and Mrs. R. H. Bryson, Mrs. Murray Williams and Mrs. W. G. Ross.

N. ADAMS, MASS.
TRANSCRIPT
AUG 19 1937

BOOK OF SKETCHES AT LIBRARY HERE

Charcoal Drawings of Boston Symphony Members

Much interest has been shown in a book of charcoal sketches of members of the Boston Symphony orchestra which has been on display at the North Adams Public Library. The book is now released for circulation.

Jerome Brush, the artist, with the strokes of his crayon and the sympathy of his pen has brought to light the individuality of the one hundred and nine members of the orchestra. Each musician sat for him in the little room that houses the Casadeus Collection; each played for him a solo in order to banish the last vestige of self consciousness, and from each he has drawn comments, bits of personal history, and the gleam of aspirations which are characteristic."

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 17 1937

Fund Sought to House Berkshire Music Fete

Sponsors Prepared to Raise $100,000 for Shelter

In a joint statement made yesterday, the executive committees of the Berkshire Symphonic Festival and the Boston Symphony Orchestra said ~~that they are~~ agreed upon the necessity of a permanent music shed to house next summer's festival at Tanglewood, Lenox, Mass., and that the festival committee was prepared to move immediately to raise $100,000 for such a structure. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, declared that it would be impossible to conduct the festival for another season unless steps are taken to avoid interruptions by storms, such as those which upset last Thursday's concerts.

Tentative plans for next summer contemplate six concerts, as in the series which closed last Sunday, to be held on two Thursdays, Saturdays and Sundays in the first half of August.

HARTFORD, CONN.
TIMES

AUG 19 1937

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Boston Conductor Rehearses Here

Richard Burgin, concertmaster for the Boston Symphony Orchestra, this morning conducted a rehearsal of the Hartford Symphony Orchestra.

The orchestra, a unit of the Federal Music Project, will give a concert at the Bushnell Shell next Wednesday evening with Mr. Burgin conducting.

PITTSFIELD, MASS.
EAGLE

AUG 19 1937

Festival Given $10,000 For Music Shed To Be Built at Tanglewood

Surprise Gift Made by "Friend of Miss Gertrude Robinson Smith," President and Campaign Chairman—Donor Expresses Hope That Her Contribution Is but Forerunner of Others of Similar Amount, and Asks Everyone To Support Campaign

A surprise gift of $10,000 came to the Berkshire Symphonic Festival today for its building fund, the forerunner of what Festival officials hope will be several others of similar amount.

"Friend of Miss Smith"

The gift is made anonymously by "a friend of Miss Gertrude Robinson Smith," president of the Festival and chairman of the campaign for the music shed at Tanglewood.

Resides in West

The friend, who said she did not want her name mentioned at this time, resides in the west. In presenting the gift she expresses the hope that many others will rally immediately so that "there need be no doubt of the future of the Berkshire Symphonic Festival and the concerts of exceptional artistic merit presented by the Boston Sym-

FESTIVAL GETS GIFT OF $10,000 FOR MUSIC SHED

Continued From First Page

phony Orchestra and its eminent conductor, Serge Koussevitzky."

America Is Ready

"America," she says, "is ready for just such a great music center as contemplated and we are fortunate that such a tremendous start has been made toward realization of the ideal.

PITTSFIELD, MASS.
EAGLE

AUG 20 1937

CHARCOAL SKETCHES ARE EXHIBITED

NORTH ADAMS, Aug. 20.—A book has been placed on display at the local library consisting of a number of charcoal sketches of the members of the Boston Symphony Orchestra. The sketches were on exhibition at the Berkshire Playhouse last season.

Jerome Brush, the artist, with the strokes of his crayon and the sympathy of his pen has brought to light the individuality of the one hundred nine members of the orchestra. Each musician sat for him in the little room that houses the Casadeus Collection; each played for him a solo in order to banish the last vestige of self consciousness, and from each he has drawn comments, bits of personal history, and the gleam of aspirations which are characteristic.

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mouth Theater.

Her Sept 19

New Scores Listed For Symphony's 57th Season

Serge Koussevitzky announces the opening program and a number of notable new scores for the 57th season of the Boston Symyphony Orchestra. Beethoven's "Eroica" Symphony No. 3, and the second symphony of Sibelius in D major will be played at the opening concerts of the season to be given in Symphony Hall on Oct. 8 and 9.

Scores to be performed at the first six pairs of concerts will include the second suite from the ballet "Bacchus et Arianne," by Albert Roussel, together with the third symphony in G minor of the French composer who died last month. George Gershwin will be represented by a performance of his "An American in Paris." Two scores of Prokofieff still to be heard in this country are his cinema music, "Lieutenant Kije," and his overture on Russian themes. The second symphony of Francesco Malipiero will also have its first hearing in America. Other works are a suite from Domenico Scarlatti, orchestrated by Selvaggi, and Ravel's "Pavane for a Dead Infanta." Koussevitzky will make a notable revival—the fifth symphony of Gustav Mahler. There are also listed upon the first six programmes "Mendelssohn's "Scotch" Symphony, a symphony of Mozart, an orchestral concerto of Emanuel Bach, Beethoven's "Emperor" Concerto (with Walter Gieseking as soloist), Strauss' "Symphonia Domestica" and "Death and Transfiguration," Tchaikovsky's Fantasia "Romeo and Juliet," and "Tapiola" by Sibelius.

More scores of outstanding interest are announced to be heard during the remainder of the season. Pieces by American composers will include the new third symphony of Edward Burlingame Hill, Aaron Copland's "Statements," and a concerto for organ and orchestra by Leo Sowerby, in which the composer will play the organ part. New European scores will be Bela Bartok's music for strings and percussion; a concerto for orchestra by Michael Starokadomsky, a Soviet composer; a suite from Stravinsky's most recent ballet, "The Card Game," in concert performance. Prokofieff's new second violin concerto will be introduced by Jascha Heifetz. A posthumous violin concerto of Schumann will be played by Yehudi Manuhin, and the Rhapsody of Rachmaninoff, by its composer, for its first Boston performance. Two choral works of Sibelius, still unknown in America—"The Origin of Fire" and "Captive Queen"—will be performed by this orchestra in conjunction with the Helsinki University chorus.

A concerto for viola and orchestra, by Paul Hindemith, will be performed with the composer as soloist. Emma Boynet will appear in a pianaforte concerto in E flat, by Mozart. Nadia Boulanger, a distinguished visitor from France, will conduct Faure's "Requiem." There will be two guest conductors in midseason—Georges Enesco, the famous Roumanian composer and virtuoso, and Daniele Amfitheatrof, the conductor of Russian birth and Italian training who is about to make his first visit to America.

POUGHKEEPSIE, N. Y.
STAR-ENTERPRISE

AUG 20 1937

BERKSHIRE FUND LISTS GIFT OF $10,000

A surprise gift of $10,000 was received by the Berkshire Symphonic Festival yesterday for its building fund, the forerunner of what festival officials hope will be several others of similar amounts. The gift was made anonymously by a friend of Gertrude Robinson Smith, president of the festival and chairman of the campaign for the music shed at Tanglewood.

Festival officials plan a building at Tanglewood of simple design to fit the surroundings. This year's concerts by the Boston Symphony orchestra, Serge [redacted] conductor, closed last Sunday. The concerts next year will be the first two weekends in August.

WATERBURY, CONN.
DEMOCRAT

AUG 20 1937

Miss Gertrude Robinson Smith, president of the Berkshire Festival Group, is chairman of a committee composed of the board of trustees, in a campaign to raise funds for a permanent music shed at Tanglewood between Stockbridge and Lenox, Mass. The trustees of the Boston Symphony orchestra who present annual concerts at Tanglewood, are in complete accord with the movement. music shed of simple design with a sound-proof roof, open on all sides and with provision for closing the sides as a protection from storms, is planned by the committee. There is considerable interest in this state in the Berkshire group.

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HUDSON, N. Y.
REGISTER

AUG 16 1937

MANY LOCAL PEOPLE ATTENDED BERKSHIRE FESTIVAL PROGRAM

For its last two concerts, the Berkshire Symphonic Festival has been favored with perfect weather, and on Saturday evening and yesterday afternoon every seat in the big tent and the benches outside of the tent were filled.

Saturday evening the Boston Symphony Orchestra, Dr. Serge Koussevitsky conducting, gave an inspired rendition of each number on the program. the Sibelius Symphony No. 7 and the symphonic suite, "Scheherazade," of Rimsky-Korsakov, in particular calling forth applause which can only be described as tumultuous. Among those from this vicinity who were in Saturday evening's audience were Mrs. Wendover Neefus, Gerald S. Bliss and George B. Savitsky, of this city, Mrs. Ernest Hoes, Peter Hoes, and Jack Hoes, of Kinderhook; Mrs. Pauline Avery, of West Taghkanic; and Mrs. E. C. Miller, of New York city, who is spending the summer at Queechy Lake. James E. Leath, of Kinderhook, had as guests in his box, Mrs. Howard Peck Miss Julie Pruyn, Miss Edith Johnson, Harold Clapp and Alfred Gage, of Kinderhook, and Miss Mary Tate, of New York city.

At yesterday afternoon's concert, the final concert of the Festival, an all-Brahms program was presented, beginning with the "Academic Festival" overture which was composed in 1880 and first performed on January 4, 1881 at the University of Breslau. It is interesting to note that when the University of Breslau conferred upon Brahms, in 1879, the degree of Doctor of Philosophy, the composer responded by making the institution the marvelous present of this overture on student airs. Following the overture came the Symphony No. 3 in F major, and after the twenty-minute intermission, with the orchestra's magnificent playing of the Symphony No. 1 in C minor, this year's Berkshire Symphonic Festival passed into unforgettable musical history.

Those from this vicinity at yesterday's concert were Gerald S. Bliss, the Rev. and Mrs. Charles B. Thompson, Mrs. O. H. Bradley, Mr. and Mrs. Morris Van de Bogart, Miss Doris Van de Bogart, of this city, Miss Van de Bogart's house guest, Miss Helen Bush of Elmira, and Mrs. Pauline Avery, of West Taghkanic. Guests of James E. Leath in his box were Mr. and Mrs. Edward Risedorph and Miss Carrie Allin, of Valatie; Mrs. H. A. Stinton of Bloomington, Ill., and David Strain of Philmont.

GREENWICH, CONN.
NEWS-GRAPHIC

AUG 20 1937

Miss G. R. Smith Heads Campaign Of Berkshire Fete

Simple Structure Planned To Fit Surroundings At Tanglewood

Miss Gertrude Robinson Smith of New York and Stockbridge, Mass. today agreed to head the campaign for $100,000 with which to erect a permanent music shed at Tanglewood, between Stockbridge and Lenox, Mass., for the annual concerts by the Boston Symphony Orchestra. She will be assisted by members of the Board of Trustees in perfecting details for the campaign.

In the interest of economy, the Festival group itself will endeavor to raise the funds.

"I hope there will be many voluntary subscriptions to the fund," said Miss Robinson Smith. "There have been many encouraging responses. We are not retaining any outside agency to assist us. We think there will be enough support to make it possible for us to do this job ourselves and thereby save a lot of money. We can do it ourselves if the citizens of this and neighboring regions lend support as they show every indication of doing.

"We plan no elaborate structure. We do not want to lose the charm of Tanglewood, with its beautiful trees, its gardens, its gorgeous view. We want a music shed of simple design with a sound-proof roof—a shed that will fit into surroundings, open on all sides with provision for closing the sides as a protection from storms. The trustees of the Boston Symphony Orchestra are in complete accord with us in this desire."

Many of the circulars distributed at the last two concerts of the recent Festival have been returned, all of them taking some kind of membership for 1938. A number of new patrons have signed up for both series of concerts in 1938, including former-Governor and Mrs. Alvan T. Fuller of Boston, Mrs. Edward Davis of Philadelphia and Stamford, Vt., Daniel England of Pittsfield.

Of most interest to the Festival group, however, is the fact that 90 per cent of those returning circulars have stated their willingness to contribute to the fund and to help in the campaign. These circulars have been signed by residents of Indiana, Illinois, Ohio, Pennsylvania, California, New York, New Hampshire, Boston, Springfield and the Berkshires, reflecting the national interest in the Berkshire Symphonic Festival.

NEW LONDON, CONN.
DAY

AUG 20 1937

MYSTIC

By George H. Griswold. Tel. 478

To Erect Bigger Main St. Building

The little red building on West Main street known as the Little Grotto and occupied for years by James Hopwood has been torn down by the new owner, George Fararro. A two-story building is to be erected to take its place, and will add greatly to the appearance of the south side of the community's main street.

O. E. S. Picnic Tomorrow

The annual picnic of Charity chapter, O. E. S., will be held tomorrow afternoon at the home of Miss Hazel Main at Lord's Point. A covered dish supper will be served at 5 o'clock and each one is asked to bring her own dishes and silver. Anyone desiring transportation from Mystic to the Point is requested to call Mrs. Elmer Duncklee, who will make the necessary arrangements.

Funeral of Exia Robert Held

Funeral services were held yesterday morning at 8:30 o'clock from the Flynn Funeral home, 22 East Main street, for Exia Robert of Ledyard. A 9 o'clock a requiem high mass was celebrated at St. Patrick's church by the Rev. Michael E. Kearney. During the service Mrs. William Tatro sang O Salutaris and as a waiting hymn, Beautiful Land on High. Burial took place in St. Patrick's cemetery with Father Kearney reading the committal service.

The bearers were Gideon Manchester, John Dennet, Lawrence Bagley, Harry Tatro, Charles Haupt and Quinto Basili. The floral tributes were many and beautiful. The flag on the plant of the Rossie Velvet Co., where the deceased had been employed, was flown at half mast for the day.

Plan for Annual Fair

A committee called together by Miss Edna Wheeler, noble grand of Mystic Rebekah lodge, met at her home for the purpose of making plans for the annual Rebekah fair which it was decided to hold on Sept. 2, 3 and 4. Members of the committee present were Mrs. Harriet Ward, Miss Edna Wheeler, Mrs. Harriet Eccleston, Mrs. Hattie Grimes, Mrs. Susie Syben, Mrs. Alice Craig, John F. Meyer, William A. MacDonald and Charles C. Craig. The committee for the dessert bridge will meet Monday evening with Mrs. Ward at her home in Ocean View avenue.

Prominent Artists at Concert

It may be of interest to Mystic residents to know that Ludwig Juht, guest artist at tomorrow evening's concert at the Art gallery is a member of the Boston Symphony orchestra and that Melchiorre Mauro-Cottone, accompanist for Byron M. Hatfield, is a member of the Philharmonic Symphony orchestra, two of the outstanding orchestras in American today. Beatrice Hatton Fiske of New London will be the accompanist for Mr. Juht.

Carnival Doing Well

An estimated nightly average of 500 persons has attended the fifth annual carnival sponsored this week by Richard William Morgan post, American Legion, at Holmes lot in Holmes street, Joseph Belair, carnival chairman, announced today.

He said the carnival, which will end tomorrow night, has been well patronized every night since it was opened Monday. Post officials have been complimented on the manner in which the show has been run, he said.

Eight booths and four center attractions comprise the amusement. The booths were built by post members and under the supervision of Alfred Osborne, past commander, and are attended by members of the post, its women's auxiliary and drum corps. Three free awards are given on the grounds nightly.

The rides were furnished by the Mayo Amusement Co. of Worcester, Mass., and are under the supervision of Manager John C. Lemoine of Woonsocket, R. I. Mr. Belair stressed the statement that the rides are entirely safe and are tested daily.

DAVENPORT, IA.
Democrat & Leader

AUG 22 1937

THE BOSTON ORCHESTRA

. . . ~~now in its~~ 57th season and the 14th under Koussevitsky will give 10 concerts in New York beginning Nov. 18. There will be five on Thursday and five on Saturday. This orchestra will also play at Brooklyn, the dates still to be announced.

B. Trans
Aug. 20/36

Music ar

Festival Is Again Planned For Berkshires

Last Week's Concerts Marked By Operation at a Profit; Other News of Music

The Berkshire Symphonic Festival at Berkshire Hills last week achieved the distinction, rare in American music, of having all its bills paid and yielding a slight surplus on the basis of its revenues, according to an announcement received from the Festival organization today.

The announced attendance at the three concerts of the Festival was 15,000, who came from twenty-five States, Europe and Canada. With reference to the audience, Miss Gertrude Robinson Smith, president of the Festival organization, says, "The reception accorded the Boston Symphony Orchestra and its great conductor, Dr. Serge Koussevitzky, has proved conclusively that the American public is ready for the Festival idea and will support it."

Dr. Koussevitzky will go to the Berkshires on Sept. 20 to discuss plans for next year's Festival, according to the announcement. His visit will be preceded by the annual meeting of the Berkshire Symphonic Festival, Inc., on Sept. 15, when officers are to be elected.

Meanwhile the Festival organization is going ahead with plans for the 1937 Festival. Sustaining memberships and patrons are invited on the same basis as during the present year. A sustaining member's dues are five dollars, for which he is entitled to either one ticket or two for three concerts, depending upon the seat location. A patron is assessed seventy-five dollars, for which he receives a box, seating six, for three concerts.

The announcement states significantly that if there are more than three concerts next year, members and patrons will be permitted to buy tickets for the additional concerts at the same rate as their membership. The membership lists will be closed on Nov. 1.

NORTHAMPTON, MASS.
GAZETTE

AUG 20 1937

$10,000 Gift To Berkshire Festival Shed

A surprise gift of $10,000 came to the Berkshire Symphonic festival today for its building fund, the forerunner of what festival officials hope will be several others of similar amounts.

The gift was made anonymously by "a friend of Miss Gertrude Robinson Smith," president of the festival and chairman of the campaign for the music shed at Tanglewood. The friend, who said she did not want her name mentioned at this time, resides in the West.

In presenting the gift, the donor expressed the hope that many others will rally immediately so that "there need be no doubt of the future of the Berkshire Symphonic festival and the concerts of exceptional artistic merit presented by the Boston Symphony orchestra and its eminent conductor, Serge Koussevitzky."

"America is ready for just such a great musical center as contemplated, and we are fortunate that such a tremendous start has been made toward realization of the ideal," said the donor. "Isn't it about time we recognized that we have great music in America? Let us all get behind the sponsors of the festival, whether we live in Bangor Me., New York or St. Louis."

Festival officials plan a building at Tanglewood of simple design to fit the surroundings. This year's concerts by the Boston Symphony orchestra, Serge Koussevitzky, conductor, closed last Sunday. The concerts next year will be the first two week-ends in August.

NEW YORK, N. Y.
TIMES

AUG 20 1937

HEADS MUSIC DRIVE

Miss Gertrude Smith Chairman of Berkshire Fete Fund

Miss Gertrude Robinson Smith of this city and Stockbridge, Mass., has agreed to head the campaign for $100,000 with which a permanent music shelter will be erected at Tanglewood, between Stockbridge and Lenox, Mass., for the annual Berkshire festival by the Boston Symphony Orchestra. In planning details she will be assisted by members of the orchestra's board of trustees.

For the purpose of economy, the festival group will endeavor to raise the funds without the aid of any outside agency. Miss Smith believes that the project is receiving sufficient support to justify this procedure. An anonymous gift of $10,000 has already been received.

Miss Smith has been president of the festival since its inception in 1934. Her executive committee includes Mrs. Carlos M. de Heredia of New York and Lenox, Norval H. Busey Jr. of New York, Henry W. Dwight, president of the Housatonic National Bank of Stockbridge; Robert K. Wheeler of Great Barrington, Mass.; Josef Franz of Stockbridge, and George W. Edman, county editor of The Berkshire Evening Eagle.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 20 1937

Tanglewood Music Shed Drive Gets Under Way

$100,000 Campaign Headed by Miss Robinson Smith

Miss Gertrude Robinson Smith, of New York and Stockbridge, Mass., accepted yesterday the leadership of a campaign just launched to raise $100,000 for a permanent music shed on the Tanglewood estate, near Lenox, Mass., for the annual Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra. The group sponsoring the festival, of which Miss Robinson Smith is chairman, will seek to raise the necessary fund.

"We plan no elaborate structure," Miss Robinson Smith stated. "We do not want to lose the charm of Tanglewood, with its beautiful trees, its gardens, its gorgeous view. We want a music shed of simple design with a sound-proof roof—a shed that will fit into the surroundings, open on all sides with provision for closing the sides as a protection from storms. The trustees of the Boston Symphony Orchestra are in complete accord with us in this desire."

Many of the circulars distributed at the last two concerts of this summer's festival have been returned with pledges of some kind of membership for 1938, and several new patrons have already signed up for both series of concerts planned for next summer's program. Ninety per cent of those returning circulars stated their willingness to contribute to the fund and to help the campaign.

The executive committee includes Mrs. Carlos M. de Heredia, New York and Lenox, Nowval H. Busey, Jr., New York and Lee, Mass.; Henry W. Dwight, president of the Housatonic National Bank of Stockbridge; Robert K. Wheeler, Great Barrington, Mass.; Joseph Franz, Stockbridge, and George W. Edman, Pittsfield, Mass.

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NORWALK, CONN.
HOUR

AUG 21 1937

SEEK FESTIVAL FUND FOR BERKSHIRE MUSIC

Stockbridge, Mass. — Miss Gertrude Robinson Smith of New York and Stockbridge, agreed today to head the campaign for $100,000 with which to erect a permanent music shed at Tanglewood, between Stockbridge and Lenox, Mass., for the annual concerts by the Boston Symphony Orchestra. She will be assisted by members of the Board of Trustees in perfecting details for the campaign.

In the interest of economy, the Festival group itself will endeavor to raise the funds.

"We plan no elaborate structure," said Miss Robinson Smith. "We do not want to lose the charm of Tanglewood, with its beautiful trees, its gardens, its gorgeous view. We want a music shed of simple design with a sound-proof roof — a shed that will fit into the surroundings, open on all sides with provision for closing the sides as protection from storms."

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Evening Eagle

Y, AUGUST 20, 1937.

LOCAL CHAMBER ENDORSES FESTIVAL SHED CAMPAIGN

Board of Directors Promise Full Cooperation in Drive To Raise $100,000 to Provide Permanent Home for Symphony Concerts at Tanglewood

A resolution, endorsing the financial campaign to provide a permanent building to house the Berkshire Symphonic Festival concerts and promising full cooperation in it, was adopted by the Chamber of Commerce board of directors at a meeting last night.

The Resolution

The seven-paragraph text follows:

"Because with the conclusion of the recent successful Fourth Annual Berkshire Symphonic Festival, it has become evident that there has been created for Berkshire County a musical event of national, if not ultimately, international repute, and

"Because this Berkshire Festival through the bringing of the finest in symphonic music to our own people at a reasonale price and the bringing to Berkshire County of thousands of desirable people for this event, and

"Because business activity, through the influx of these music loving visitors, in the past has been considerably stimulated and will be stimulated further in the future, and

"Because of the desirable publicity which the Festival has brought to Berkshire County and will bring in the future,

"Be it resolved that the Chamber of Commerce of Pittsfield, through its board of directors, assembled August 19, 1937, place itself on record as favoring the campaign to be launched by Miss Gertrude Robinson Smith of Glendale to raise a sum sufficient to house future Festival performances in a permanent building;

"Be it further resolved that the Chamber of Commerce through its board of directors and membership will do all in its power to further the success of such a campaign;

"And be it further resolved that it be the sense of this Board of the Chamber of Commerce that the large vision and the tireless efforts of the officers and trustees of the Berkshire Festival be commended."

The resolution was proposed by a special committee appointed by President J. J. O'Connell, including George H. Cooper, chairman; Lawrence K. Miller and Edwin W. Holden.

MONTREAL, CAN.
GAZETTE
AUG 21 1937

TANGLEWOOD, ST. LAURENT

The Berkshire Symphonic Festival Compared With the Montreal Musical Festival—Money Talks But Quebec Has Advantages

By THOMAS ARCHER.

It was inevitable while the writer was attending the Berkshire Symphonic Festival last week-end that he should make some sort of comparison between it and the Montreal Music Festival which is given at St. Laurent annually. The two events, vastly different, implicitly and ultimately have yet one ground common to both.

Both are devoted to music in its higher manifestation. Both show that there exists along the length and breadth of this continent a stratum of society which is deeply in love with fine music. These people are prepared to spend money to indulge their love. And what is perhaps more important than spending money, they are willing to give their time to it. This is particularly so with the Berkshire Festival. Many members of the audiences last week and the week before came from distances of hundreds and sometimes thousands of miles. Stockbridge and Lenox, the villages lying on either side of Tanglewood, the magnificent estate presented to the Festival Group, lie well away from the beaten track. Accommodation is limited and there were people of considerable means who were content to occupy small rooms above stores.

You came for the whole festival, you had to stay for at least eleven days with a break of three days in the middle.

The Montreal Music Festival has so far occupied but two consecutive evenings. Its audience has consisted mostly of local music - lovers; it could never under present circumstances hope to draw the enormous audiences which come to Tanglewood. These audiences struck an average of 5,500.

Money talks. The Berkshire Festival has the support of wealth which Canada does not possess. A significant indication of this was given at the festival just ended. The Wagner programme last Thursday week was ruined by rain. The huge marquee in which the concerts have been given up to now, were found to be no sure proof against inclement weather. The festival committee met immediately afterwards and voted to raise a hundred thousand dollars to replace the marquee with a music shed.' Such financial enterprise is, perhaps of necessity unknown in Canada.

The Montreal Music Festival, notwithstanding, has won distinct advantage from a purely artistic point of view. It should not suffer the fate of Salzburg for many years to come. It can continue from year to year without becoming 'internationally famous.' The connotations of that ubiquitous term are importance, popularity and commercialism.

The Berkshire Festival is still altogether artistic. But its fame is spreading the reputation and magnificence of the Boston Symphony Orchestra, the performances which are, personally absolute models, the executive ability with which the festival is organized—these are all things which are going to make 'Tanglewood' and 'Stockbridge' as famous on this continent as 'Baireuth' and 'Munich' are musically famous in Europe.

In his editorial on the festival in The New York Times of last Sunday, Olin Downes, the distinguished music critic of that newspaper points out that "fame, reputation, patronage" are the inevitable concomitants of the Berkshire Festival. The Berkshire event can hardly avoid becoming a centre of the festival movement in the United States. And incidently this festival movement may ultimately become a serious challenge to American patronage of the festivals of Europe.

The Montreal Musical Festival, if it is conducted as heretofore, may maintain its exclusive idealism, its intimacy and its romantic atmosphere. It is the old story of uncompromising devotion to an ideal amidst adverse circumstances.

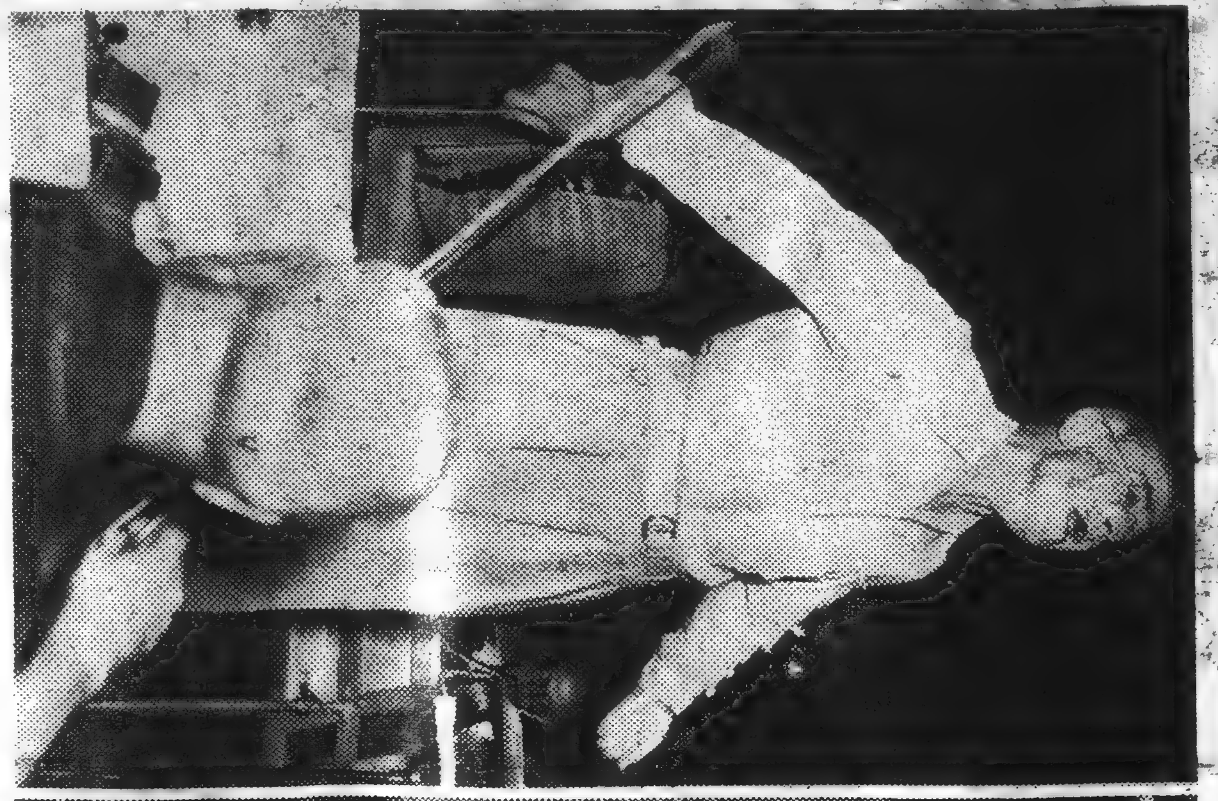
But if one of the present components of the St. Laurent festival withholds its co-operation the damage to the cause will be irreparable. Money, such as is unquestionably forthcoming in connection with the Berkshire Festival can always engage what it needs. St. Laurent is not in this favorable position, and must rely largely on voluntary effort. Consequently it should be the prayer of every music lover in Montreal that nothing shall be allowed to dislocate in any way whatever that wonderful French and English co-operation which gave those unique evenings of Bach and Beethoven. The whole is much greater than the part; the cause is paramount.

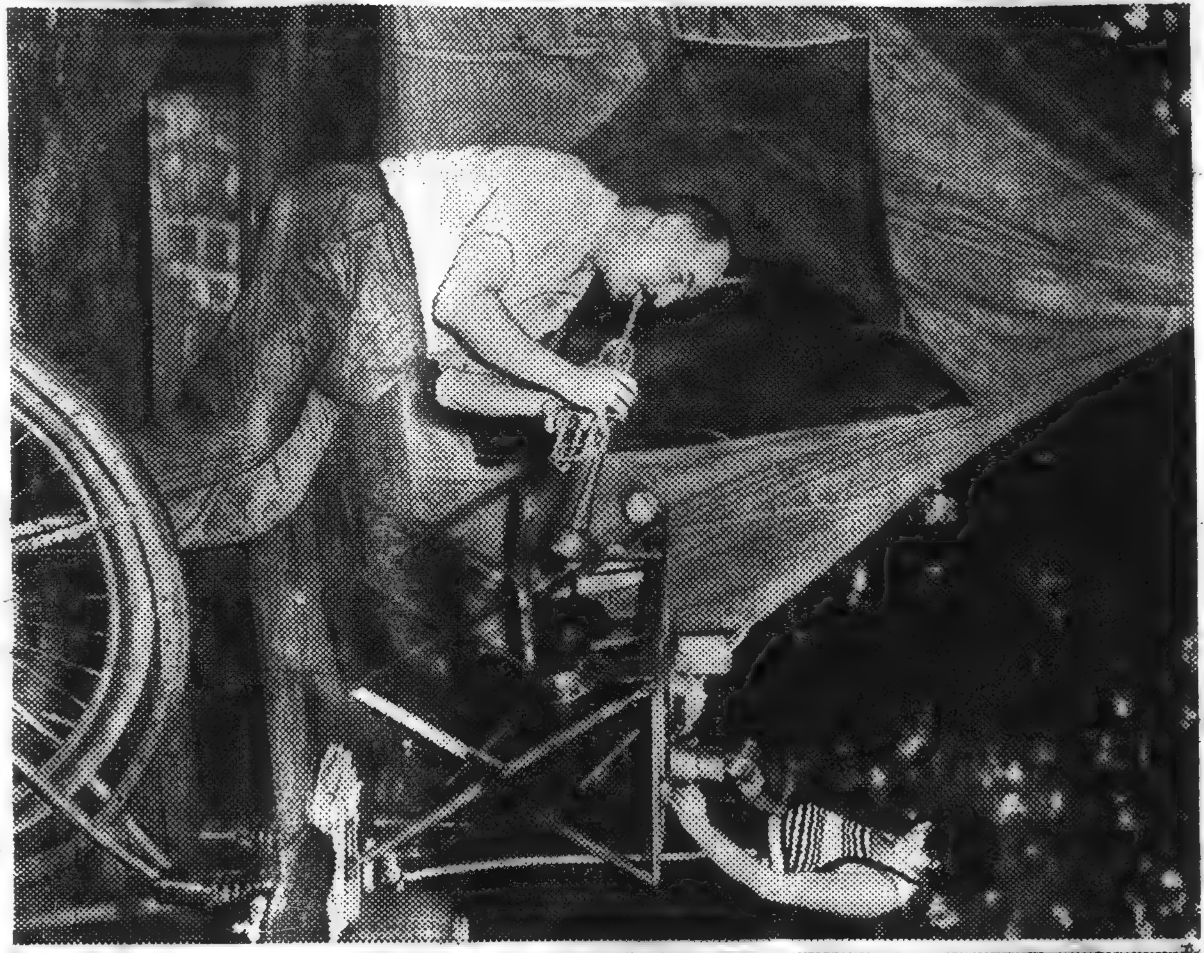
To turn to more immediate experiences, the writer would personally draw attention to the admirable efficiency of what might be called the Berkshire method.

We arrived at Stockbridge with only newspaper information. We applied at the festival office. They found rooms for us. They looked after our mail. They saw to our excellent seats at the concerts. They helped with information about a thousand practical things. And they entertained us in princely style.

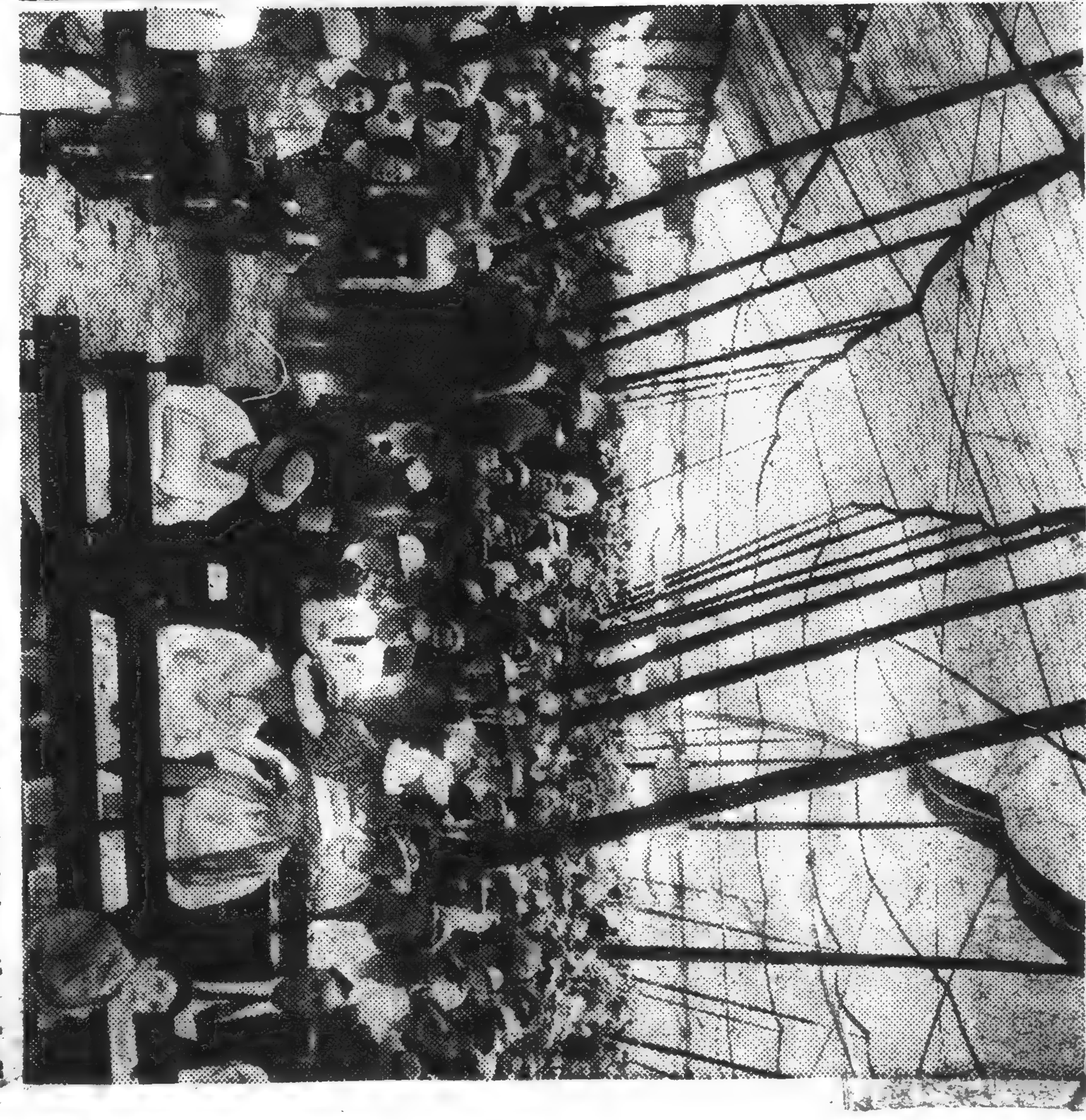
BUFFALO, N. Y.
TIMES
AUG 21 1937

Music in the Berkshire Woods


Once again this year Dr. Serge Koussevitzky, above, has conducted his Boston Symphony Orchestra in an amphitheater at Stockbridge, Mass., now an institution.


An orchestra player and his wife are "at home" on this pastoral Tanglewood Estate, owned by Mrs. Gordon Brooks. This year a shell the shape of Boston's Symphony Hall was installed at Tanglewood.

A stall in a horse stable is transformed for the summer into a rehearsal studio for the musicians, who find that the music they love gets the benefit in this sylvan concert hall of accoustics almost as good as those of their regular auditorium.


The audience at Stockbridge sits in a huge tent adjoining the shell which reflects the music. The Tanglewood site has now been permanently endowed for the Boston Symphony, one of the world's topflight concert orchestras.

—Photos by Wide World

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MONTREAL, CAN.
GAZETTE

AUG 21 1937

Serge Koussevitzky Condemns Europeans

Returning from a two-month visit abroad, spent largely in hearing new music, Serge Koussevitzky had some very positive remarks to make on the nature of modern European composition. "Most of the crop of younger European composers are turning out consistently bad music," said the Boston conductor in an interview with The New York Times.

"The jury which passes on the right of these composers to be heard has degenerated, too. Some of the pieces I heard at the fifteenth Festival of Contemporary Music in Paris were wretched, positively wretched! !The music was utter banality, simply dressed in a maze of modern harmony—utterly lacking in any creativeness. The composers simply have nothing to say. Our American composers are consistently better artists. They have greater inspiration."

Dr. Koussevitzky did hear two works that he liked well enough to bring back for performance in the Boston Symphony's Winter season. They are Malipiero's Second symphony and a "Concerto for Orchestra" by a young Soviet composer, Michael Starokadomsky.

The Boston conductor also spoke in further detail of his proposed academy for conductors at Tanglewood, Mass. "The only requisite for entrance," he said, "is an exceptional talent. This talent must consist not only of an impeccable knowledge of the theory of music and composition, and all-around technical equipment, but there must be inspiration, too.

"While there are thousands of conductors all over the world, only about a hundred or so are capable, and only four or five truly great."

One other item of interest is that Dr. Koussevitzky has already selected the members of the academy, faculty—that is, in his mind.

GREENWICH, CONN.
NEWS-GRAPHIC

AUG 21 1937

Anonymous Gift Swells Fund For Berkshire Music

Committee Receives Check Of $10,000 From Unknown Giver

A surprise gift of $10,000 came to the Berkshire Symphonic Festival today for its building fund, the forerunner of what festival officials hope will be several others of similar amounts.

The gift was made anonymously by "a friend of Miss Gertrude Robinson Smith," president of the festival and chairman of the campaign for the music shed at Tanglewood. The friend, who said she did not want her name mentioned at this time, resides in the west.

In presenting the gift, the donor expressed the hope that many others will rally immediately so that "there need be no doubt of the future of the Berkshire Symphonic Festival and the concerts of exceptional artistic merit presented by the Boston Symphony Orchestra and its eminent conductor, Serge Koussevitzky."

"America is ready for just such a great musical center as contemplated, and we are fortunate that such a tremendous start has been made toward realization of the ideal," said the donor. "Isn't it about time we recognized that we have great music in America? Let us all get behind the sponsors of the festival, whether we live in Bangor, Maine, New York or St. Louis."

Festival officials plan a building at Tanglewood of simple design to fit the surroundings. This year's concerts by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, closed last Sunday. The concerts next year will be the first two weekends in August.

NEW YORK, N. Y.
TIMES

AUG 22 1937

The ruling powers of the Berkshire Symphonic Festival—the officials of the festival corporation and of the Boston Symphony Orchestra—seem to be following the theory of slow but steady development. Last year the Boston Orchestra took part for the first time at the festival. This year the festival that was ended last Sunday was doubled in length. Next year the programs may be larger in scope, although the season will remain six concerts spread over two long week-ends. There is some talk of doing a large work like Bach's "St. Matthew Passion."

Whether Mr. Koussevitzky and the authorities decide to do other than purely symphonic works, the festival will take another step forward. It will have a permanent music shed. That is, assuming that $100,000 is raised. If that sum is not forthcoming, there will be no festival. There is little doubt that the money will be raised. Before the campaign had been launched in earnest, there were pledges of $16,000. A small start but a healthy one.

Here are a sheaf of retrospective impressions of the festival: The sustained ovation for Koussevitzky and his men at the end, with women waving handkerchiefs, men waving straw hats, people standing on wooden benches, and recurrent "Bravos." . . . The overflow in the hotels in a radius of twenty miles, providing the Berkshire hostelries with the best Summer since 1929. . . . The golden glow that the late afternoon sun imparted to the enormous canvas tent. . . . The natural grade on which the tent was placed, giving every one a view of the conductor and orchestra. . . . The impoverished young man who hitch-hiked to Lenox and persuaded the manager of the Curtis Hotel to let him serve as a bus boy so that he could earn his keep while attending the festival. . . . The scores of listeners lying on the lawns that surround the tent at Tanglewood; they seemed to find listening easier while reclining. . . . The chauffeurs who listened to swing on the radio in the cars in the parking field while their masters listened to classics. . . . The small boys who were brought to the concerts on Sunday afternoons. One sitting bolt upright beside his equally intent father. Another using a twig as a baton and trying to copy Koussevitzky's movements. . . . The night of the storm, with the program scrambled, people tense and uncomfortable, others gay and excited. One woman was overheard declaring, "I wouldn't have missed this experience for anything." . . . The pride of the year-round residents of the Berkshire communities in their festival. . . . The absence of Bach from the programs.

Lest one forgets, a word of praise is due two persons who labored mightily to make the festival at Tanglewood a success and who have not received their measure of commendation. One is Mrs. George W. Edman, who had the title of executive vice president of the board of the Berkshire Symphonic Festival, Inc., and Mr. Edman, whose position as clerk of the board covered a multitude of duties. Mr. Edman managed to do two full-time jobs: his work for the festival and his tasks as county editor of The Berkshire Evening Eagle.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 21 1937

$10,000 Gift Received For BerkshireMusicShed

Anonymous Donor Urges Aid for Next Summer's Festival

The Berkshire Symphonic Festival's officials announced yesterday that a surprise gift of $10,000 had been received for the $100,000 fund needed for constructing a music shed on the Tanglewood estate, near Lenox, Mass., for next summer's festival program by the Boston Symphony Orchestra. The donor, who made her gift as "a friend of Miss Gertrude Robinson Smith," president of the festival, did not wish to have her name mentioned, but asked others to contribute to the campaign.

"America is now ready for just such a great musical center as is contemplated," she wrote, "and we are fortunate that such a tremendous start has been made toward realization of the ideal. Isn't it about time we recognized we have great music in America? Let us all get behind the sponsors of the Festival, whether we live in Bangor, Me., New York or St. Louis.

PITTSBURGH, PA.
PRESS

AUG 22 1937

Shakespearean Discs By Symphonic Artists Lead Musical Records

America Advances in Preservation of Great Masters' Finest Works for Future Enjoyment

By RALPH LEWANDO
Press Music Critic

No longer does America trail the world either in performance or reproduction of good music. Gone are the days when Europe looked askance—if not scornfully—at our strivings toward the artistic goals of accomplishment which in other days was arrogantly considered as the full birthright and possession of lands across the sea.

Mr. Lewando

No! Today America can hold its head high and be proud of its many talented people, its admirable and incomparable orchestras, and the intense interest and spirit of co-operation of many of its people being manifested in the founding and sponsoring of musical projects of real artistic significance. We have yet to produce composers of the stamp of Beethoven, Debussy, Tschaikowski Sibelius and Verdi, but then we are a comparatively young country, and it takes more than a century or two to evolve in this direction. But so far as real music making is concerned, as well as—in a measure—music study, too, this country has achieved wonders within the past three decades.

Notably meritorious is the marvelous advance made in the field of recorded music here in America. Both in reproduction of great music and music of lighter genre we lead the world not only in output but in the quality of that output.

Among leaders in the development of phonographic reproduction of all types of music, is the venerable RCA-Victor Corporation, an organization that long has pioneered in this particular arena of activity.

Recent RCA-Victor releases embrace a wealth of recordings to be treasured by discophiles. Leading these is the pressing of Tschaikowsky's Romeo and Juliet overture by the Boston Symphony Orchestra led by Dr. Serge Koussevitzky in No. 347 of the Masterpiece Series. No other living director brings forth from Tschaikowsky's music the deep dramatism, the wistful sadness, the throbbing power and vitality as does Dr. Koussevitzky. And in the recording of this Shakespearean tragedy of enduring love and faith, this eminent leader and his great aggregation of musicians have given us something of stirring tonal beauty to be cherished. Five sides of six 12-inch discs are employed, and on the sixth side of the final record is Sibelius' "Maiden With the Roses" from the "Swan White" Suite.

HUDSON, N. Y.
DAILY STAR

AUG 26 1937

NO DEFICIT FOR BERKSHIRE FESTIVAL

Trustees of the Berkshire Symphonic Festival heard glowing accounts of the recent concerts by the Boston Symphony Orchestra, when they met Tuesday afternoon with the president, Miss Gertrude Robinson Smith, in Stockbridge, Mass. These glowing accounts included the incomplete financial report indicating that in all probability there will be no deficit this year.

Other glowing accounts were in the nature of letters received from all parts of the country expressing appreciation and enjoyment of the concerts. Many of these letters contained donations for the building fund.

Plans for conducting the building fund campaign were discussed by Miss Robinson Smith, chairman. She presented a number of suggestions advanced by the advisory committee, which met Monday at the Curtiss Hotel, Lenox, Mass.

WASHINGTON, D. C.
POST

AUG 22 1937

Shelter Sought For Berkshire Music Festival

$100,000 Drive Planned to Provide Structure for Next Season.

The executive committees of the Berkshire Symphonic Festival and the Boston Symphony Orchestra jointly announced today before the closing concert of the 1937 festival that they were agreed on the necessity for a permanent music shed to house next year's concerts and that the festival group was prepared to move immediately to raise $100,000 for such a structure.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, declared that it is impossible to conduct the festival another year unless steps are taken to avoid interruptions by storms such as occurred last Thursday night.

A building of simple design, open on the sides, which will harmonize with the surroundings at Tanglewood, is contemplated by the festival group.

The announcement followed a meeting of the two groups at the home of the festival's president, Miss Gertrude Robinson Smith, in Stockbridge. At the meeting were Bentley W. Warren, president of the Boston Symphony Orchestra; Henry B. Sawyer and Edward A. Taft, of the Boston board; Miss Robinson Smith, Mrs. Carlos M. de Heredia, Norval H. Busey, jr., Henry W. Dwight, Robert K. Wheeler and George W. Edman, representing the festival.

HARTFORD, CONN.
TIMES

AUG 2[illegible] 37

$30,000 GIVEN FOR BERKSHIRE FESTIVAL SHED

$100,000 Sought—Plans For 1938 Concerts Being Made

Stockbridge, Mass. — Miss Mabel Choate of New York, daughter of the late Joseph H. Choate, opened her home, Naumkeag, in Stockbridge this afternoon for a gathering of summer and permanent residents, to discuss the future of the Berkshire Symphonic Festival. Particular emphasis was placed on the campaign to raise $100,000 for a music shed at Tanglewood. About $30,000 has been reported for the fund to date.

"Many of these gifts have come from widely scattered parts of the country, reflecting a national interest in what we are trying to do," said Miss Robinson Smith, president of the Festival. "We appreciate, and apparently so do our friends, that America is ready for a great symphonic festival. We are prepared to do our part, but we need the support of every music lover in the country who is interested."

Building Necessary

The high artistic standards of the Boston Symphony Orchestra and Serge Koussevitzky have been maintained at our concerts. But the trying circumstances of a severe storm have convinced us that a permanent building is necessary."

She announced that for the second year in succession, the Festival had been self-sustaining. "There will be no deficit," she added. "I believe that is a record of which America may be proud, and it is possible because we cater to no particular group. Our audiences come from all strata."

She explained that gifts of more than $15,000 had been received since the last concert. They have come, she said, from Illinois, Indiana, Ohio, New Jersey, California, Pennsylvania, New York, Massachusetts, Connecticut and New Hampshire. One was for $10,000. Added to this total is the more than $15,000 received during the winter and early spring.

Contributions may be mailed to Henry W. Dwight, president of the Housatonic National Bank, Stockbridge, Mass., treasurer of the Festival. They also may be deducted from income tax returns.

1938 Concert Series

The 1938 concerts, six in number, will be given by the Boston Symphony Orchestra the first two weekends in August. Membership lists covering admission to the concerts at reduced prices are now open. Fifty-five boxes have been sold for 1938.

For the sake of economy, the Festival officers themselves are trying to raise the funds for the music shed. These officers are: President, Miss Robinson Smith; vicepresidents, Mrs. de Heredia and Mr. Busey; treasurer, Mr. Dwight; executive vicepresident, Mrs. George W. Edman; clerk, Mr. Edman.

HUDSON, N. Y.
REGISTER

AUG 26 1937

GIFTS FOR MUSIC SHED TOTAL $30,000

STOCKBRIDGE, Mass., Aug. 26—Miss Mabel Choate of New York, daughter of the late Joseph H. Choate, ambassador to the Court of St. James opened her home, "Naumkeag," in Stockbridge this afternoon for a gathering of summer and permanent residents for a discussion of the future of the Berkshire Symphonic Festival with particular emphasis on the campaign to raise $100,000 for a music shed at "Tanglewood." About $30,000 has been reported for the fund to date.

"Many of these gifts have come from widely scattered parts of the country, reflecting a national interest in what we are trying to do," said Miss Robinson Smith, president of the Festival. "We appreciate and apparently so do our friends, that America is ready for a great symphonic festival. We are prepared to do our part, but we need the support of every music lover in the country who is interested. The high artistic standards of the Boston Symphony Orchestra and Serge Koussevitzky have been maintained at our concerts. But the trying circumstances of a severe storm have convinced us that a permanent building is necessary."

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each year by the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky. The site, on the rustic Tanglewood estate of Mrs. Gordon Brooks, is now the permanent endowment of the orchestra

Boston players in a practice session. Later, during a concert, Dr. Koussevitzky permitted his men to play without coats

barn and not music hall stalls. This stable at Stockbridge, is used as a rehearsal studio by the musicians

One of the Boston Symphony players runs over a few fast passages on the veranda of his "home" on the Tanglewood estate while his wife in informal garb prepares the evening meal

N. ADAMS, MASS.
TRANSCRIPT
Sept. 26/37

Discuss Permanent Home For Symphonic Festival

Building of Vast Proportions is Envisioned by 15 Representatives of Various Berkshire Towns at Meeting in Pittsfield—Dr. Koussevitzky, During Visit to County, Offers Many Suggestions for 1937 Season—Holmwood Will be Again Available for Next Year's Concerts Which May Total Six.

At some date in the future a music building of vast proportions may be built as a permanent home for the Berkshire Symphonic festival which during its third season this year drew more than 15,000 persons, more than half of whom came from outside of Massachusetts.

The future of the festival was pondered seriously and at length by 15 representatives from various Berkshire towns in Pittsfield yesterday but no definite action was taken although doubtless a committee of business men soon will be designated to sound out opinion with a view toward determining what is in the offing for the concerts which have already made musical history.

Dr. Serge A. Koussevitzky, who with the Boston Symphony orchestra was responsible for the festival's greatest season this summer, was down-county during the early part of the week and many of his suggestions for the 1937 season were reflected in the discussion of future plans. Because of his visit six concerts rather than three may be attempted next year.

Plans for the music shed are, according to the committee, in an exceedingly nebulous stage. Considerable financial backing would be necessary for the construction of such a home, with facilities to protect huge audiences from the elements and a shell for the musicians.

Miss Gertrude Robinson Smith, president of the festival served as chairman of the meeting. Professor Philip Marshall Brown of Williamstown, a member of the festival board of directors, was the only North Berkshire representative in attendance.

It was reported during the meeting that Holmwood where the 1936 concerts were given will be available for the new year and other reports brought word of increasing interest in the series with each succeeding season.

The entire recreational picture in the Berkshires including the festival, is to be considered at a meeting in the Pittsfield Electric company's auditorium on Wednesday evening at 7 o'clock. A general invitation has been extended and the sponsors hope that every community as well as every branch of sport or artistic endeavor will be presented.

Among the speakers will be William Miles, director of the Berkshire Playhouse in Stockbridge; Ted Shawn, the dancer, of West Becket; Miss Smith as president of the festival; a delegate from Adams who will discuss plans for the Thunderbolt ski trail, and Charles Williams, representing the New York, New Haven & Hartford railroad.

COURIER

AUG 26 1937

BERKSHIRE FESTIVAL OPENS DRIVE FOR "TANGLEWOOD" CONCERT SHED

PLAN $100,000 STRUCTURE OF SIMPLE DESIGN TO FIT SURROUNDINGS.

Miss Gertrude Robinson Smith of New York, and Stockbridge, Mass., today agreed to head the campaign for $100,000 with which to erect a permanent music shed at Tanglewood, between Stockbridge and Lenox, Mass., for the annual concerts by the Boston Symphony Orchestra. She will be [redacted] by members of the Board of Trustees in perfecting details for the campaign.

In the interest of economy, the Festival group itself will endeavor to raise the funds.

"I hope there will be many voluntary subscriptions to the fund," said Miss Robinson Smith. "There have been many encouraging responses. We are not retaining any outside agency to assist us. We think there will be enough support to make it possible for us to do this job ourselves if the citizens of this and neighboring regions lend support as they show every indication of doing.

"We plan no elaborate structure. We do not want to lose the charm of Tanglewood, with its beautiful trees, its gardens, its gorgeous view. We want a music shed of simple design with a sound-proof roof... a shed that will fit into the surroundings, open on all sides with provisions for closing the sides as a protection from storms. The trustees of the Boston Symphony Orchestra are in complete accord with us in this desire".

Miss Robinson Smith has been president of the Festival since its inception in 1934. Campaigns are not new to her. In New York during the war she was active in raising hundreds of thousands of dollars and only a few years ago was one of the leaders of the drive for the unemployment fund in New York. Her executive committee includes Mrs. Carlos M. de Heredia of New York and Lenox, Norval H. Busey Jr., of New York and Lee, Henry W. Dwight, president of the Housatonic National Bank of Stockbridge; Robert K. Wheeler, Gt. Barrington; Joseph Franz, Stockbridge; George W. Edman, Pittsfield newspaper man.

Many of the circulars distributed at the last two concerts of the recent Festival have been returned, all of them taking some kind of membership for 1938. A number of new patrons have signed up for both series of concerts in 1938, including former-Governor and Mrs. Alvan T. Fuller, of Boston, Mrs. Edward Davis of Philadelphia and Stamford, Vt., Daniel England of Pittsfield.

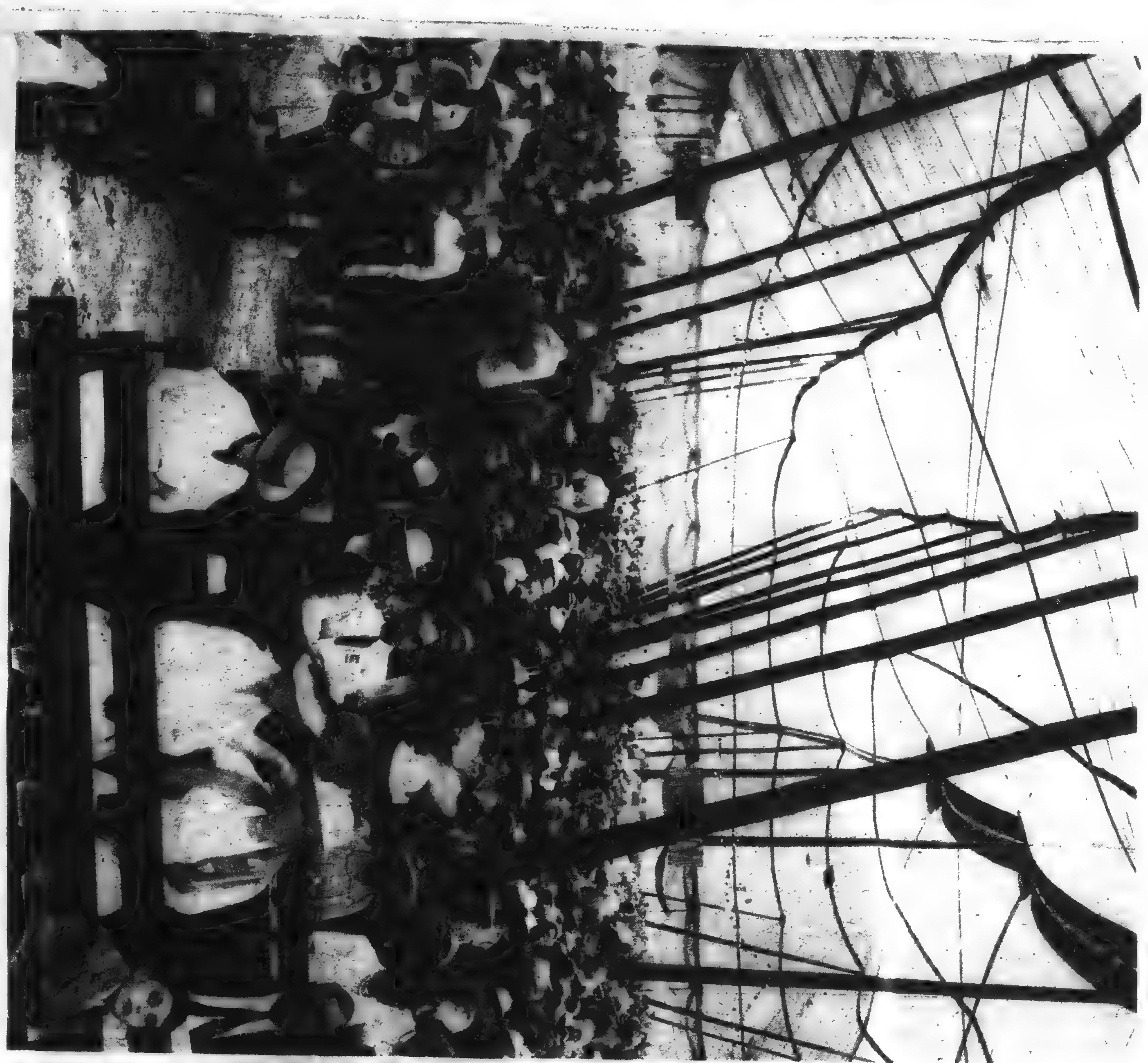
Of most interest to the Festival group, however, is the fact that 90 per cent of those returning circulars have stated their willingness to contribute to the fund and to help in the campaign. These circulars have been signed by residents of Indiana, Illinois, Ohio, Pennsylvania, California, New York, New Hampshire, Boston, Springfield, and the Berkshires, reflecting the national interest in the Berkshire Symphonic Festival.

MORNING SUN

AUG 22 1937

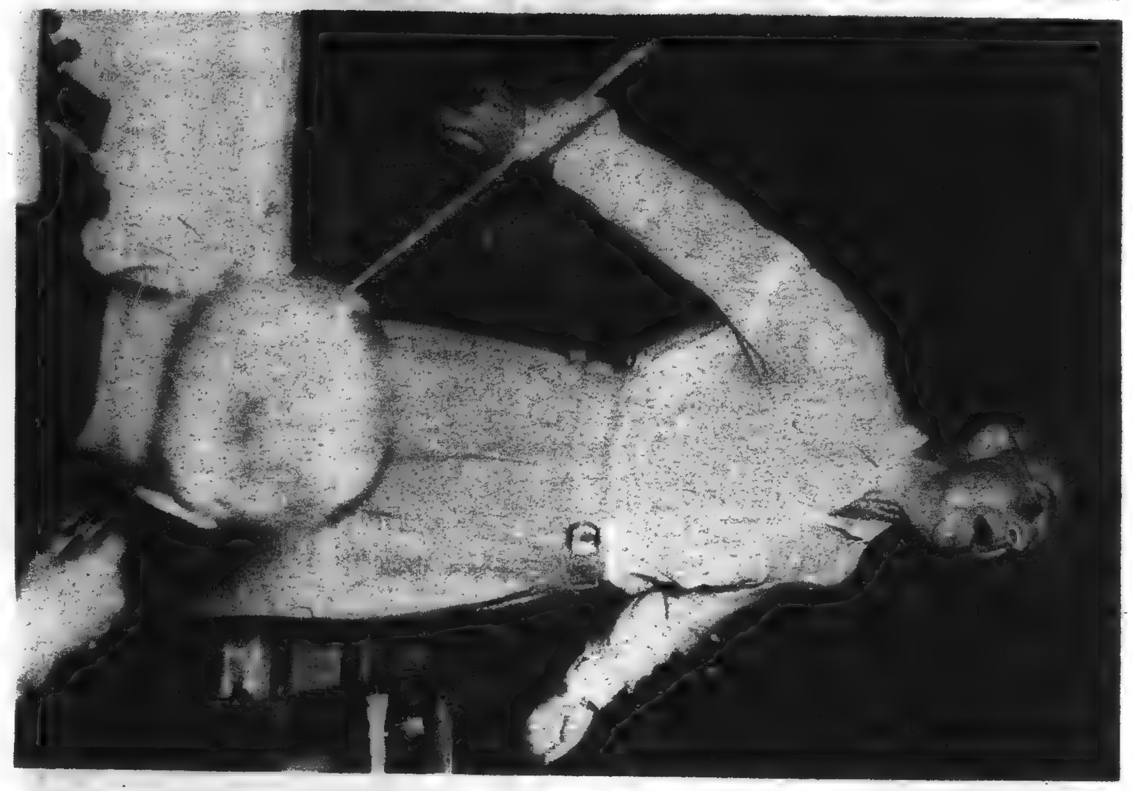
SUMMER SYMPHONY UNDER THE CANVAS

(Wide World)



UNDER THE BIG TOP

A section of the audience at one of the Berkshire Music Festival concerts given each year by the Boston Symphony [illegible] under the baton of Dr. Serge Koussevitzky. [illegible] wood estate of Mrs. Gordon Brooks, is now the permanent endowment of the orchestra



REHEARSAL

Dr. Koussevitzky in shirt sleeves, leads the Boston players in a practice session. Later, during a concert, Dr. Koussevitzky permitted his men to play without coats

IN THE STALLS

But the stalls in this picture are barn and not music hall stalls. This stable at Stockbridge, is used as a rehearsal studio by the musicians

PASTORAL SCENE

One of the Boston Symphony players runs over a few fast passages on the veranda of his "home" on the Tanglewood estate while his wife in informal garb prepares the evening meal

WESTERLY, R. I.
SUN
AUG 23 1937

Many Attend Concert At Art Gallery

Ludwig Juht, Contra Bass, and Byron Hatfield On Program

Last of Series

Final of Three Entertainments Enjoyed by Enthusiastic Audience

The last of a series of three concerts was held Friday night at the Mystic Art Gallery with Ludwig Juht, contra-bass, and Byron Hatfield, bariton:, as soloists. In spite of the warm weather, the gallery was filled to capacity by an enthusiastic audience.

To most of the listeners the idea of a contra-bass as a solo instrument was most interesting and novel. As a matter of fact, having heard such a performance, it seems a pity that this instrument is so seldom used in that capacity. It was surprising to find that the tone of a bass viol is so similar to that of a cello, but with even more depth and vibrancy. However, it takes the hands and mind of an experienced and thoughtful musician such as Mr. Juht to create with the contra-bass a tone quality so lovely as to demand solo work.

The opening number was a "Sonata" by the eighteenth century composer, Henry Eccles, and was nicely calculated to show the scope of the instrument as well as the dexterity of the player. The first movement, "Largo," built up one deep, flowing melody after another, incomparable as to richness of tone. In the next two movements Mr. Juht played with feeling and finesse, while the last movement, "Vivace," was almost startling in its speed and technical difficulty.

Shows Fine Shading

His second number was a delicate "Pastorale" by Couperin, a gentle, quiet melody, with shading as fine and tone as soft as if it were from a violin instead of a massive contra-bass. Followed a dainty "Gavotte" by Lully.

Mr. Juht next played two numbers by Koussevitsky, conductor of the Boston Symphony Orchestra, of which orchestra Mr. Juht is the bass soloist. Mr. Koussevitsky is himself an accomplished soloist on this instrument, and these two compositions were especially fitting.

One of the high spots of the evening was Grieg's "Ases Tod," its haunting melody intensified by the mellowness and depth of each

(Continued from Page One)

note until the final whisper of the lament. Next Mr. Juht played the popular "Danse Espagnole" by Granados, and "Vidalita," Cimaglia-Padwa, and concluded with two numbers which he composed himself. The first of these two, a "Legend," showed again the performer's lovely legato in a simple yet thoughtful melody. The second was a whirlwind "Scherzo," brittle, captivating and brilliantly executed. The ensuing burst of applause persuaded the artist to play an encore, Rimsky-Korsikoff's famous "Flight of the Bumble Bee," indeed a feat on an instrument as unwieldy as a contra-bass. Mr. Juht's entire performance was sparkling yet accurate, spontaneous yet that of a thorough and creative musician.

Excellent Accompanist

Much credit should be given to Beatrice Hooton Fisk whose fine accompaniment so ably supported Mr. Juht. The casual listener seldom realizes how vitally important is an accompanist who not only is accurate but who also can sense the soloist's every move. Mrs. Fisk competently fulfilled these qualifications.

Mr. Hatfield's first group opened with a lusty song entitled "Good Ale" by Peter Wallach. His second number, Schubert's lovely "An Die Musik," was especially fine, showing great restraint and breath control, combined with the deeper feeling of the song. The third was a distinct contrast, the mad "Nightmare Song" from Gilbert and Sullivan's opera "Iolanthe." The words of this patter song, with their complicated rhyme scheme and aside remarks, are in themselves an accomplishment. But to sing them at top speed, making them music as well as comedy, is an even greater accomplishment, and one that Mr. Hatfield has mastered.

The first number of his second group was the passionate aria from Verdi's "La Traviata," "Di Provenza," sung with great intensity, brilliance of tone and perfect control. Following this came "Inter Nos" by MacFadden, and as a conclusion a sprightly number entitled "Long Ago in Alcala." As an encore, Mr. Hatfield, sang the ever popular Oley Speaks' "Sylvia."

In Excellent Form

Mr. Hatfield was in excellent form. Both groups were polished and smooth, carefully phrased and articulated, and yet lacking none of the spontaneity which is so essential to good singing.

Accompanying Mr. Hatfield was Dr. Melchiorre Mauro-Cottone, brilliant organist of the New York Philharmonic Orchestra. Dr. Cottone's performance was, as always, the perfect complement to his soloist, showing his fine musicianship.

Taken as a whole, the entire program was well balanced and deserved the enthusiastic reception accorded it.

WASHINGTON, D. C.
HERALD
AUG [illegible] 3 1937

THESE CHARMING PEOPLE

By MARTHA BLAIR
Reg. U. S. Patent Office

ROXBURY, Conn.—Although I rushed eastward as fast as my itinerary permitted, I arrived here just too late to attend the musical festival in the Berkshires given by the Boston Symphony Orchestra. But everyone is talking about the large audience of 5,000 who listened to the glorious Beethoven, Brahms, and Tschaikowsky and my mother tells me that seldom has she heard finer music.

Of course, I am not surprised for as everybody knows the Boston Symphony Orchestra is the best orchestra in the world with the possible exception of the Philadelphia group, and the Boston conductor, Serge Koussevitzky, is the finest conductor in the world with the exception of Toscanini.

Celebrities

My mother sat with Mrs. Koussevitzky and the president of the Berkshire Festival Association, Miss Gertrude Robinson Smith, and enjoyed all the celebrities who were brought up to her box . . . the movie star, fascinating Miriam Hopkins, with her blond hair blowing in the breeze and her brown legs unstockinged; the handsome blue-eyed Mrs. Edward Harkness, wife of the philanthropist; Mrs. Carlos de Heredia, sister-in-law of the most famous poet of modern Spain; Norman H. Davis, our Ambassador at large; Albert Spalding, America's well-known and loved violinist; Ted Shawn, famous dancer, and dozens of others.

But of all I have heard about this superb musical festival the most beautiful is the story about the night Koussevitzky was serenaded by local singers. This occasion was unique in the annals of American music. All of us have read how people of Europe have on occasion shown their affection for the great musicians of the past, sometimes unhitching the horses from the master's carriage and using their own horse-power to wheel him home amid cheers and hurrahs. This occasion was as thrilling as that.

* * *

It was the night the Doctor and Mrs. Koussevitzky were dining at Miss Robinson Smith's. As the maestro left the dining room to stroll across the gardens to a nearby pavilion where coffee was to be served, suddenly there was a burst of singing from a chorus of 80 voices. Astonished with delight, Koussevitzky stumbled backward a moment as if some heavenly choir had soared down to greet him.

But the singers half encircled him, each carrying a flashlight in the hand by which they were reading the notes of their Bach choral. You could see their fresh young faces in the reflected light, while in the master's face you could see the blood flushing crimson to the roots of his hair, so stirred was he by this sweetest of honors being paid him. He realized that this was the beautiful way in which Europe had at times feted her noblest musicians, and he knew that it was the first time it had ever occurred in America.

Gratitude

They were singing his praises and as their voices rose to a high crescendo which echoed back from the neighboring hills it was as if they were thanking him for the inspiration his music had brought them.

The song ended, the dinner guests broke into applause, and then the singers picked their way through the gardens to a spot near the front of the pavilion. Here Koussevitzky and his friends stood on the veranda while the singers stood below among the ferns and low laurel bushes. Behind them were curving beds of flowers dimly outlined in the darkness against the borders of a wandering mountain brook that twinkled along in the night as if nature, too, was eager to add her tribute. In the air was the scent of roses, heliotrope and nightflowering nicotiana. Those who saw and heard the spectacle tell me it was one of the most poetic occasions of their lives.

NEW HAVEN, CONN.
REGISTER

PLAN 1938 FESTIVAL

Stockbridge, Mass., Aug. 27.—(AP)—Sponsors of the Berkshire symphonic festival completed plans today for a 1938 program of six concerts by the Boston Symphony orchestra, while the festival's $100,000 building fund approached the one-third mark.

Subscription of $30,000 of the fund to erect a permanent buolding to replace the tent used this year was announced by Miss Gertrude Robinson Smith, festival president.

SPRINGFIELD ,MASS.
REPUBLICAN
SEP 27 1936

FESTIVAL HOPES TO ERECT SHED

Sponsors of 1937 Berkshire Event Want to Raise Fund of $100,000—Koussevitzky Dislikes Tent

Pittsfield, Sept. 26—Sponsors of the 1937 Berkshire Music Festival hope to raise a fund of $100,000 with which to purchase a tract of land, build a music shed and finance the festival over a period of years with a long range program in view. Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, which gave the three concerts at Mrs Margaret Emerson's estate, Lenox, in August, was dissatisfied with the tent and will not return unless a permanent home is established. He wishes to give six concerts next summer and nine in 1938. It is proposed to prolong the festival over two weeks next August. If the Berkshire promoters make arrangements that are satisfactory to Dr Koussevitzky he will make a contract over a number of years.

A committee of which William A. Whittlesey of this city is chairman is to hold a meeting Monday afternoon and outline a plan to be presented at a gathering of the Berkshire Hills Conference at the Pittsfield Electric company auditorium Wednesday night. It is proposed to make Berkshire the summer center of music in the United States. One of the most enthusiastic promoters of the festival project is Prof Philip Marshall Brown of Princeton, N. J., and South Williamstown, who believes that a festival can be developed in Berkshire that will surpass anything in Europe. Miss Gertrude Robinson Smith of Stockbridge, president of the Berkshire Symphonic Festival association, is confident of the success of the larger undertaking.

WORCESTER, MASS.
TELEGRAM
AUG 27 1937

FUTURE OF BERKSHIRE FESTIVAL DISCUSSED

$100,000 Fund Being Raised for Music Shed

Special to the Telegram

STOCKBRIDGE, Aug. 26.—Miss Mabel Choate of New York, daughter of the late Joseph H. Choate, ambassador to the Court of St. James, opened her home, "Naumkeag," in Stockbridge this afternoon for a gathering of Summer and permanent residents for a discussion of the future of the Berkshire Symphonic Festival, with emphasis on the campaign to raise $100,000 for a music shed at "Tanglewood." About $30,000 has been reported for the fund to date.

Miss Robinson Smith, president of the festival, said: "We need the support of every music lover in the country who is interested. The standards of the Boston Symphony Orchestra and Serge Koussevitzky have been maintained at our concerts. But the trying circumstances of a severe storm have convinced us that a permanent building is necessary."

Miss Smith announced that for the second year the festival has been self-sustaining.

GREENWICH, CONN.
NEWS-GRAPHIC
AUG 27 1937

Berkshire Music Plans Discussed At Choate Home

Announcement Made Of $30,000 In Gifts For Music Shed

Miss Mabel Choate of New York, daughter of the late Joseph H. Choate, ambassador to the Court of St. James, opened her home, "Naumkeag," in Stockbridge yesterday afternoon for a gathering of summer and permanent residents for a discussion of the future of the Berkshire Symphonic Festival, with particular emphasis on the campaign to raise $100,000 for a music shed at "Tanglewood." About $30,000 has been reported for the fund to date.

"Many of these gifts have come from widely scattered parts of the country, reflecting a national interest in what we are trying to do," said Miss Robinson Smith, president of the Festival. "We appreciate and apparently so do our friends, that America is ready for a great symphonic festival. We are prepared to do our part, but we need the suport of every music lover in the country who is interested. The high artistic standards of the Boston Symphony Orchestra and Serge Koussevitzky have been maintained at our concerts. But the trying circumstances of a severe storm have convinced us that a permanent building is necessary."

Applause greeted the announcement by Miss Robinson Smith that for the second year in succession the Festival has been self-sustaining. "There will be no deficit," she added. "I believe that is a record of which America may be proud and it is possible because we cater to no particular group. Our audiences come from all strata. They come because first of all they are assured of artistry in performance and secondly, because of the beautiful surroundings."

Miss Robinson Smith explained that gifts of more than $15,000 have been received since the last concert. They have come, she said from Illinois, Indiana, Ohio, New Jersey, California, Pennsylvania, New York, Massachusetts, Connecticut and New Hampshire. One gift is for $10,000. Added to this total is more than $15,000 received during the winter and early spring.

In answer to questions raised at the meeting, the following facts were made clear:

The Festival is a non-profit endeavor, whose purpose is to establish in America a great summer center of symphonic music. Through the generosity of Mrs. Gorham Brooks, of Brookline, Mass., "Tanglewod," located between Stockbridge and Lenox, Mass., has become the property of the Boston Symphony Orchestra as a permanent home for the Festival. The property has been leased in perpetuity to the Festival.

To insure artistry of performance and protection for the audience against storms, the Festival believes a permanent music shed is necessary.

The Festival trustees and trustees of the orchestra are agreed that the music shed must be of simple design and must fit into the beautiful surroundings at 'Tanglewood." The shed must be open on all sides, but there will be an arrangement whereby the sides may be closed against storms. There will be a double roof to kill the noise of rain.

Contributions of any denomination are most welcome and may be mailed to Henry W. Dwight, president of the Housatonic National Bank, Stockbridge, Mass., treasurer of the Festival.

Contributions to the fund may be deducted from income tax returns.

The concerts in 1938, six in number, will be given by the Boston Symphony Orchestra the first two weekends in August. Membership lists covering admission to concerts at reduced prices are now open.

Fifty-five boxes have been sold for 1938. They are being assigned in the order of receipt of applications.

For the sake of economy, Festival officers themselves are endeavoring to raise the funds for the music shed. The officers are: President, Miss Robinson Smith; vice-presidents, Mrs. de Heredia and Mr. Busey; treasurer, Mr. Dwight; executive vice-president, Mrs. George W. Edman; clerk, Mr. Edman.

NEW YORK, N. Y.
TIMES
AUG 27 1937

$30,000 FUND RAISED FOR BERKSHIRE FETE

Many Sections of the Nation Aid Contributions for Permanent Shelter for Concerts

At a meeting of Summer and permanent residents of the Berkshire communities held yesterday afternoon at the Stockbridge, Mass., home of Miss Mabel Choate, daughter of the late Joseph H. Choate, Ambassador to the Court of St. James, it was revealed that about $30,000 has been raised toward the erection of a permanent shelter for the concerts of the Berkshire Symphonic Festival. A campaign for $100,000 is now in progress.

Miss Gertrude Robinson Smith, president of the festival, announced that contributions have come from many sections of the country, indicating widespread interest in the project. She also said that for the second consecutive season the festival has been self-sustaining.

Contributions to the fund, which may be deducted from income-tax returns, may be mailed to Henry W. Dwight, president of the Housatonic National Bank, Stockbridge, Mass. Mr. Dwight is treasurer of the festival.

Fifty-five boxes have already been sold for the six concerts of 1938 to be given by the Boston Symphony Orchestra the first two week-ends of August.

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ALBANY, N. Y.
Knickerbocker Press

AUG 28 1937

Permanent Festival Home Regarded as Certain

Illuminating is the word to describe Carl E. Lindstrom's recent article in the Hartford, Conn., Daily Times regarding the past, present and future of the Berkshire Symphony Festival, its relationship with the Boston Symphony Orchestra and the terms of the Tanglewood gift.

"Evidence that money will be readily forthcoming for the erection of a permanent auditorium at Tanglewood, thereby perpetuating the Berkshire Symphonic Festival, is seen in the fact that about $16,000 had been contributed before any appeal whatsoever had gone out," Mr. Lindstrom writes.

"Not less than $100,000 will be needed, but the present sum is at least an augury of a successful campaign.

"Only yesterday an additional gift of $10,000 was announced from an anonymous patron in the West. Thus more than a quarter of the required sum is already at hand.

"It might clarify the complex nature of this unique musical attraction at Stockbridge to summarize the situation as it existed prior to the disastrous storm of last week, which if it served no other purpose brought the issue into sharp definition whereas plans had been up to that time somewhat vague.

Separate Entities

"In many minds no distinction has been made between the Boston Symphony Orchestra and the Berkshire Symphonic Festival. Actually they are separate entities. When Mrs. Gorham Brooks donated the estate Tanglewood to the orchestra she made the stipulation that it must be used for festival purposes. If not, the estate would pass into the hands of the Berkshire Symphonic Festival, which had been giving summer concerts for two years prior to the participation of Dr. Serge Koussevitzky. It is incumbent on the festival trustees to prosecute the annual summer concerts also or else forfeit any interest in Tanglewood. The gift thus ties the two organizations together in a close mutual interest. Koussevitzky and the Boston Orchestra will continue to participate only if a permanent auditorium is erected by next summer; and there you are.

"It had been hoped that the auditorium would be there for this season but the managers had been purposely deliberate in order that they might plan the better. They are depending upon the internationally famous Finnish architect Eliel Saarinen for a design which shall not only serve present but future purposes of the festival.

Character in Formation

"The character of the festival itself has not yet been crystallized. Although there has been some talk of opera, it is not likely that it will ever get beyond opera in concert version. That is as far as Koussevitzky wishes to go. Hiring of famous soloists would immediately increase costs perhaps to prohibitive figures. Anyway there is a strong feeling that the Tanglewood concerts should be kept instrumental in character.

"Among the other things Koussevitzky has in mind is an American school of conductors. He believes that there is much native talent which needs opportunity for development. If there are to be American conductors there must be a place for them to train. He also has thoughts regarding concerts for young people at Tanglewood. All of which goes to show that the whole cultural project is in a state of flux, but behind it all is a tremendous enthusiasm. The ultimate direction is yet to be fixed.

"Talking with the eager and busy people who are backing the festival reveals a tendency to get away from too close an approximation of European festivals. That would be the easiest way—the imitative way. There is a desire to make the Berkshire mecca unique. That is why they do not warm to the opera idea. They point out that close relations are maintained with such other cultural projects as the Berkshire Playhouse, the Ted Shawn dancers, the South Mountain and the Music Mountain chamber music projects.

"It has come to the point where these artistic attractions are radiating culturally from Tanglewood, the hub. The others were there first, of course, but relations are so close that publicity for all of them is handled by the festival office and friendliest co-operation obtains regarding the arrangement of calendars of events. If the Berkshire cultural community is regarded as a whole it can be seen that the festival already has a character which set it off from Salzburg and Bayreuth, to mention no others.

"Although the balance sheet for this season is not yet available it is believed that the festival made the ends of its $40,000 budget meet. This will then be the second financially successful year. Last year's budget was $18,500 and there was a small surplus which, of course, remained in the general fund and cannot go toward building operations."

SAN FRANCISCO, CAL.
THE ARGONAUT

AUG 27 1937

Queen's Hall Concerts

All seven of Sibelius' symphonies will be given during the current Queen's Hall Promenade Concerts in London, under the direction of Sir Henry Wood, according to word received recently.

The series will consist of forty-nine concerts given during an eight week season, and two of the concerts will be devoted entirely to works of Sibelius. In addition to works of the Finnish master, some thirty-three English composers will be represented by the compositions scheduled for production during the season.

This will be the second time that all the symphonies of the Sibelius cycle have been presented at the same time. The first occasion took place in Boston when Serge Koussevitzky directed the Boston Symphony Orchestra in the playing of all the works.

PAWTUCKET, R. I.
TIMES

AUG 27 1937

Berkshire Symphony Prepared for 1938

STOCKBRIDGE, Mass., Aug. 27 (AP)—Sponsors of the Berkshire symphonic festival completed plans today for a 1938 program of six concerts by the Boston Symphony orchestra, while the festival's $100,000 building fund approached the one-third mark.

Subscription of $30,000 of the fund to erect a permanent building to replace the tent used this year was announced by Miss Gertrude Robinson Smith, festival president.

HAVERHILL, MASS.
GAZETTE

AUG 27 1937

Six Concerts Planned At Berkshire Next Year

STOCKBRIDGE (AP)—Sponsors of the Berkshire symphonic festival completed plans today for a 1938 program of six concerts by the Boston Symphony orchestra, while the festival's $100,000 building fund approached the one-third mark.

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SPRINGFIELD, MASS.
MORNING UNION

SEP 28 1936

PLAN TO DEVELOP MUSIC FESTIVAL IS BEING PUSHED

Berkshire Conference Held to Decide on Furtherance of Schedule Covering Several Years

PITTSFIELD, Sept. 27—Development of the Berkshire Symphonic Festival, so successful in 1936, into a great festival that will make the Berkshires as outstanding as the great festival centers of Europe, is now being considered by the festival organization and a group of businessmen in the county.

Several representative businessmen of Berkshire met over the week end with Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, at her home in Stockbridge, to discuss the reactions to the 1936 festival, to consider whether the time is ripe for further development of the festival idea and to discover whether there is sufficient interest on the part of businessmen to support a plan covering several years. If there is sufficient sentiment in favor of the festival it will be continued.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and George E. Judd, manager, were in the Berkshires last week and it was because of this visit that the conference was called.

The Boston Symphony Orchestra and Dr. Koussevitzky will come to Berkshire next year for six concerts instead of three, as given this year, as the beginning of the plan. Six concerts constitute the first condition of their returning. The second condition is that a shed be built to replace the tent. To meet these conditions, it is the consensus of the festival executive committee, which coincides with that of Dr. Koussevitzky, that a permanent home must be found and a long-range plan adopted to achieve the aim of making the Berkshire festival as outstanding in America as the great festival centers of Europe.

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Transcript Telegram

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TOLEDO, O.
TIMES

AUG 22 1937

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The statement from the meeting follows:

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"The Festival group agrees to conduct a campaign for $100,000 with which to erect the music shed, the stage and tuning rooms.

"The two groups are of the opinion that America is ready for a shrine such as ours where a Festival of significance and purpose may be developed. We wish the growth to be commensurate with public interest and support. We sincerely hope that funds will be forthcoming from many parts of the country. Anyone interested in the cause, we welcome, and checks may be addressed to the treasurer, Berkshire Symphonic Festival, Inc., Stockbridge, Mass."

CHICAGO, ILL.
NEWS

SEP 1 - 1937

Music Views

Opportunity

BY EUGENE STINSON

ON HEARING Hans Lange conduct the Chicago Symphony at the Grant park band shell over last week-end, two performances struck me in particular. That of the prelude to "Meistersinger" was at least the third he had given here and it was at any rate the second under his hands in which this incomparably exuberant work did the amazing thing of failing to interest me.

I heard the remarkable pattern of the score and I observed Mr. Lange building it up like a true musician to an imposing climax. Its pulse and its excitement were gone, however, and I must conclude that Mr. Lange's restraining influence upon it comes from his permitting scholarly considerations to keep him from feeling the motivating and joyous excitement of Wagner's own purpose in this colossal demonstration of tonal energy.

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Lest it be thought gratuitous of me to qualify my admiration of Mr. Lange by these two instances, let me say that I do so on the basis of an opinion already stated here, that I think Chicago extremely fortunate to have him here and let me add that I think the two instances would undoubtedly be of interest to Mr. Lange himself, did he happen to agree with me. They are of importance, because Mr. Lange, with all his maturity and for all the distinction of his gifts, is as yet a young man at the threshold of a career that is certain of being eminent.

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NEWS

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MONTREAL, CAN.
GAZETTE

AUG 28 1937

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ROCHESTER, N. Y.
TIMES UNION

SEP 1 - 1937

THE BERKSHIRE MUSIC FESTIVAL, which featured six concerts by the Boston Symphony orchestra during the past two weeks was a real musical feast according to Mrs. George F. Johnston of Buckingham Street, who returned on Saturday from New England. Mrs. Johnston who is one of the ardent supporters of the Rochester Music Association and a member of the Board of the Hochstein School of Music, has had a remarkable musical experience and her knowledge of this art is extensive and profound.

MANCHESTER, N. H.
LEADER

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ALBANY, N. Y.
Knickerbocker Press

AUG 28 193

Permanent Festival Home Regarded as Certain

Illuminating is the word to describe Carl E. Lindstrom's recent article in the Hartford, Conn., Daily Times regarding the past, present and future of the Berkshire Symphony Festival, its relationship with the Boston Symphony Orchestra and the terms of the Tanglewood gift.

"Evidence that money will be readily forthcoming for the erection of a permanent auditorium at Tanglewood, thereby perpetuating the Berkshire Symphonic Festival, is seen in the fact that about $16,000 had been contributed before any appeal whatsoever had gone out," Mr. Lindstrom writes.

"Not less than $100,000 will be needed, but the present sum is at least an augury of a successful campaign.

"Only yesterday an additional gift of $10,000 was announced from an anonymous patron in the West. Thus more than a quarter of the required sum is already at hand.

"It might clarify the complex nature of this unique musical attraction at Stockbridge to summarize the situation as it existed prior to the disastrous storm of last week, which if it served no other purpose brought the issue into sharp definition whereas plans had been up to that time somewhat vague.

Separate Entities

"In many minds no distinction has been made between the Boston Symphony Orchestra and the Berkshire Symphonic Festival. Actually they are separate entities. When Mrs. Gorham Brooks donated the estate Tanglewood to the orchestra she made the stipulation that it must be used for festival purposes. If not, the estate would pass into the hands of the Berkshire Symphonic Festival, which had been giving summer concerts for two years prior to the participation of Dr. Serge Koussevitzky. It is incumbent on the festival trustees to prosecute the annual summer concerts also or else forfeit any interest in Tanglewood. The gift thus ties the two organizations together in a close mutual interest. Koussevitzky and the Boston Orchestra will continue to participate only if a permanent auditorium is erected by next summer; and there you are.

"It had been hoped that the auditorium would be there for this season but the managers had been purposely deliberate in order that they might plan the better. They are depending upon the internationally famous Finnish architect Eliel Saarinen for a design which shall not only serve present but future purposes of the festival.

Character in Formation

"The character of the festival itself has not yet been crystallized. Although there has been some talk of opera, it is not likely that it will ever get beyond opera in concert version. That is as far as Koussevitzky wishes to go. Hiring of famous soloists would immediately increase costs perhaps to prohibitive figures. Anyway there is a strong feeling that the Tanglewood concerts should be kept instrumental in character.

"Among the other things Koussevitzky has in mind is an American school of conductors. He believes that there is much native talent which needs opportunity for development. If there are to be American conductors there must be a place for them to train. He also has thoughts regarding concerts for young people at Tanglewood. All of which goes to show that the whole cultural project is in a state of flux, but behind it all is a tremendous enthusiasm. The ultimate direction is yet to be fixed.

"Talking with the eager and busy people who are backing the festival reveals a tendency to get away from too close an approximation of European festivals. That would be the easiest way—the imitative way. There is a desire to make the Berkshire mecca unique. That is why they do not warm to the opera idea. They point out that close relations are maintained with such other cultural projects as the Berkshire Playhouse, the Ted Shawn dancers, the South Mountain and the Music Mountain chamber music projects.

"It has come to the point where these artistic attractions are radiating culturally from Tanglewood, the hub. The others were there first, of course, but relations are so close that publicity for all of them is handled by the festival office and friendliest co-operation obtains regarding the arrangement of calendars of events. If the Berkshire cultural community is regarded as a whole it can be seen that the festival already has a character which set it off from Salzburg and Bayreuth, to mention no others.

"Although the balance sheet for this season is not yet available it is believed that the festival made the ends of its $40,000 budget meet. This will then be the second financially successful year. Last year's budget was $18,500 and there was a small surplus which, of course, remained in the general fund and cannot go toward building operations."

SAN FRANCISCO, CAL.
THE ARGONAUT

AUG 27 1937

Queen's Hall Concerts

All seven of Sibelius' symphonies will be given during the current Queen's Hall Promenade Concerts in London, under the direction of Sir Henry Wood, according to word received recently.

The series will consist of forty-nine concerts given during an eight week season, and two of the concerts will be devoted entirely to works of Sibelius. In addition to works of the Finnish master, some thirty-three English composers will be represented by the compositions scheduled for production during the season.

This will be the second time that all the symphonies of the Sibelius cycle have been presented at the same time. The first occasion took place in Boston when Serge Koussevitzky directed the Boston Symphony Orchestra in the playing of all the works.

PAWTUCKET, R. I.
TIMES

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Berkshire Symphony Prepared for 1938

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HAVERHILL, MASS.
GAZETTE

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SPRINGFIELD, MASS.
MORNING UNION

SEP 28 1936

PLAN TO DEVELOP MUSIC FESTIVAL IS BEING PUSHED

Berkshire Conference Held to Decide on Furtherance of Schedule Covering Several Years

PITTSFIELD, Sept. 27—Development of the Berkshire Symphonic Festival, so successful in 1936, into a great festival that will make the Berkshires as outstanding as the great festival centers of Europe, is now being considered by the festival organization and a group of businessmen in the county.

Several representative businessmen of Berkshire met over the week end with Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, at her home in Stockbridge, to discuss the reactions to the 1936 festival, to consider whether the time is ripe for further development of the festival idea and to discover whether there is sufficient interest on the part of businessmen to support a plan covering several years. If there is sufficient sentiment in favor of the festival it will be continued.

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Symphony Season Opens Friday Afternoon, Oct. 8

Many Bostonians Have Held Season Tickets From Five to Fifty Years

For fifty years there have been two groups of Bostonians, many of the original members remaining, but gradually enlarging, until now they number in the thousands, one of whom devote twenty-four Friday afternoons of the year, the other, twenty-four Saturday evenings, religously to music.

Through change, wars, depressions and ordinary times they have clung to this custom, so that the Symphony concerts are now as much of a habit with them as eating three meals a day. They have seen a small orchestra of mediocre quality develope into one of world-wide fame, under the batons of several different conductors, sometimes retrogressing during the later years of one or another of them, only to be braced by the appearance of a younger, more brilliant director who brings them to a high standard of musical accomplishment.

On Oct. 8 and 9, Symphony Hall will again be filled to its doors with concert goers, who will thrill to Dr. Serge Koussevitzky's first appearance on the podium, the hush that anticipates the first few barrs of his opening composition and the sharp down-stroke of his baton as he sets the tempo for his first surge of sound into the great hall.

In the list of names that follows are those of a few who have had season tickets, and probably the same seats, during the greater part of fifty years, as well as a very few of the hundreds who have held held them anywhere from that period down to five—in other words the Symphony's oldest subscribers.

Among the most long-standing of the Saturday evening season ticket subscribers, are: Miss Margaret D. Ackerman, Miss Katherine F. Adams, Miss Dora L. Adler, Mrs. Thomas Allen, Willard Allphin, Lloyd V. Almirall, Miss Elizabeth H. Andrews, Miss Elizabeth J. Andrews, Richard G. Appel, B. Earle Appleton, Mrs. Frances S. Appleton, George D. Appleton, Miss Sarah R. Armington, Dr. Avery A. Ashdown, Edward W. Atkinson, Richard S Atkinson, Dr. Joseph C. Aub, William G. Aurelio, Miss Ruth E. Austen, Elisha L. Avery, Miss Christine M. Ayars, Professor Hugh W. Babb, Mrs. Charles E. Bacon, Dr. George S. C. Badger, Mrs. T. T. Baldwin, Edward Ballantine, Miss Edith Bangs, Miss Mary R. Bangs, Samuel Barkin, Robert S. Barlow and S. J. Barnet.

Also Dr. Joseph S. Barr, Dr. Alice H. Bassett, Miss Eva M. Bath, Dr. Walter Bauer, Mrs. G. W. Becker, Miss Gertrude C. Belcher, Alan C. Bemis, Arthur T. Bent, Miss Gertrude Berkman, Miss A. Viola Berlin, Dr. Alice H. Bigelow, Miss Gladys M. Bigelow, C. C. Birchard, Miss Mildred E. Bixby, S. A. Block, Herbert R. Boardman, Richard P. Borden, Miss Evelyn M. Borofsky, William B. Bowers, 2d, Mrs. Frederick J. Bradlee, Professor S. Braslavsky, Dr. William B. Breed, Aaron Brest, Miss Eleanor M. Brodie, Miss Sarah Brodny, Miss Mary M. Brooks, Arthur M. Brown. Mrs. Capen Brown, Miss Bertha W. Bryant, Mrs. Melvin H. Bryant, Miss Ella N. Buck, Mrs. Charles S. Buell, Rowland Burdon-Muller, Mrs. H. R. Burgess, Miss Margaret M. Burnap, Miss Frances A. Burnham, Mrs. Walter G. Burns, I. Tucker Burr, Dr. Henry L. Cabitt, Stephen P. Cabot, Mrs. E. E. Campbell, Mrs. H. B. Campbell, Miss Cornelia P. Carr, Mrs. John P. Carr, Mrs. George T. Carter, Morris Carter, Miss Nellie M. Carter, Miss Rose and Miss Catherine M. Casassa.

Friday afternoon, long-time subscribers, are:

Mrs. George Abbot, John M. Abbot, Mrs. Amy Hubbard Abbott, Mrs. George M. Abbott, Mrs. Pennell N. Aborn, Mrs. Cecil Q. Adams, Mrs. Charles H. Adams, Miss Clara A. Adams, Mrs. Faneuil Adams, Miss Fanny M. Adams, Miss Sarah Adams, Mrs. Winthrop C. Adams, Mrs. Andrew Adie, Mrs. George R. Agassiz, Mrs. Max Agassiz, Mrs. Talbot Aldrich and Miss Martha A. Alford.

Others are Mrs. E. L. Allen, Mrs. Harry F. Allen, Miss Margaret E. Allen, Mrs. Philip R. Allen, Mrs. Thomas Allen, Jr., Mrs. Thomas E. Allen, Mrs. Ernest V. Alley, Miss Carolyn E. Alling, Mrs. Hobart Ames, Mrs. Richard Ames, Mrs. Robert R. Ames, Mrs. William H. Ames, Mrs. Charles B. Amory, Mrs. Charles F. Angell, Jr., Miss Margaret Anthony, F. W. Archibald, Mrs. James R. Armington, Joseph N. Ashton, Mrs. Walter Atherton, Mrs. Charles F. Ayer, Mrs. Frederick Ayer, Mrs. James B. Ayer and Mrs. W. P. F. Ayer.

Also Mrs. Roger W. Babson, Mrs. Louis F. Bachrach, Mrs. Paul Bacon, Mrs. James A. Bailey, Mrs. P. H. Bailey, Mrs. George Bramwell Baker, Mrs. Roland M. Baker, Miss Alicia H. Baldwin, Mrs. Edith A. Baldwin, Mrs. William H. Baltzell, Mrs. Hugh Bancroft, Miss Mary E. Bancroft, Mrs. George W. Barber, Mrs. B. Devereux Barker, Mrs. James H. Barnard, Mr. William L. Barnard, Mrs. Charles B. Barnes, Mrs. Howard J. Barnet, Mrs. J. Dellinger Barney and Miss Laura M. Barr.

Still others are Mrs. Matthew Bartlett, Mrs. John W. Bartol, Mrs. Leon J. Barwood, Mrs. J. Colby Bassett, Mrs. Henry B. Batchelor, Miss Josephine B. Bates, Miss Katharine F. Baxter, Mrs. Charles H. Bayley, Miss Louisa T. Bazeley, Mrs. Ruth D. Beals, Mrs. Horace L. Bearse, Miss Edith D. Beck, Mrs. Harry H. Beckwith, Mrs. J. Oliver Beebe, Miss Sylenda Beebe, Mrs. Jaffrey deHauteville Bell, Mrs. Alan F. Bemis, Mrs. Frank B. Bemis, Miss Evelyn Benedict, Miss Frances Z. T. Benner, Mrs. Frank W. Benson, Mrs. Henry P. Benson, Mrs Jacob Berwin, Mrs. Edward H. Best, Mrs. Warren D. Bigelow, Mrs. Kenneth S. Billings, Mrs. Francis W. Bird, Mrs. Howard M. Biscoe, Jr., Miss Margaret G. Blaine and Miss Harriet E. Blair.

Genial Grandam of Music Talks of Past

Mrs. George H. Wilson Recalls Beginning of Boston Symphoy and Talks of Patti and Materna and Other Great Ones

BY REDFERN MASON

The other day in the old Major John Bradford House at Kingston, of all places in the world, I met a dear old lady who is a perambulating history of music in Boston and other parts of the country during the last sixty years. Her name is Mrs. K. de N. Wilson and she is the widow of George H. Wilson, the writer of the first notes ever written for the programs of the Boston Symphony.

Four score and odd years have passed over Mrs. Wilson's head; but mention B. J. Lang or Colonel Higginson and the years seem to drop away from her. I sat still while she thought aloud, occasionally interjecting a word to direct her mind to some subject or person that came into my mind.

"Oh yes," she mused, "I well remember how George wrote those notes for the Symphony. Then Mr. Apthorp took up the work and, after him Philip Hale. Never was such an erudite man as Mr. Hale; he literally oozed learning and, what is more, he never talked like a pedant. True, he sat down on the artist rather heavily now and then; but he mellowed with the years.

"George and I used to go to the concerts of the Handel and Haydn Society when B. J. Lang was director. He did more for the broad musical development of Boston than any other man. It was really he who put the idea of the Symphony into Mr. Higginson's head."

"Don't you think it was there already?" I suggest.

"Well, maybe it was; but I am sure that Mr. Lang encouraged him. And he needed encouragement, believe me, especially in the early years. The orchestra originally consisted of Boston musicians, you know, and they were such individualists that it was no easy matter for them to submit to direction, even from a man like George Henschel. But George eventually won them over. They could not but react to his wonderful geniality and, if they knew their Haydn and Mozart and Beethoven, they soon found out that he knew them much better. Today the Boston audience is steeped in such music; but think of its effect on a public to whom it came as a revelation. Every year Henschel gave us all the Beethoven symphonies. We loved the music and we loved the man who taught our players to play it so well."

The indomitable old lady thinks for a moment and then breaks out with increased vivacity.

"There were no pedagogues in those days to give lectures. If we wanted musical appreciation we had to look inside for it. Before the concert took place we would go over to Ruth Burrage's studio and we would play the symphony or overture in a four or eight-hand arrangement. We never went to an opera or oratorio without having studied it; we played it, we sang it; we pored over it till it had revealed the composer's secret. That is the way to enjoy music. Make it for yourself."

"Maybe you'd make an exception in favor of Dr. Damrosch," I insinuate.

"Yes, I would; but he's one in a thousand."

And then this "old lady eloquent," if I may dare to modify Milton's classic phrase, launches into recollections of the great ones of music she heard when her husband was with the Pittsburgh Orchestra, when he went on tour with Savage, when she herself was the leading spirit in the management of Carnegie Hall. It is like listening to a musical "Who's Who?"

"How it all comes back to me," she muses. "There was Josef Hoffman, that amazing boy who at eleven years of age played fifty-two concerts in seventy-four days. It was nothing short of cruelty. I could write a whole chapter about parents who have exploited their children to reap the profits.

"I can see them in my mind's eye, the great singers and players, passing by like the torch-bearers of Greek legend. There was Patti, the most perfectly placed voice in the world, a voice still sweet and clean after sixty years of singing. Not much temperament, I grant you, and she wasn't burdened with brains. What a difference between her and Etelka Gerster; Gerster had all the things Patti lacked.

"I was at the first performance of 'Lohengrin' ever given in Boston, with Emma Albani as Elsa and Annie Louise Cary as Ortrud. I heard Minnie Hauk, too, and, to my way of thinking, she was a better Carmen than Calve, better than Mary Garden or Geraldine Farrar.

"Who was the greatest? Frankly, I cannot make up my mind. Ask of the high gods and don't put unqualified confidence in any of the critics. Still Henderson was a fine man, though we did call him 'the bear with the sore back.' But that's an aside. We were talking about great singers. Amaelia Materna stands out in my memory as one of the leaders. What a glorious voice she had.

"And there was Frau Joachim. I shall never hear the 'Erlkonig' as she sang it as long as I live. She had a curious but effective thing in her singing which she learned from her husband's violin. It was not a tremolo; but she did with her lips the same thing that he did with his finger on the string, making a stronger, more vibrant tone. What a difference between women like Materna and Lilli Lehmann and Emma Eames, though Emma was as fine a frame on which to hang the beautiful clothes her artist husband designed for her as you could wish to see.

"And the men folk. When shall we have another David Bispham? When shall I see a 'Tristan' with such a hero as Jean de Reszke or such a Kurwenal as his brother Edward? Boston is familiar with the 'Ring' today, but think of the enthusiasm there was when it was first done and we had Lehmann, Kalisch and Alvary."

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More, much more, might be told. Perhaps one of these days Mrs. Wilson and I will meet again in the Bradford House and she will tell another story.

But she has an after-thought. "One of the rarest types of artist," she says, "is the accompanist of genius. I have known three of them: Andre Benoist, Carl Lamson and Conraad Bos."

KEENE, N. H.
SENTINEL
AUG 27 1937

$30,000 SUBSCRIPTIONS FOR THE BERKSHIRE SYMPHONIC FESTIVAL

Stockbridge. Mass., Aug. 27, (AP)—Sponsors of the Berkshire Symphonic festival completed plans today for a 1933 program of six concerts by the Boston Symphony orchestra, while the festival's $100,000 building fund approached the one-third mark.

Subscription of $30,000 of the fund to erect a permanent building to replace the tent used this year was announced by Miss Gertrude Robinson Smith, festival president.

HUDSON, N. Y.
DAILY STAR
SEP 4 - 1937

BERKSHIRE SYMPHONIC FESTIVAL IN APPEAL FOR MUSIC SHED FUNDS

STOCKBRIDGE, Mass., Sept. 3—From the office of the Berkshire Symphonic Festival, Inc., today went an appeal to thousands of music lovers all over the country calling attention to the proposal to erect a $100,000 music shed at "Tanglewood," permanent home of the Festival, presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks, of Brookline.

The concerts this year by the orchestra, directed by Serge Koussevitzky, like the concerts last year, were self-supporting. More than $35,000 already has been received for the building fund, according to the president, Miss Gertrude Robinson Smith, of New York and Stockbridge.

The appeal asking for returns by September 15, emphasizes the national significance of the Festival, the storm threat making an adequate shelter necessary, the non-profit aspect of the venture, established for "the educational purpose of developing knowledge and appreciation of the finest music."

The subscription blank states that checks may be made payable to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass., and that contributions will be returned in full if the project is not realized. Contributions may be paid in full or in installments, October 15, January 15 and April 15. These contributions may be deducted from federal income tax returns and are deductible in many states.

"Contributions from the general public will be most welcome," said Miss Robinson Smith. "Naturally, our appeals will miss many people but we welcome general support. To economize, our trustees are attempting to raise the necessary funds themselves."

89-48

Genial Grandam of Music Talks of Past

Mrs. George H. Wilson Recalls Beginning of Boston Symphoy and Talks of Patti and Materna and Other Great Ones

Sept. 4 1937

BY REDFERN MASON

The other day in the old Major John Bradford House at Kingston, of all places in the world, I met a dear old lady who is a perambulating history of music in Boston and other parts of the country during the last sixty years. Her name is Mrs. K. de N. Wilson and she is the widow of George H. Wilson, the writer of the first notes ever written for the programs of the Boston Symphony.

Four score and odd years have passed over Mrs. Wilson's head; but mention B. J. Lang or Colonel Higginson and the years seem to drop away from her. I sat still while she thought aloud, occasionally interjecting a word to direct her mind to some subject or person that came into my mind.

"Oh yes," she mused, "I well remember how George wrote those notes for the Symphony. Then Mr. Apthorp took up the work and, after him Philip Hale. Never was such an erudite man as Mr. Hale; he literally oozed learning and, what is more, he never talked like a pedant. True, he sat down on the artist rather heavily now and then; but he mellowed with the years.

"George and I used to go to the concerts of the Handel and Haydn Society when B. J. Lang was director. He did more for the broad musical development of Boston than any other man. It was really he who put the idea of the Symphony into Mr. Higginson's head."

"Don't you think it was there already?" I suggest.

"Well, maybe it was; but I am sure that Mr. Lang encouraged him. And he needed encouragement, believe me, especially in the early years. The orchestra originally consisted of Boston musicians, you know, and they were such individualists that it was no easy matter for them to submit to direction, even from a man like George Henschel. But George eventually won them over. They could not but react to his wonderful geniality and, if they knew their Haydn and Mozart and Beethoven, they soon found out that he knew them much better. Today the Boston audience is steeped in such music; but think of its effect on a public to whom it came as a revelation. Every year Henschel gave us all the Beethoven symphonies. We loved the music and we loved the man who taught our players to play it so well."

The indomitable old lady thinks for a moment and then breaks out with increased vivacity.

"There were no pedagogues in those days to give lectures. If we wanted musical appreciation we had to look inside for it. Before the concert took place we would go over to Ruth Burrage's studio and we would play the symphony or overture in a four or eight-hand arrangement. We never went to an opera or oratorio without having studied it; we played it, we sang it; we pored over it till it had revealed the composer's secret. That is the way to enjoy music. Make it for yourself."

"Maybe you'd make an exception in favor of Dr. Damrosch," I insinuate.

"Yes, I would; but he's one in a thousand."

And then this "old lady eloquent," if I may dare to modify Milton's classic phrase, launches into recollections of the great ones of music she heard when her husband was with the Pittsburgh Orchestra, when he went on tour with Savage, when she herself was the leading spirit in the management of Carnegie Hall. It is like listening to a musical "Who's Who?"

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"And there was Frau Joachim. I shall never hear the 'Erlkonig' as she sang it as long as I live. She had a curious but effective thing in her singing which she learned from her husband's violin. It was not a tremolo; but she did with her lips the same thing that he did with his finger on the string, making a stronger, more vibrant tone. What a difference between women like Materna and Lilli Lehmann and Emma Eames, though Emma was as fine a frame on which to hang the beautiful clothes her artist husband designed for her as you could wish to see.

"And the men folk. When shall we have another David Bispham? When shall I see a 'Tristan' with such a hero as Jean de Reszke or such a Kurwenal as his brother Edward? Boston is familiar with the 'Ring' today, but think of the enthusiasm there was when it was first done and we had Lehmann, Kalisch and Alvary."

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More, much more, might be told. Perhaps one of these days Mrs. Wilson and I will meet again in the Bradford House and she will tell another story.

But she has an after-thought. "One of the rarest types of artist," she says, "is the accompanist of genius. I have known three of them: Andre Benoist, Carl Lamson and Conraad Bos."

Part Four Sept 4 Trans

Music Makers of New E

Activities of Symphony Are Wide: Forty-Six Weeks of Music

Could School Music Teachers Hear Final Rehearsal? Scope of Berkshire Festival

"Next week we expect to send out Dr. Serge Koussevitzky's plans for the coming season of the Boston Symphony."

Thus George E. Judd, who, being manager of the orchestra, knows whereof he speaks.

"Dr. Koussevitzky is having a brief vacation in Maine and will probably complete it in the Adirondacks. The people of both regions are naturally interested in the Berkshire Festival. Of course, the Berkshire folks want to make it a celebration of national appeal, and doubtless we shall have many visitors from the South and the West. Success at Tanglewood will breed rivals, but we can reasonably calculate on patronage from places as far as Cleveland to the West and Philadelphia to the South."

"Of course," Mr. Judd continues, "it would be ideal if the Boston Symphony could be heard by the people in every important city of New England and in every county of Massachusetts; but, apart from the expense, the work already done by the orchestra is so great that it would be difficult to extend it. We give 110 subscription concerts; there are sixty "pops"; twenty-four concerts are given by members of the Symphony on the Esplanade, and there are six in the Berkshires. That is a total of two hundred concerts, spread over forty-six weeks. I question whether any symphony in America, or in the whole world, for that matter, can show greater activity, especially when you remember that each new program calls for four rehearsals.

"We would like to appeal to a larger field of society. But how can it be done? It has been suggested that the final rehearsal for each concert should be open, at a small admission charge, to the children in the Boston high schools. These young people, many of them at least, will form part of the future Symphony audience, and the better they are acquainted with good music the better for the general culture of Boston. The idea is deserving of study. We might even have an audience of music teachers from the schools. That would be genuine education. But then it would interfere with other studies, for the rehearsals are held in the morning. Of course, if the public really wishes it, the educational authorities will fall in line. But to bring that attitude of mind to the point of exercising political pressure calls for a popular conviction on the subject that at present does not exist.

"I do agree, however, with the idea that matters of this kind should be widely discussed. 'Out of the multitude of counsellors comes wisdom,' you know."

R. M.

NEW REPUBLIC
NEW YORK CITY

SEP 1 - 1937

The Berkshire Symphonic Festival.—The Boston Symphony Orchestra, under Serge Koussevitzky, gave a series of concerts between August 5 and 15, at Tanglewood, formerly a private estate, between Lenox and Stockbridge, in the Berkshires. The estate, presented by Mrs. Gorham Brooks as a permanent home for the Festival, takes its name from the fact that Nathaniel Hawthorne, author of "Tanglewood Tales," once lived in a cottage on the grounds. The concerts, a great success from the standpoint of attendance, consisted for the most part of works by the standard composers, Beethoven, Mozart, Schubert and Brahms, with a little sprinkling of the moderns, Stravinsky, Ravel and Sibelius. The performances were given under canvas, which kept out the rain, although when it poured, as on one occasion, the music was almost inaudible. Mr. Koussevitzky hopes for a real building at some later date for the Festival's permanent home, and some of the sponsors are already talking about the Berkshire Festival as "an American Salzburg." An interesting point is the comparatively low admission charge, set with the hope of obtaining wide popular support.

WOONSOCKET, R. I.
CALL

AUG 27 1937

Boston Symphony To Aid 1938 Berkshire Festival

STOCKBRIDGE, MASS., Aug. 27 (AP)—Sponsors of the Berkshire symphonic festival completed plans today for a 1938 program of six concerts by the Boston Symphony Orchestra, while the festival's $100,000 building fund approached the one-third mark.

Subscription of $30,000 of the fund to erect a permanent building to replace the tent used this year was announced by Miss Gertrude Robinson Smith, festival president.

PROVIDENCE, R. I.
BULLETIN

AUG 27 1937

1938 MUSIC FETE PLANS COMPLETED

Stockbridge, Mass., Aug. 27.—(AP) Sponsors of the Berkshire Symphonic Festival completed plans today for a 1938 program of six concerts by the Boston Symphony Orchestra, while the festival's $100,000 building fund approached the one-third mark.

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WASHINGTON, D. C.
TIMES

SE

Ravel's "Bolero" By Boston Symphony

Ravel's "Bolero," which took the musical world by storm and has caused many subsequent storms because of the constant repetition, is presented this month by Victor in album M-352, played by the Boston Symphony Orchestra under the baton of Koussevitzky. Gone is the maddening incessant drum beat.

The rhythm of the first part is given to the strings pizzicato, and the deadly drum beats are reserved until the final section when a climax is reached with the power of a drum corps.

The variety in rhythm and orchestration present this work in a new and interesting light.

In album M-351 Richard Strauss' famous tone poem, "Don Juan," is given a superb reading by Fritz Busch conducting the London Philharmonic Orchestra. The high lights of the erratic life of the character are gorgeously described in musical terms by one of the world's greatest orchestras. The British Broadcasting Symphony Orchestra, conducted by Sir Adrian Boult, contributes a vivid exposition of the overture to "Alceste," (Gluck) on one disc, 12041.

The return of Arturo Toscanini to this country this coming season lends further interest to album M-355 consisting of two discs devoted to Brahms' "Variations on a Theme by Haydn." Toscanini directs the New York Philharmonic-Symphony Orchestra in a masterpiece of the art of recording.

CARL L. BEMIES.

TOLEDO, O.
TIMES

SEP 5 - 1937

Music Lovers Give $30,000

Berkshire Festival Seeks New Shed

STOCKBRIDGE, Mass., Sept. 4—Miss Mabel Choate of New York, daughter of the late Joseph H. Choate, ambassador to the court of St. James, opened her home, "Naumkeag," in Stockbridge, recently for a gathering of summer and permanent residents for a discussion of the future of the Berkshire Symphonic Festival, with particular emphasis on the campaign to raise $100,000 for a music shed at "Tanglewood." About $30,000 has been reported for the fund to date.

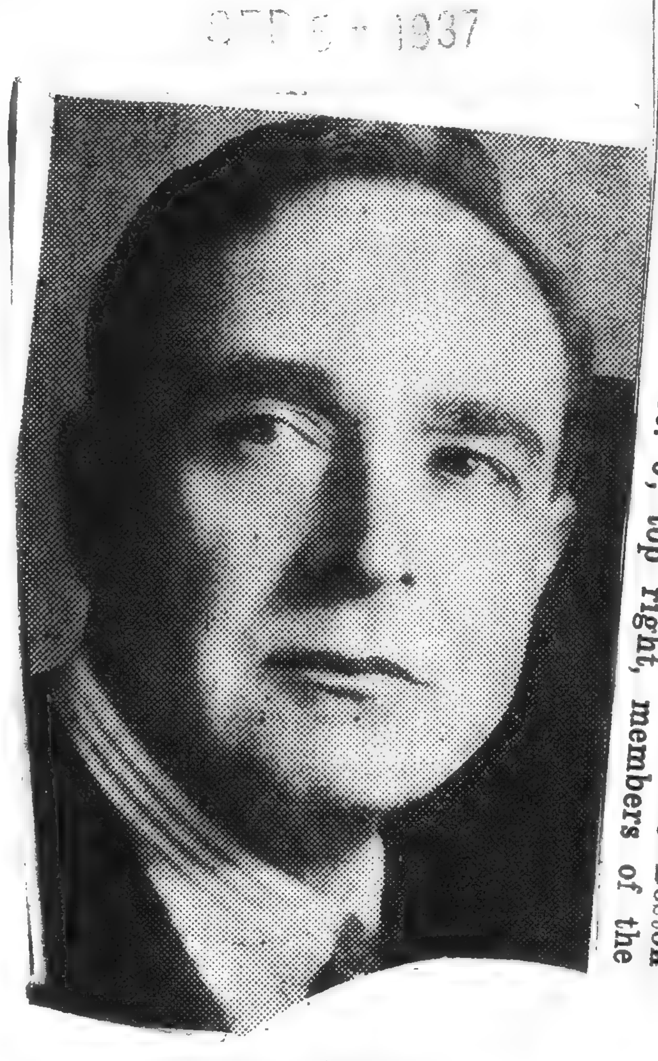
"Many of these gifts have come from widely scattered parts of the country, reflecting a national interest in what we are trying to do," said Miss Robinson Smith, president of the festival. "We appreciate and apparently so do our friends, that America is ready for a great symphonic festival. We are prepared to do our part, but we need the support of every music lover in the country who is interested. The high artistic standards of the Boston Symphony orchestra and Serge Koussevitzky have been maintained at our concerts. But the trying circumstances of a severe storm have convinced us that a permanent building is necessary."

The festival is a non-profit endeavor, whose purpose is to establish in America a great summer center of symphonic music. Through the generosity of Mrs. Gorham Brooks, of Brookline, Mass., "Tanglewood," located between Stockbridge and Lenox, Mass., has become the property of the Boston Symphony orchestra as a permanent home for the festival. The property has been leased in perpetuity to the festival.

To insure artistry of performance and protection for the audience against storms, the festival believes a permanent music shed is necessary.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

SEP 5 - 1937



Serge Koussevitzky, conductor of the Boston Symphony, slated for Dec. 6; top right, members of the

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WORCESTER, MASS.
GAZETTE

SEP 7 - 1937

FORMER CONDUCTOR OF FESTIVAL DEAD

Henry K. Hadley, Foremost Composer, Had Written Five Symphonies

FUNERAL FRIDAY IN SOMERVILLE

Henry K. Hadley, dead composer-conductor, who directed the 1924 Music Festival.

(Special Dispatch to The Gazette)

CAMBRIDGE, Sept. 7.—Funeral services for Henry K. Hadley, 66, one of America's foremost conductors and composers, the Worcester Civic Music Festival conductor of 1924, who died yesterday at his New York home, will be Friday afternoon at 2.30 o'clock in Franklin Street Congregational Church, Somerville, the city of his birth. Burial will be in Mt. Auburn Cemetery, Cambridge.

Mr. Hadley was the founder of the Berkshire Symphonic Festival and its first conductor four years ago. From his prolific pen in a 40-year career in music, came five symphonies, 12 operas, many overtures and more than 250 songs. In 1935, he conducted the Chicago Symphony Orchestra at the World's Fair.

Many and varied were Mr. Hadley's accomplishments in the field of music. In 1924, the year he was conductor at the Worcester Civic Music Festival, he also conducted in Queen's Hall London, with the London Choral Society, "Resurgam," a work of his own composition for double chorus, solos, children's voice and orchestra. Later that year he appeared as guest conductor in Amsterdam and Stockholm, producing his tone poem, "Ocean."

At various times he had been conductor or associate with the Seattle Symphony, San Francisco Orchestra, New York Philharmonic Orchestra, Manhattan Symphony and the Pennsylvania Orchestra of Philadelphia, and on several occasions he returned to Boston, where he studied music, as guest conductor of the Boston Symphony Orchestra, directing his own music.

His Oriental suite, "Streets of Pekin," gained wide popularity through its many performances by the Boston Symphony Orchestra under his direction and his opera "Cleopatra's Night," was produced by the Metropolitan Opera Company.

He was born in Somerville, in 1871. Early showing musical genius, at 12 he orchestrated a set of waltzes, which he had written, although he had received no instruction in harmony. His parents immediately planned for him an advanced musical education. He studied in Boston and from there went to Vienna. He returned in 1895, and for seven seasons, directed the music department of St. Paul's School, Garden City, L. I., N. Y. From 1905 to 1909, he toured Europe as a conductor, producing his "Salome" in many music centers.

On returning from his European tour he acted as conductor of the Seattle Symphony two seasons and then occupied a similar post in San Francisco four years. He returned to New York in 1915 and produced his opera "Azora" which appeared both in that city and Chicago. His one-act opera "Blanca," also was produced in New York.

In 1920 he toured the United States with the New York Philharmonic Orchestra as associate conductor, a position which he held for many years. In 1924 he again toured Europe. In that year he was made a member of the American Academy of Arts and Letters.

He is survived by his widow, Mrs. Inez Barbour Hadley, widely known concert soprano, and his mother, Mrs. Samuel Henry Hadley of Boston.

FALL RIVER, MASS.
HERALD-NEWS
SEP 9 - 1937

173

Woman To Lead Boston Symphony For First Time

BOSTON, Sept. 9, (AP)—For the first time in Boston Symphony Orchestra's 57-year history, a woman, Mlle. Nadia Boulanger, who taught orchestration to the late George Gershwin in Paris, will be a guest conductor during the coming season, George E. Judd, orchestra manager, announced dast night.

Mr. Gershwin studied under Mlle. Boulanger, one of France's distinguished musicians, about the time he wrote his famed "American in Paris."

The visiting Frenchwoman who will be identified with the music departments of Wellesley and Radcliffe Colleges this Winter, will appear at Symphony Hall in February to conduct Faure's Requiem.

CLEVELAND, O.
NEWS

SEP 9 - 1937

Engage Woman Conductor

BOSTON (AP)—For the first time in the Boston Symphony orchestra's 57-year history, a woman, Mlle. Nadia Boulanger, who taught orchestration to the late George Gershwin in Paris, will be a guest conductor during the coming season.

SPOKANE, WASH.
SPOKESMAN REVIEW

SEP 9 - 1937

WOMAN TO USE BATON FOR BOSTON SYMPHONY

BOSTON, Mass., Sept. 8. (AP)—For the first time in the Boston Symphony orchestra's 57-year history, a woman, Mlle. Nadia Boulanger, who taught orchestration to the late George Gershwin in Paris, will be a guest conductor during the coming season, George E. Judd, orchestra manager, announced tonight.

NEW BEDFORD, MASS.
STANDARD-TIMES

SEP 9 - 1937

WOMAN IS SCHEDULED TO DIRECT SYMPHONY

BOSTON, Sept. 9 (AP)—The Boston Symphony Orchestra, for the first time in its 57-year history, will be conducted by a woman during the coming season, it has been announced by George E. Judd, orchestra manager.

Mlle. Nadia Boulanger, to be connected with the Music Departments of Wellesley and Radcliffe Colleges this Winter, will conduct Faure's Requiem sometime in February at Symphony Hall. Mlle. Boulanger taught orchestration to the late George Gershwin about the time he wrote his famous "American in Paris."

LEWISTON, ME.
SUN

SEP 9 - 1937

174

Music and The Drama

$30,000 RAISED FOR BUILDING TO HOUSE BERKSHIRE FESTIVAL AT TANGLEWOOD

Gifts totaling $30,000 have been made thus far to the $100,000 fund for a building on the Tanglewood estate near Lenox, Mass., for the fifth Berkshire Symphonic Festival next August, according to an announcement made by Miss Gertrude Robinson Smith, president of the festival, at a meeting recently at Miss Mabel Choate's home, Naumkeag, in Stockbridge. The meeting, attended by permanent and summer residents of the Berkshire region, was held for the discussion of the festival's future. Of the amount raised up to now. $15,000 had been contributed last winter and spring, and the rest has been received since the last concert of this summer's festival on August 15.

Miss Robinson Smith also announced that for a second successive summer the festival had been self-supporting. "There will be no deficit," she said. "I believe that is a record of which America may be proud, and it is possible because we cater to no particular group. Our audiences come from all strata. They come, because, first of all, they are assured of artistry in performance, and, secondly, because of the beautiful surroundings."

Fifty-five boxes have already been sold for the 1938 festival, which will consist of six concerts by the Boston Symphony Orchestra under Serge Koussevitzky's direction on August 4, 6, 7, 11, 13 and 14. Contributions for the building fund, which can be deducted in income tax returns, may be mailed to Henry W. Dwight, president of the Housatonic National Bank, Stockbridge, Mass., festival treasurer.

BUFFALO, N. Y.
NEWS

SEP 9 - 1937

PRECEDENT TO BE SET

Womanto Conduct Boston Symphony for First Time.

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The visiting Frenchwoman, who will be identified with the music departments of Wellesley and Radcliffe colleges this Winter, will appear at Symphony hall in February to conduct Faure's Requiem.

WATERBURY, CONN.
REPUBLICAN
SEP 9 - 1937

WOMAN TO LEAD BOSTON SYMPHONY FOR FIRST TIME

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She performed here several years ago as organ soloist with the Boston Symphony in Copland's symphony for organ and orchestra, and since has earned a reputation abroad as a conductor.

NEW YORK, N. Y.
HERALD - TRIBUNE

SEP 1937

Nadia Boulanger to Lead BostonSymphonyPlayers

First Time a Woman Has Ever Directed the Orchestra

BOSTON, Sept. 8 (AP).—For the first time in the Boston Symphony Orchestra's fifty-seven-year history, a woman, Mlle. Nadia Boulanger, who taught orchestration to the late George Gershwin in Paris, will be a guest conductor during the coming season, George E. Judd, orchestra manager, announced tonight.

The visiting Frenchwoman, who will be identified with the music departments of Wellesley and Radcliffe colleges this winter, will appear at Symphony Hall in February to conduct Faure's "Requiem." The performed here several years ago as organ soloist with the Boston Symphony in Copland's symphony for organ and orchestra, and since has earned a reputation abroad as a conductor.

HARTFORD, CONN.
COURANT

SEP 9 - 1937

Boston Symphony to Be Conducted by Woman, First Time in History

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WOMAN LEADER OF SYMPHONY

B. Post

Mme. Boulanger to Conduct Concert in February

Sept. 9/37

In the season which opens Oct. 8—its 57th—the Boston Symphony Orchestra will for the first time in its history be conducted by a woman, Nadia Boulanger. At one of the regular pairs of concerts in February this distinguished French musician, who has already appeared with the orchestra as organ soloist, will conduct the Requiem of Faure.

Mme. Boulanger, who is known in her native country as conductor as well as composer, organist and teacher, will be in Boston for several months next winter when she will be identified with the music departments of both Radcliffe and Wellesley colleges.

Tradition-Breaker

MLLE. NADIA BOULANGER

Sept 9

Mlle. Boulanger Will Conduct the Symphony

B. Trav.

Frenchwoman Breaks Tradition 56 Years Old; Noted Musician

Sept 9/37

By Moses Smith

Nadia Boulanger, French musician, is going to appear as guest conductor of the concerts of the Boston Symphony Orchestra next season, and she will be the first woman ever to do so. When Symphony Hall announced its plans today, it laid no special stress on the talents of the modest Frenchwoman whose visit will break a tradition fifty-six years old.

Mlle. Boulanger has been a pianist and organist as well as an occasional conductor. Faure's "Requiem," which she will present at Symphony, she conducted a few months ago in London and, before that, in France.

She has been in Boston before. Once, some years ago, she was organ soloist with the Boston Symphony. Last year she came, on an educational mission for the French government, to give concerts and lectures here.

She has done some composing, is an amateur musicologist and is highly regarded as such. But her principal importance is as a teacher of composers. A whole school of writers, particularly American ones, has grown up under her instruction and influence. Two of the leading American composers, for example—Roy

Continued on Page 12—Column 2

Cont. above

Woman to Conduct Boston Symphony

Continued from Page One

Harris and Aaron Copland—were her pupils.

Women conductors, almost unknown a generation ago, have made some headway in America in recent years. The first of any importance, Ethel Leginska, made her start in Boston. A gifted pianist, Miss Leginska took up conducting at a time when a woman conductor courted either ridicule or abuse. She established the Boston Philharmonic Orchestra — made up of men—here a decade and more ago, and gave concerts in Mechanics Building. Miss Leginska has also conducted opera in Boston.

Mlle. Boulanger probably doesn't care to be classed as a "professional" conductor. More likely she prefers to be regarded as a sincere musician who undertakes the direction of a world-famous symphony orchestra in the course of the day's work. It is unlikely that conducting, or anything else, could ever mean as much to her as her teaching.

Her principal reason for coming here next season is to conduct classes at Radcliffe and Wellesley. At Radcliffe she may have an opportunity to break a tradition far more rigid than any that prevails at the concerts of the Boston Symphony — the exclusively feminine character of the classes.

When the girls at Radcliffe, where the courses more or less duplicate those given at Harvard, want to pursue a subject not given at their own college they are permitted, under certain conditions, to enroll in the desired course at Harvard. Thus far the opportunity has never arisen for Radcliffe to reciprocate. But with Mlle. Boulanger teaching at Radcliffe and not at Harvard, there are bound to be some students in the Harvard music department who will be eager to study under her. They will have to go to Radcliffe to do it—if the faculty permits it.

Invited to Conduct Boston Symphony

MLLE. NADIA BOULANGER

WOMAN TO BE GUEST LEADER

B. Trav.

Mlle. Boulanger Will Conduct Boston Symphony

Sept. 9/37

Breaking 56 years of tradition, the Boston Symphony orchestra will have a woman as guest conductor next season for the first time in its history. She is Nadia Boulanger, noted French musician, who is coming to this country to teach at Radcliffe and Wellesley.

A pianist and organist, besides being a composer, Mlle. Boulanger is chiefly noted for being a teacher of composers. Many American writers who have known her well, such as Roy Harris and Aaron Copland, have been her pupils.

Some years ago she was organ soloist with the Boston Symphony. Last year she was in Boston on an educational mission fro mthe French government, giving concerts and lectures.

The People's Forum

Sept 10 1937

Berkshire Knack of Living

To the Editor of THE EAGLE:—

I thought you might be interested in the editorial in the current issue of The Spur [illegible] tions Pittsfield and the Berkshire Museum—which, incidentally I, myself have visited, [illegible] been in Pittsfield many, many times, and always admired your city tremendously.

Here is the "tear sheet" from the September Spur, just out, and permission is fully given to reprint any or all of this.

J. R. BOLTON.
New York City.

Berkshire Eagle Sept. 10/37

* * *

Perhaps it's just the contrariness in us. At least that's the only way we can account for the fact that, when we went up to the Berkshires for the musical Festival last month, our mind kept returning stubbornly to thoughts apparently irrelevant to that place and occasion. While the printed program, the advertisements and the natives were forever reminding us that the big tent under which the Boston Symphony was playing was located on the grounds of "Tanglewood," the estate where Hawthorne wrote his "House of Seven Gables," our mental machinery kept doggedly turning out ideas and impressions of a new book we had just read which, for literary merit per se, can't hold a candle in the window of "The House of Seven Gables."

This persistent volume which kept haunting us is entitled "The Saga of American Society" and was written by one Dixon Wector, of whom, frankly, we had never heard before. It is a palatable concoction composed of two jiggers of history and one jigger of philosophy, sweetened with a dash of justice and stirred well before serving. Taken in moderation, it proved itself a pleasantly stimulating discourse upon the origins, development and present status of American aristocracy, society and plutocracy.

For a' that, however, we could not figure out why the book kept playing tag with our thoughts during that week-end in Stockbridge, Lenox and Pittsfield. Then suddenly it came to us. This place, this setting, this living tradition—which comes to its fullest bloom in the Berkshires during the Symphonic Festival—were the very epitome of the thing Mr. Wector was writing about when he pointed out the difference between the essentially aristocratic and the purely social. Here were no fanfare, no self-conscious effort to impress the bourgeoisie, no ostentatious display of wealth, no studied rudeness calculated to keep the commoner in his place—all attitudes too often characteristic of society. Rather, here were graciousness, dignity and that brand of self-confidence, which never finds it necessary to be ill-mannered in the presence of anyone, high or low. Here, too, was quiet but determined ambition to live up to and excel tradition; to create something of permanent worth without stooping to dishonor or subterfuge. Here was the essence of aristocracy.

The result is that this little trio of towns is making a contribution to culture unique in America today. Nowhere else probably can you hear such good music in such idyllic surroundings; nowhere else in a town of its size find such modern, well-organized facilities for the presentation of art as at the Berkshire Museum in Pittsfield; perhaps nowhere else see such concentrated evidence of the knack of good living with charm.

If, as the pessimists predict, squeezing taxes, perfidious politics and Black justice eventually strangle plutocracy and put the brakes on the whirl of society, they cannot erase the mark which is being written across the green hills of the Berkshires. Nor can they make us sorry that our mind was just naturally contrary that week.

MONTCLAIR, N. J.
TIMES (Semi-Weekly)

SEP 10 1937

Unity Institute Will Reopen Wednesday

Program for Concert, Travel Courses Announced.

Cont. above left

The Unity Concert Course for the present season includes four concerts and one extra event: Oct. 29, Harold Bauer and Albert Spalding in joint recital; Nov. 19, Gertrud Wettergren; Jan. 14, Elizabeth Rethberg and Ezio Pinza in joint recital; Feb. 9, Boston Symphony Orchestra with Serge Koussevitzky conducting (extra event), and March 4, Georges Enesco.

SPRING
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culation in New England—SEPTEMBER 12, 1937—

ans Add Dignity to

The New Symphonic Season in Prospect

By Ruth Marsters
Music Editor

ANNOUNCEMENTS made from Symphony Hall this week concerning the impending activities of the Boston Symphony Orchestra are designed to restimulate the music consciousness of sun-tanned and surf-ridden citizens and their air-conditioned brethren who return to assume their various roles as more or less responsible citizens in an essentially musical community.

Legends to the contrary, Boston's musical importance has consistently followed a sliding scale, depending solely on the state of its orchestra, that organization which from the beginning has formed the nucleus of music events in the city.

If in the last few years Boston has in reality been re-established as a "music center," it is due to the ever increasing prestige the Boston Symphony Orchestra has attained under the guidance of its unpredictable, but nevertheless invincible, conductor, Serge Koussevitzky.

* * *

THE ORCHESTRA opens its 57th season with concerts in Symphony Hall on Friday afternoon and Saturday evening, October 8 and 9.

The personnel, which has showed but few changes in several years, remains intact with one notable exception. Henrich Lorbeer, distinguished horn player, has retired at the age of 72, having filled a term of unprecedented length (45 years) as a member of the orchestra. Paul Kearney, 25-year-old Boston musician, has been engaged to fill the vacancy.

Outlining his plans for this his 14th year as conductor of the orchestra, Dr. Koussevitzky lays special stress on the works of Mozart and Beethoven.

Though Dr. Koussevitzky has ever been a leading protagonist of the music of his times he confesses that in the immediate present he can find little creative writing of intrinsic worth.

From his European interim this summer, the conductor brought back but two contemporary works for performance here. One, Malipiero's Second Symphony, he designates as "finely written," the other a Concerto in D minor for orchestra by the young Russian composer, Starokadomsky, is neo-classic in style, and probably best listed under "novelties."

* * *

IT IS, accordingly, from the great literature of the classics that Dr. Koussevitzky will tend to draw for the most part in the programs of the coming season.

Soloists and guest conductors engaged form a brilliant assemblage.

Walter Gieseking will be heard in Beethoven's "Emperor Concerto," Sergei Rachmaninoff in his own Rhapsody for Piano and Orchestra, Jascha Heifetz in the Beethoven Violin Concerto in D, and Emma Boynet in a concerto of Mozart.

Heifetz will also introduce a new violin concerto from the pen of that contemporary genius, Prokofieff. According to Mr. Heifetz the new concerto contains a rich vein of romantic lyricism, which would be more surprising if one had not grown accustomed to surprises from the same source.

Yehudi Menhuin, now approximating the age of 21, emerges from his two-year retirement this season. He will be heard with the Boston Symphony Orchestra in the performance of the Brahms Violin Concerto and, in addition, a posthumous concerto of Schumann—more of which later.

Other predominant attractions of the season include the appearance of Paul Hindemith as viola soloist in a concerto of his own making, and the advent of the Helsinki Chorus which will serve to introduce two works of Sibelius.

Among guest conductors announced are Nadia Boulanger, distinguished French musician who will be the first woman to conduct this orchestra in its entire history.

During the midseason Georges Enesco, Roumanian composer, conductor, and virtuoso, will assume leadership for a week with Daniele Amfitheatroff, Russian conductor, following during a second week in his first visit to America.

The season will be comprised of the usual number of Friday afternoon and Saturday evening concerts (24 pairs), and the usual additional series of six Monday evening and six Tuesday afternoon concerts.

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THIS CLIPPING FROM
OKLAHOMA CITY, OKLA.
OKLAHOMAN

SEP 12 1937

Music Ventures Can Smile After Fine Summer Season

By JOHN SELBY

NEW YORK, Sept. 11.—(AP)—The living arts, especially music, have had a good summer. Music has attracted audiences estimated (somewhat uselessly) at from five to 25 millions. A higher percentage of ventures has paid out than for many years, and some have set records.

And they have produced a number of oddities.

Of the summer music ventures perhaps St. Louis' monumental and incredibly popular "Muny" opera is the most important so far as public pleasure goes.

This has once again broken all records: 774,958 people saw its 86 performances—25,000 over last summer. This figure was reached without including standees, of which there were many.

There is, therefore, a surplus in St. Louis, and since Muny opera may not make a profit, this must be put into productions, into plant, or into salaries. Chorus boys and girls (they still draw these from St. Louis and they are first class) have already been given a bonus.

Artistically, the musical palm probably should be awarded the six remarkable performances which consisted the fourth Berkshire symphonic festival—all played by the full Boston symphony, all conducted by Serge Koussevitsky, all given in a huge tent on the festival's new home estate, "Tanglewood," between Lenox and Stockbridge, Mass.

Oddly, this venture also paid its way. Next summer a simple but permanent shelter probably will replace the tent.

The most curious music ventures probably was a performance of Gilbert and Sullivan's "Pinafore" on a real schooner, anchored in the eel grass alongside a golf and swimming club in Westport, Conn.

The audience of 4,000 sat on shore, some with feet hanging over the water. These last became so absorbed as the performance advanced, and radio star James Melton sang in the intermission, that the rising tide escaped notice.

Before anybody knew what was happening the tide had wet several hundred pairs of feet.

Even after the decks had been cleared of most sailing equipment, space aboard the floating "Pinafore" was rather limited. A number of bets that chorus members would fall overboard were lost.

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THIS CLIPPING FROM
ATLANTIC CITY, N. J.
PRESS

SEP 12 1937

Music

400 United Singers of Philadelphia on Steel Pier Today; Music Had Good Summer

The United Singers of Philadelphia, under the baton of Leopold Syre, will give their annual concert in Atlantic City Sunday afternoon, September 19, at 3:30, in the Music Hall on the Steel Pier. This distinguished male chorus of four hundred chosen voices, embracing the personnel of seventeen prize-winning groups of Philadelphia, will present choruses with which they have won national recognition in competition with the foremost choral groups of the country. In addition, several of the units of the United Singers will sing choruses which won them prizes in eastern contests.

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"Serious Opera" Waned

So-called "serious opera" began one of its perennial "wanings" this Summer. Excepting the Zoo Company in Cincinnati, and the Chautauqua group in Western New York, there was little opera and it was not important.

The Zoo undertaking, continued out of a plush (but vanished) pre-depression background by musicians anxious for their Summer's work, was likewise successful. Unique because of its setting among the birds and beasts and twisting reptiles, it also was of artistic interest.

No great quantities of cash changed hands, but productions were kept carefully and tastefully within their modest frame, and the accompanying orchestra of 50 Cincinnati Symphony men would make the Metropolitan's orchestra do a little blushing.

* * *

"Pinafore" At Sea

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* * *

Philadelphia Orchestra To Tour

Changing times are reflected in the plans for the redoubtable Philadelphia Orchestra's 38th season.

The orchestra plans to tour more than in the past. It is beginning concert management outside its own immediate field; it is experimenting with a shift from Saturday to Thursday night for its regular concert—and it is getting only six weeks' work from Leopold Stokowski.

The Philadelphians will give their usual 10 concerts in New York and the series of 5 each in Washington and Baltimore.

In addition, the season will be broken for a one-week tour which will take the orchestra to Chicago on January 5, and on to Milwaukee, Toledo and Pittsburgh on succeeding days.

In February the orchestra will occupy Symphony Hall, Boston, for two days, while Serge Koussevitzky and his men are themselves on tour. Scattered dates are inserted through the Winter, and most of the month of May will be sent on the road, including participation in two festivals—Ann Arbor, Mich., May 11 to 14, and White Plains N. Y., May 20 and 21.

According to Alfred Reginald Allen, manager, there may be even more out of town visits.

* * *

Feature Visiting Artists

Mr. Allen also announces that for the first time the orchestra will manage two recitals by visiting artists—one by Fritz Kreisler and the other by Sergei Rachmaninoff. This is in part an advertising scheme, since orchestra subscribers will have first choice for seats.

And fewer and fewer conductors are participating in the season. Stokowski will conduct from November 4 through December 11. Saul Gaston, the trumpeter who also waves a baton, will direct four concerts, and Eugene Ormandy will do all the others, beginning with the opening program October 8.

Special attractions appearing with the orchestra this Winter include Yehudi Menuhin and Albert Spalding, violinists; the young Californian, Eugene List, and Arthur Rubinstein, pianists; the Monte Carlo Ballet Russe, and the baritone, John Charles Thomas.

Paul Nordhoff's "Secular Mass" will also have its Philadelphia premier with the orchestra.

N Y Times

SUNDAY, SEPTEMBER 19, 1937.

WITH THE ORCHESTRAS

Boston Symphony Novelties—Soloists for National Ensemble—Other Items

THE Boston Symphony Orchestra enters its fifty-seventh season in Symphony Hall, Oct. 8. This will be Serge Koussevitzky's fourteenth year as conductor. The new season will include twenty-four pairs of concerts on Friday afternoons and Saturday evenings, and a double series of six Monday evenings and six Tuesday afternoon concerts. The orchestra will visit, for single concerts or series, the following cities: New York, Brooklyn, Philadelphia, Cincinati, Pittsburgh, Buffalo, Providence, New Haven, Hartford, Rochester, Ann Arbor, Toledo, New Brunswick, Montclair (N. J.), Northampton, Springfield and Worcester.

Dr. Koussevitzky has announced that he will present many works of Mozart and Beethoven, and will introduce a number of important compositions, American and European.

Many novelties and much unfamiliar music figure on the lists. The Second suite from the ballet "Bacchus et Arianne," by the late Albert Roussel, will be among these, as will Prokofieff's music for the film "Lieutenant Kijé," that composer's "Overture on Russian Themes" and his Second violin concerto, the latter of which will be given with Jascha Heifetz as soloist. Also included among these new offerings will be Malipiero's Second symphony, Bartok's "Music for Strings and Percussion," a "Concerto for Orchestra," by Michael Starokadomsky, and a suite from Stravinsky's ballet "The Card Game."

American works to be presented include Edward Burlinghame Hill's new Third symphony; Aaron Copland's "Statements," and a concerto for organ and orchestra by Leo Sowerby. The Helsinki University Chorus from Finland will feature two little known works by Sibelius, "The Origin of Fire" and "The Captive Queen."

Among the soloists will be Walter Gieseking, in the Beethoven "Emperor" concerto; Sergei Rachmaninoff, in his own "Rhapsody"; Yehudi Menuhin, in the Brahms concerto and the newly unearthed concerto by Schumann. A concerto for viola and orchestra, by Paul Hindemith, will be played with the composer as soloist. Emma Boynet will perform a Mozart piano concerto.

Two guest conductors will appear in midseason. They are Georges Enesco, the Rumanian composer and virtuoso, and Daniele Amfitheatrof, a Russian of Italian schooling, who makes his first American bow this season. Each will take over the baton for one week. At one of the concerts Nadia Boulanger will conduct Fauré's "Requiem."

As its soloists this season at its regular Monday night concerts, the National Orchestral Association, under Leon Barzin, will present young American artists, most of whom have not appeared with orchestra in that auditorium. These include Muriel Kerr, pianist, Nov. 15; Stephen Hero, violinist, Dec. 13; William Hain, tenor, Jan. 24; Sascha Gorodnitzki, pianist, Feb. 28; Mack Harrell, baritone, and Anton Bilotti, composer-pianist, March 21, and Benno Rabinof, violinist, April 25.

Since the end of last season twenty-one of the association's graduates have signed with important orchestras. Four of these youthful musicians will be heads of sections.

BROOKLYN, N. Y.
EAGLE

SEP 11 1937

Mrs. Mabel Cane, Patroness of Arts

Was Member of Brooklyn Institute for 31 Years

Services Today

Mrs. Mabel A. Cane, for 31 years a member of the Brooklyn Institute of Arts and Sciences, interested particularly in its music and literature departments, died Thursday in her home, 119 Kingston Ave.

Born at Palisade, N. J., she had been a resident of Brooklyn nearly 45 years. For many years, she and her late husband, Edward T. M. Cane, had been subscribers to the Boston Symphony, the Metropolitan Oper and other concerts at the Academy of Music. She was also a patroness and supporter of Poetry Week.

Funeral services will be conducted this afternoon in the Fairchild Chapel at 86 Lefferts Place. Interment will be in Green-Wood Cemetery. Surviving are two sons, Edward A. and Roger D.; a daughter, Elsie M.; three sisters, Eloise and Dora Anthony and Mrs. C. F. Taylor, and three brothers, Arthur J., Frederick and Benjamin.

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THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD

Millions Enjoy Summer Music Estimates Show

Artistically, Nation's Palm Belongs to Fourth Berkshire Symphonic Festival

BY JOHN SELBY

New York, Sept. 11 (AP).—The living arts, especially music, have had a good summer.

Music has attracted audiences estimated (somewhat uselessly) at from 5,000,000 to 25,000,000. A higher percentage of ventures has paid out than for many years, and some have set records.

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THIS CLIPPING FROM
PITTSBURGH, PA.
PRESS

Pests Disturb Folks Who Attend Concerts With Noisy Conduct

Late Arrivals, Conversationalists and Generally Obnoxious People Add Up Annoyances

By **RALPH LEWANDO**
Press Music Critic

What price concert-going!

After struggling with the family budget in order to acquire tickets to attend any of the hundred or more musical events offered here annually the worriments attendant upon concert-going are not yet at an end for Mr. and Mrs. John Q. Public.

Mr. Lewando

For in addition to arduous stinting to pay for admissions, state and Federal taxes, and arguing with managers and ticket sellers for advantageous seat locations, not to mention the necessity of reckoning in car fare to and from the point of attraction, the average serious music enthusiast must yet be confronted with the fear of having to sit near that bogey of tonal enjoyment—the chronic interrupter.

No musical event is immune from the ravages of this pest. His kind knows no boundaries, whether political or social. He is apt to bob up in any concert hall or opera house at any time—and always at an inopportune moment.

His—or her (the genus homo interruptus also includes some of the fair sex) ruthless tactics are exemplified particularly by that form of expression made popular in drama by Eugene O'Neill, namely, the aside. Through this medium the nuisance is obnoxious, although the repertoire of distractions is by no means confined to disturbing mumblings.

Practically everything offensive to people has been more or less legislated against except this annoyance. Lawmakers, take notice!

And, in general, should you want to be different from the army of real music lovers:

Don't be on time at a music event; it is a sign of decadence.

Obtain seat locations in center of row! Thus, as a latecomer, you can be certain of disturbing a greater number of persons afflicted with the compulsion of being on time.

Don't leave your seat until a piece has begun! Waiting for its completion before departing is so bourgeois.

Don't cough or sneeze until the music tapers to a pianissimo! You will then receive maximum recognition.

Don't converse until the program has started! That is the best way to test your neighbor's concentrative powers—and patience.

Don't read program notes! People might think you ignorant.

Don't read music journals! These are for mere students and teachers.

Don't attend symphony concerts! These are for high-brows.

Don't go to chamber music events! These are for ultra high-brows.

Don't be seen at music lectures! You might learn something.

Don't support worthy music activity! That might reduce your weekly bridge stake—or golf bet. Selah!

* * *

With the founding of the Chatham Square Music School, 211 Clinton St., New York City, another worthy organization enters the family of significant music schools representative of high ideals.

Samuel Chotzinoff and Hedi Katz are to head the institution which is incorporated by the Board of Regents under the N. Y. Education Law. Operating entirely on a non-profit basis, this school is endowed for persons of limited means.

The curriculum embraces music study from the elementary to the most advanced grades. A permanent faculty and a visiting faculty of celebrated artists will be a feature. Scholarships will be available to talented persons of insufficient means, and valuable instruments will be placed at the school's disposal for especially gifted students.

The trustees are George Backer, Courtlandt D. Barnes Jr., Samuel Chotzinoff, David Sarnoff and Charles McKim Norton.

Registration of students is now in progress.

The faculty includes Roger Sessions, Samuel Chotzinoff, Rubin Heifetz, Samuel Barlow, Margaret Leddy, Josephine Schein, Fanny Lhevinne, David Sherry, Liev Rosanoff, M. Lichtenstein, Rebecca Davidson, Elsa Huston, Miriam Gideon, Hans Wiener, Fe Alf, Vera Maurina-Press, Beatrice Van Bergh, Pauline Apanowitz, William Kroll and Mosa Havivi.

The Chatham Square Music School will co-ordinate its work with the clinic for gifted children at New York University.

* * *

The appointment of Dmitri Mitropolous to succeed Dr. Eugene Ormandy as conductor of the Minneapolis Symphony Orchestra for the next two years brings to the northwest city the foremost musician of Greece, who, besides being an eminent leader, is a ranking piano virtuoso and composer of distinction.

Mr. Mitropolous made his American debut as a guest conductor with the Boston Symphony Orchestra at Providence, R. I., last winter. His success was emphatic.

While Dr. Koussevitzky took his annual winter vacation Mitropolous was invited to direct the Boston Orchestra in several regular concerts. His consummate musicianship and capability as an orchestral general completely won the respect and affection of the players and evoked audience and press interest.

Lively in temperament and entirely bald, the famous Greek musician is a striking personality both on and off the podium.

He amazed the Boston Orchestra musicians at the very first rehearsal by appearing on the conductor's stand without a baton and without scores for the compositions to be rehearsed.

He proceeded to direct a grueling three-hour rehearsal, attending unfailingly to every minute detail of the music, with thorough knowledge of what it was all about.

Born at Athens, March 1, 1896, Mitropolous had his first studies at the Athens Conservatory, having been a pupil of Ludwig Wassenhoven in piano, and a student of composition with Armand Marsick. He completed composition studies with Paul Gilson at Brussells and with Busoni at Berin.

Whie in the German capital Mitropolous was made assistant conductor of the State Opera, a post he held until 1924, when he was called to Athens to direct the Conservatory Symphony Orchestra.

As a composer Mitropolous' first important work was an opera, "Beatrice," based on the Maeterlinck drama. He has also composed chamber music, piano pieces and songs.

Returning to Germany in 1930, Mitropolous' first appearance there since student days, he led the Berlin Philharmonic in February of that year. At this time his own Concerto Grosso was performed. His Paris debut as conductor was made with the Orchestra Symphonique de Paris. Mitropolous also conducted a three months' season at Monte Carlo.

* * *

Geradine Farrar, internationally famous soprano, will emerge from 10 years of retirement from professional appearances to sing at a garden party musicale at Ridgefield, Conn., on Saturday, Sept. 18. The occasion will mark the first concert to be given in the new private concert house on the estate of William Matheus Sullivan, lawyer and music patron, whose place adjoins Mme. Farrar's. The proceeds of the concert will go to the Danbury, Conn., Hospital.

* * *

The Musical Forecast, a monthly magazine devoted to the arts, published by David H. Light, its progressive managing editor, has been doing yeoman service in this vicinity for many years and thereby winning a wide circle of readers in the tri-state area. With the advent of the September issue a writer new to the Forecast family but nationally known as a writer, critic, poet and playwright, makes his debut. His name: George Seibel. He will conduct a page each month under the caption The Quiet Observer. Congratulations go forth to The Forecast for this editorial coup d'etat.

* * *

Pittsburgh Musical Institute will begin its twenty-third season tomorrow. Directors William H. Oetting and Dallmeyer Russell announce appointment of five new instructors. Theodore M. Finney, instructor of music appreciation and leader of orchestra, band and glee club at University of Pittsburgh, will conduct music history classes at the Institute.

Bert Diem, prominent author, composer and pedagogue, will teach composition and orchestration. Oscar W. Demmler has been appointed leader of the P. M. I. orchestra of 85 players. The new piano teachers are Grace Branning and Pauline Hopkins, and Florence McMichael, teacher of eurhythmics and folk dancing, takes the place of Loncy Dienes, who is on a year's leave of absence for study abroad.

* * *

At the last meeting of the Pennylvania School Music Assn. the following state officers were elected: Charles I. Aikey, Johnstown, president; Maurice Taylor, Montrose, vice president; Harod F. Hetrick, Irwin, secretary, and C. D. Thompson, Hollidaysburg, treasurer.

Elected officers of the Western District of the association are: Gordon F. Williams, Greensburg, president; R. H. Ruthhart, Bellevue, vice president, and Harold Hetrick, secretary-treasurer.

The state meetings for the coming season for the various musical units will bring the All-State Chorus to Irwin in November, with Mr. Hetrick as host; the All-State Orchestra being listed for assembly at Wellsboro Feb. 24-26, with Robert C. Grant as host, and the All-State Band will convene at Jersey Shore, May 12-14, with Frank L. Schoendorfer as host.

SCIENCE MONITOR, BOSTON, THURSDAY,

Sept 9/37

Woman to Lead Boston Symphony

By Edm. Joallier, Paris

THE CHRISTIAN SCIENCE MONITOR

Nadia Boulanger, Distinguished French Composer and Teacher, Who at the Invitation of Dr. Koussevitzky Will Conduct Fauré's "Requiem" With the Boston Symphony Orchestra in the Coming Season. Never Before Has a Musician of Her Sex Been Thus Honored by This Orchestra. Mlle. Boulanger, Who Numbers Some of the Most Noted of the Younger Composers Among Her Pupils, Will Teach Next Winter at Radcliffe and Wellesley. Further Announcements of the Impending Boston Symphony Season Will Be Made Saturday

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UTICA, N. Y.
OBSERVER DISPATCH

S[illegible] 37

Summer Season Beneficial to Living Arts

By **JOHN SELBY**

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PROVIDENCE, R. I.
JOURNAL

SEP 7 - 1937

HADLEY, FAMOUS COMPOSER, DEAD

Distinguished American Also Internationally Noted as Symphony Conductor.

NATIVE OF SOMERVILLE

Prolific Writer Turned Out 150 Songs, Overtures, Symphonies and Many Other Works

New York, Sept. 6.—(AP)—Henry Hadley, distinguished American composer-conductor, died at his home here today after a long illness.

Born in Somerville, Mass., in 1871, Hadley studied music in Boston with George W. Shadwick and Stephen A. Emery, later continuing the study of violin and other branches in Vienna.

He returned to this country in 1895 and began building a reputation as symphony conductor which brought him international fame. At various times, he was conductor or associate with the Seattle Symphony, San Francisco Orchestra, New York Philharmonic Orchestra, Manhattan Symphony and the Pennsylvania Orchestra of Philadelphia.

Hadley was also a prolific composer, turning out over 150 songs and piano pieces, three concert overtures, four symphonies, and many orchestral suites and miscellaneous works.

His Oriental suite "Streets of Pekin" gained wide popularity through its many performances by the Boston Symphony Orchestra, under the composer's direction, and his opera, "Cleopatra's Night," was produced by the Metropolitan Opera Company.

He is survived by his widow, Mrs. Inez Barbour Hadley, widely-known concert soprano, and his mother, Mrs. Samuel Henry Hadley, of Boston.

Funeral services will be held here Wednesday, and burial will be in Mt. Auburn Cemetery, Cambridge, Mass.

Boston, Sept. 6.—(AP)—Henry Hadley, composer and conductor who died today in New York, was one of the founders of the Berkshire Symphonic Festival and conducted the first orchestra there four years ago.

Wallace Goodrich, director of the New England Conservatory of Music, tonight described Hadley as "one of the best known and ablest of American musicians."

Hadley came from a line of musicians. His father and grandfather were music teachers in Somerville schools and his mother was a concert singer.

He first showed his genius at the age of 12 when he wrote a suite of waltzes and orchestrated them, although he had not studied counterpoint.

When he was 20 years old, his overture, "Hector and Andromachi," was directed by Walter Damrosch at the concert of Manuscrip Society. Hadley conducted the Tokyo and the Buenos Aires Symphony Orchestras.

Honorary degrees of doctor of music were awarded him by Tufts College and Pennsylvania Music College.

Funeral services will be held Wednesday in New York and Friday at the First Congregational Church in Somerville where he played the organ when he was 16 years old and his mother sang.

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THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

SEP [illegible] 1937

Living Arts Have Good Summer

Musical Ventures Set Records During Recent Season

By **JOHN SELBY**
Associated Press Arts Editor

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Berkshire Venture Pays

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Most Curious

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MUSIC

Sun Globe Sep 5 37

Symphony Hall reports brisk activity at the boxoffice for new season tickets and renewal of seats for the regular Symphony season. The totals in both categories at this time show an increase over those a year ago. Doubtless the success of the Berkshire Festival may be credited with a portion of this encouraging increase. The Symphony Hall box office is open daily for season ticket applications.

Most recent Seattle arrival in the faculty group was Harriet Van Emden, distinguished lyric soprano, who with her mother, has been in Seattle only a few days. Miss Van Emden, a former associate teacher with Marcella Sembrich, was for eleven years a faculty member at the Curtis Institute of Music in Philadelphia. She has been heard in recital in Aeolian Hall, New York City, and her concerts have received praise there and in Europe and the Orient. She has been soloist with orchestras directed by Karl Muck in Hamburg and The Hague; Mengelberg and Bruno Walter in New York City, Amsterdam and The Hague; Schneevoight in Holland and Stockholm; Koussevitsky in Boston; Frederick Stock in Chicago and Alfred Hertz and the San Francisco Symphony. Miss Van Emden was greeting newly-made friends last evening.

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WORCESTER, MASS.
TELEGRAM

Hub Symphony Season to Open Oct. 8

Koussevitzky Has Remarkably Colorful Program Planned

BOSTON, Sept. 11 (AP)—One of the world's outstanding protagonists of modern music, Serge Koussevitzky, Boston Symphony Orchestra conductor, will place special emphasis this year on the works of Mozart and Beethoven during the orchestra's 57th season opening Oct. 8.

While not overlooking new works, the orchestra will point to the classics, the annual announcement said tonight. To this end, Walter Gieseking will appear as piano soloist in the Beethoven Emperor concerto; Emma Boynet, in a Mazart piano concerto, and Pascha Heifetz in a Beethoven violin concerto.

On the other side of the ledger, however, the major innovations will be the first finale conductor in the orchestra's history—Mlle. Nadia Boulanger, of France—and the first performances in America of the Heisinki chorus, which will introduce two notable works of Sibelius.

Mlle. Boulanger, who taught the late George Gershwin orchestration in Paris nine years ago when the latter wrote his "American in Paris," will conduct only one selection, Faure's Requiem, in February.

And Rachmaninoff

Other soloists will be Serge Rachmaninoff, playing his own piano rhapsody; Yehudi Menuhin, who will give the recent Hindemith, German composer, who will play his own viola concerto.

Two guest conductors will appear for a week each in mid-season—Georges Enesco, Rumanian, and Daniele Amfitheatroff, Russian, who will make his first visit to America.

The personnel of the orchestra will show few changes. Heinrich Lorbeter, a 72-year-old horn player, has retired after 45 consecutive years, a record orchestra officials said was unsurpassed. He will be replaced by Paul Kearney, 25-year-old Boston youth. There also will be a new second harpist.

The orchestra will play concerts in New York, Broklyn, Rochester and Buffalo, N. Y., Ann Arbor, Mich; Toledo and Cincinnati, O.; Pittsburgh and Philadelphia, Pa., New Brunswick and Montclair, N. J., Northampton, Springfield, Worcester, and Cambridge, Mass.; Providence, R. I., and New Haven and Hartford, Conn.

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GAZETTE
SEP 13 1937

Echoes From The Concert Hall

WILLIAM ROBERT ADAM

Interesting news comes from Dr. Ormandy's Orchestra in Philadelphia, news that music lovers have been waiting for and wish to know.

There has been such a demand in certain cities for concerts that the Philadelphia Orchestra has found it necessary to inaugurate or increase performances in those places where symphonic music is believed to be a necessary part of human pleasure. As is generally known, the orchestra will give ten concerts in New York city; with five each reserved for Washington and Baltimore with the usual roster of distinguished soloists, premieres, etc.

Beginning January. Fifth, the group will open a week's tour in Chicago; and will go from there to Milwaukee, Toledo, and Pittsburgh for the continuation and conclusion of the brief journey.

One of the highlights of the orchestra's out of town routine will be the pair of concerts to be given at Symphony Hall, Boston during the absence of Dr. Serge Koussevitzky and the Boston Symphony. The orchestra opens there on the eleventh of February. Other points to be included in the New England tour are Hartford and Northampton. During the greater part of March and April the orchestra will remain in Philadelphia; devoting the major part of their "At Home" to new works, revivals, and the standard repertoire.

Three conductors have been chosen to direct the orchestra and they will include Dr. Leopold Stokowski, the former director of the orchestra; Saul Caston, associate conductor of the Philadelphians, and Eugene Ormandy, former conductor of the Minneopolis Orchestra and present director of the Philadelphia group. The greater number of the concerts will be given to Ormandy.

An imposing list of soloists have been engaged, who include Eugene List, Arthur Rubenstein, Rachmaninoff, Kreisler, Menuhin, Spalding, John Charles Thomas, and others. The Monte Carlo Ballet Russe will dance with the orchestra on February twenty-eight in a program of French and Russian ballet. This will be the only Philadelphia performance of the troupe, during the 1937-38 season.

The Barrere-Salzedo-Britt Trio will participate in the world premiere of the new Wagenaar Trio Concerto for Flute, Harp, Cello, and Orchestra. The Novelty of this work alone should draw an overflowing house of "musical thrill seekers." The first hearing will of course be given in Philadelphia.

The Philadelphia premiere of Nordoff's "Missa Solemnis" and Mahler's "Das Lied von Erde" will be directed by Ormandy with Fnid Szantho, contralto and Charles Kullman, tenor as soloists, the latter has distinguished himself as a member of the Metropolitan and Salzburg Opera Companies.

There are many other plans and features too numerous to mention, but as the season moves on they will undoubtedly reveal themselves.

The formal opening of the orchestra takes place in the Quaker city on October eighth with Eugene Ormandy conducting.

Richard Crooks, the Vienna Choir Boys, Mme. Lucrezia Bori, and Moritz Rosenthal are a very few of the great artists to be presented in Washington next season with the National Symphony under Dr. Kindler.

Mme. Elena de Sayn, Washington violin and viola instructor, resumes her Washington instructing after having returned from Asheville, North Carolina where she participated in the Mozart Festival and other musical events in which she was favorably received by her audiences. Other composers whose works were played by Mme. de Sayn are Tchaikovski Debussy, Wieniawski Franck, and Beach.

The Virginia Symphony Orchestra under Maestro Bales will offer another concert later in September (The program and date will be announced later.)

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REPUBLICAN
SEP 1937

LIVING ARTS HAVE A GOOD SUMMER; ESPECIALLY MUSIC

Berkshire Symphonic Festival Included Among Summer's Successful Musical Ventures

By JOHN SELBY

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The audience of 400 sat on shore, some with feet hanging over the water. These last became so absorbed as the performance advanced, and radio star James Melton sang in the intermission, that the rising tide escaped notice.

Before anybody knew what was happening, the tide had wet several hundred pairs of feet.

Even after the decks had been cleared of most sailing equipment, space aboard the floating "Pinafore" was rather limited. A number of bets that chorus members would fall overboard were lost.

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CINCINNATI, O.
ENQUIRER
SEP 12 1937

Arts Editor

Of Associated Press Sums Up Summer Amusements And Pays Neat Compliment To Members Of Cincinnati Zoo Opera Orchestra.

BY JOHN SELBY.
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Stage—Music

MUSIC AND MUSICIANS

Plans for Boston Symphony Season

The Boston Symphony Orchestra will begin its 57th season Oct 8 and 9, with Dr Serge Koussevitzky returning for a 14th consecutive year as conductor. This is the longest term ever enjoyed by a conductor in the history of the orchestra.

Some of his plans for the four series of concerts in Symphony Hall have been made known. As usual, there will be 24 programs each on Friday afternoons and Saturday evenings, six concerts on Monday evenings and a like number on Tuesday afternoons during the season, which will end April 30, 1938.

Dr Koussevitzky will emphasize the music of Mozart, Sibelius and Beethoven in a considerable representation of masterpieces from the "standard" repertory. He also promises a number of significant new pieces, both American and from Europe.

Soloists for the Friday and Saturday series will include Walter Gieseking, pianist, in Beethoven's "Emperor" Concerto; Sergei Rachmaninoff in his own Rhapsody On a Theme of Paganini; Emma Boynet, in a Mozart concerto; Paul Hindemith, the noted German composer, who will play a viola concerto of his own, and Yascha Heifetz, who will offer the Beethoven Violin Concerto and will introduce to this country a new concerto by the Russian composer, Prokofieff.

Yehudi Menuhin will present on the same program the Brahms Violin Concerto and the unknown Violin Concerto by Robert Schumann. This work was created in the last year before Schumann fell victim to insanity and was intended for the great violinist Joachim. For many years the manuscript has been in possession of the Joachim estate and has been kept in a Berlin museum. It will be released to the world for the first time this Autumn.

The Helsinki Chorus, who come from Finland for an American tour, will appear with the orchestra, introducing to this country two compositions of Sibelius. Nadia Boulanger, the distinguished French composer, organist and teacher who enjoys a reputation as conductor in her own country, will conduct the Faure Requiem at a concert in February. She will be the first woman ever to direct this orchestra.

There will be two guest conductors, each of whom will appear during a week in mid-season, when Dr Koussevitzky departs on his customary vacation. One will be Georges Enesco, the distinguished Rumanian violinist, composer and conductor. He will surely include some of his own music during his visit. Daniele Amfitheatrof, the second guest, is a young Russian who is to make his first visit to the United States.

SYMPHONY HALL

57th SEASON OPENS OCT. 8 and 9

Boston Symphony Orchestra

SERGE KOUSSEVITZKY—Conductor

UNSURPASSED PASSPORTS IN THESE PARTS
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY Conductor
FRIDAY AFTERNOONS
1937 1938
$35
THE ESTABLISHED PRICE OF THIS SEASON TICKET IS TAX EXEMPT
FLOOR
SYMPHONY HALL
0012

Soloists Appearing with the Orchestra include
RACHMANINOFF
GIESEKING
BOYNET
HINDEMITH
HEIFETZ
MENUHIN

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NEW HAVEN, CONN.
REGISTER
SEP 4 1937

Notables Of Music World In Woolsey Hall Series

Opening Concert to Be Given by Rachmaninoff—Boston Symphony to Appear Twice

The Woolsey Hall Concert Series for the season of 1937-38, under the auspices of the Yale University School of Music, is to be the most ambitious in the long history of this annual group of distinguished musical presentations according to the schedule made public for the first time today.

The opening concert will be a recital by Sergei Rachmaninoff, Russian pianist, on October 20, and then in order will appear the Boston Symphony Orchestra on November 17; Yehudi Menuhin, 21-year-old violinist, December 8; Sigrid Onegin, Swedish contralto, January 11; Albert Spalding, violinist, Harold Bauer, pianist, and Gaspar Cassado, 'cellist, in joint recital on February 15, and the Boston Symphony Orchestra again on March 9 as the season's concluding offering. Dr. Serge Koussevitzky will as usual conduct both concerts by the one hundred and ten piece Boston orchestra.

Rachmaninoff

The schedule of the Woolsey Hall Series each year is looked forward to with great interest by hosts of music-lovers throughout this section of the state, and the series announced today by Manager Daggett M. Lee should meet with all-around approval. Rachmaninoff is undoubtedly the most commanding figure among the great pianists of the day, and his coming at the start of the new season following his long summer vacation in Europe will naturally find him at his best.

Menuhin

The return of Yehudi Menuhin to the concert platform after an absence of almost two years was the most important concert news of the year when it was announced some months ago. The youthful violinist will play but forty-seven American concerts this season, although calls for his appearance number more than two hundred. That New Haven has secured one of the much sought-after dates reflects the importance of the Woolsey Hall Series, for Menuhin's schedule will include only the leading musical centers of the country.

Outstanding Trio

The newly-formed Bauer-Spalding-Cassado Trio will add a new and distinctive note to local concert activities, for it has been many years since artists of such note have combined their talents in order that the public might hear some of the music written by the masters for piano, violin and 'cello. Each player is a solo performer in his own right, and with the exception of a limited number of appearances together none of them will be heard in concert otherwise. Mr. Bauer and Mr. Spalding need no introduction to local audiences. Mr. Cassado is the brilliant Spanish 'cellist who scored such a sensation in New York last season, and who will return shortly for his first American tour, which will be of country-wide proportions.

Sigrid Onegin

It has been a long time since a contralto of the calibre of Sigrid Onegin has sung in Woolsey Hall, thus the presence of the Swedish songbird on the Woolsey Series roster adds much to the attractiveness of the season's schedule. The consumate musicianship of this operatic and concert star of two continents has given her an authoritative supremacy in the world of song, particularly in the realm of lieder singers, and her first local appearance should be an auspicious occasion.

Boston Symphony

To have the Boston Symphony twice a season is no longer news to local concert audiences. But the famous orchestra's popularity increases with each succeeding concert, and that New Haven is favored with two visits every year is a fine tribute to the city as a musical center, for many other cities must forego even a single appearance of the Bostonians, due to the lack of available time in which to fulfill the numerous dates requested of them.

The Woolsey Hall Series for 1937-38 should equal last season, when capacity audiences were the rule at each concert. Local music lovers naturally form the bulk of subscribers to the series, but the constantly increasing number of out-of-town patrons now augument the number of ticket requests to an extent that places a premium on nearly all seating locations in the large auditorium. It is estimated that more than three thousand people were unable to gain admission to Woolsey Hall during the series last season, and with the forthcoming schedule more attractive than ever another brilliant season is in prospect.

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STAR

[illegible]

Music Has Fine Summer

By JOHN SELBY.

New York, Sept. 11.—(AP).

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The most curious of summer music ventures probably was a performance of Gilbert & Sullivan's "Pinafore" on a real schooner, anchored in the eel grass alongside a golf and swimming club in Westport, Conn.

The audience of 4,000 sat on shore, some with feet hanging over the water. These last became so absorbed as the performance advanced, and Radio Star James Melton sang in the intermission, that the rising tide escaped notice.

Before anybody knew what was happening the tide had wet several hundred pairs of feet.

Even after the decks had been cleared of most sailing equipment, space aboard the floating "Pinafore" was rather limited. A number of bets that chorus members would fall overboard were lost.

Noveltiess Again to Grace Boston Symphony Programs

New works by American and European composers announced for forty-seventh season opening Oct. 8-9.

The Arts in Boston

Wide World THE CHRISTIAN SCIENCE MONITOR

Above—Serge Koussevitzky, director, as he appeared at a rehearsal of the orchestra at Stockbridge, Mass., last August. Right, above—Bust of Georges Enesco, one of the guest conductors for this year. Lower left—Yehudi Menuhin, who will play the newly published Schumann Violin Concerto with the Orchestra. Lower right—Emma Boynet, French pianist, who will be heard in a Mozart concerto.

Novelties once more rear their problematical heads in the list of compositions just announced by the Boston Symphony Orchestra for its impending season. By this token, Dr. Koussevitzky is reverting to the practice which distinguished his programs for the first 11 years of his Boston incumbency. Classics, of course, retain their place, and revivals are promised. The season will be opened, Oct. 8-9, with Beethoven's "Eroica" and the Sibelius Second Symphony.

For the last two seasons, novelties have been rare in Boston Symphony concerts. Last year, only one work was performed for the "first time anywhere"—Werner Josten's Symphony in F; but it was conducted by the composer. The season before, there were two: Chavez's "Sinfonia India" and Roy Harris's Symphony No. 2. Again, the composer directed the first of these. (There is a belief among symphony listeners that when a composer is allowed to conduct a première, the conductor is not enthusiastic about the work.) In short, Dr. Koussevitzky has himself introduced only one new composition in the last two years, whereas formerly his programs bristled with novelties.

♪ ♪ ♪

Whatever the reasons for this reversal of policy in the last two seasons, it apparently is to be abandoned now. Three new compositions by Americans are announced: the Third Symphony of Edward Burlingame Hill, Aaron Copland's "Statements" and a Concerto for organ and orchestra by Leo Sowerby (with the composer playing the organ part, not conducting).

European novelties announced include Bartók's Music for strings and percussion, a Concerto for orchestra by the Soviet composer Michael Starokadomsky, a Suite from Stravinsky's "Card Game" Ballet and Prokofieff's Second Violin Concerto, to be played by Heifetz. If we are not mistaken, Starokadomsky's will be the first work by a Soviet composer to be played by Dr. Koussevitzky in Boston.

All these are in addition to the Schumann Violin Concerto which Yehudi Menuhin will play. There will also be some works new to America, including the Second Symphony of Malipiero, Prokofieff's cinema music for "Lieutenant Kijé" and his Overture on Russian Themes and two choral works by Sibelius, "The Origin of Fire" and "Captive Queen," in which the Helsinski University Chorus will take part.

Early in the season two scores of Albert Roussel will be performed in his memory, and tribute will be paid to George Gershwin by a performance of "An American in Paris."

♪ ♪ ♪

Dr. Koussevitzky will revive the Fifth Symphony of Gustav Mahler, unheard here since Dr. Muck's day. Other works mentioned are a Suite from Domenico Scarlatti, orchestrated by Selvaggi; Ravel's "Pavane for a Dead Infanta"; Mendelssohn's "Scotch" Symphony, an unidentified symphony of Mozart; an orchestral concerto of Emanuel Bach; Beethoven's "Emperor" Concerto (with Walter Gieseking as soloist); Strauss's "Symphonia Domestica" and "Death and Transfiguration"; Tchaikovsky's Fantasia, "Romeo and Juliet," and "Tapiola" by Sibelius.

As previously announced, a Concerto for Viola and Orchestra, by Paul Hindemith, will be performed with the composer as soloist. Emma Boynet will appear in a Pianoforte Concerto in E flat, by Mozart, and Nadia Boulanger will conduct Fauré's "Requiem." There will be two guest conductors in midseason—Georges Enesco, the Roumanian composer and virtuoso, and Daniele Amfitheatrof, the conductor of Russian birth and Italian training, who is about to make his first visit to America.

L. A. S.

—Melbourne, Australia—

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THIS CLIPPING FROM
CHELSEA, MASS.
EVE. RECORD

SEP 13 1937

Symphony Seats Hub Heirlooms

Although to Serge Koussevitzky and his 110 master musicians, the Boston Symphony Orchestra season ~~does not begin~~ until the eighth of October, this is the height of the season to one department of the orchestra's organization.

Day in and day out, now, people come to Symphony Hall from every point in Boston, and from more than 200 other communities scattered through New England, although not a note of any musical instrument may be heard in the building. They peer into the deserted expanse of the famous auditorium, seek out certain seats, and occupy them with animated interest as they survey the empty stage this way and that.

These visitors who keep the concertless hall busy these days are intent on assuring themselves of season tickets. Some of them are merely paying for their reservations. They may have had the same seat for many seasons before. But they like to go in and sit a moment in the familiar location, while in fancy they review memorable performances they have heard there by Koussevitzky and his men.

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THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 14 1937

BRUCE CRANE HEADS GROUP TO HELP RAISE FUNDS FOR SYMPHONIC FESTIVAL SHED

Laurence R. Connor, President of Agricultural National Bank and Festival Trustee, Assisting Mr. Crane—Monroe B. England Heads Committee To Solicit Businessmen—Preliminary Meeting Held Last Night

Bruce Crane of Dalton will be general chairman for Pittsfield and immediate vicinity for the Berkshire Symphonic Festival's solicitations for $100,000 with which to build a music shed at Tanglewood.

Laurence R. Connor, president of the Agricultural National Bank and a Festival trustee, will asist Mr. Crane while Monroe B. England will be chairman of the committee to solicit businessmen.

Pittsfield supported the concerts generously in attendance having more than 500 members alone. It is hoped by the committee that those who are in a position to help will do so as generously as possible.

Preliminary Meeting

Members of Mr. England's committee had a preliminary meeting last night at which plans for the campaign were discussed. The great musical attraction of the Boston Symphony Orchestra was stressed as lending a definite character and prestige to the Berkshires. The many economic advantages of the Festival which permeate eventually to all parts of the county were also discussed.

It was planned to complete the work in Pittsfield by the end of next week to avoid conflict with other campaigns that will be in progress this Fall.

The Agricultural National Bank will be the depository for all funds collected in Pittsfield and vicinity. Already a few sizeable gifts have been pledged as well as a number of smaller ones. The committee emphasized today that the smaller gifts were equally welcome as an indication of genuine interest.

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THIS CLIPPING FROM
TOLEDO, O.
TIMES

SEP 14 1937

Noted Music Group To Open 57th Season

Boston Symphony Plans Tour of Many Cities, Toledo Included

THE Boston Symphony orchestra, heard by thousands in unusual surroundings at the Symphonic festival in the Berkshires last month, will begin the fifty-seventh season of its illustrious history in its own home, Symphony hall in Boston, on Friday, Oct. 8.

This will be the fourteenth successive year of the conductorship of Serge Koussèvitzky. The season will include twenty-four pairs of concerts on Friday afternoons and Saturday evenings, and a shorter double series of six Monday evenings and six Tuesday afternoons.

The orchestra will also visit the following cities for series or single concerts: Cambridge, New York, Brooklyn, Providence, New Haven, Hartford, Rochester, Buffalo, Ann Arbor, Toledo, Cincinnati, Pittsburgh, Philadelphia, New Brunswick and Montclair, N. J., Northampton, Springfield and Worcester.

Great Masterpieces

The Friday and Saturday series will include a large representation of the great masterpieces of the symphonic repertory. Dr. Koussevitzky announces a special emphasis upon the works of Mozart and of Beethoven. The conductor, who is also a tireless proponent of what is important in the music of our own day, will bring forward a number of new and significant compositions, both European and American.

Soloists for the Friday and Saturday series will include Walter Gieseking (in Beethoven's "Emperor" Concerto), Sergei Rachmaninoff (in his own Rhapsody), Emma Boynet (in a concerto of Mozart), Jascha Heifetz (in Beethoven's Concerto), and Yehudi Menuhin (in the concerto of Grahms).

New Concerto

Heifetz will also introduce to this country the new concerto of Prokofieff, and Menuhin will present a posthumous concerto of Schumann now released to the world for the first time. Paul Hindenmith, the noted German composer, will appear as viola player in a concerto of his own. Nadia Boulanger, the distinguished French musician, will also conduct. The Helsinki chorus, journeying from Finland to America for the first time, will appear with this orchestra in Boston and New York, introducing to this country two notable works of Sibelius.

There will be two guest conductors, each for a week in midseason—Georges Enesco and Daniel Amfitheatroff.

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THIS CLIPPING FROM
INDIANAPOLIS, IND.
TIMES

Tudor Hall Opens Sept. 22 With Four New Faculty Members

A bubble of excitement is evident among Tudor Hall school girls when they huddle together over tea tables or meet for informal chats now that school is just about to begin for them.

If you happen to be a good guesser you will know that it is the subject of new teachers which has them all agog.

When Tudor Hall opens Sept. 22 there will be four new faces among the faculty members and that always add zest to a new school year!

Wedding bells have rung for two former Tudor teachers this summer, another announced her wedding date for early fall and the fourth plans to study abroad this year.

Miss Elizabeth Stigall, who formerly was in charge of the music department, was married Sept. 5 to William Karl Wittausch and is to make her home in Washington. Mrs. T. Baxter Rogers was Miss Margaret Smart, third and fourth-grade teacher, before her recent marriage to Mr. Rogers. She is not lost to Indianapolis friends however as the Rogers have taken up housekeeping in a lovely new home in Golden Hill.

Goes to Vienna

Miss Peggy Bucher, former dramatic teacher, soon is to have the new name of Mrs. Charles Brunelle and will reside in Hartford, Conn. Vienna, Austria, has beckoned Miss Helen Hartinger, last year's art department head, who plans to study this year at the Emmy Zweibruck School of Art in Vienna.

The new faculty members, supplanting the former teachers, come here from various parts of the country.

Miss Nellie McCaslin, dramatic instructor, is from Cleveland. She has had experience in instructing and has acted in several productions of the Cleveland Playhouse. She has served as assistant to Prof. Mildred Throne, Mather College drama department head, and has been drama director at Cold Springs Camp, Austinburg, O., and at the Goodrich Settlement, Cleveland. She is a graduate of Flora Stone Mather College, and has a master's degree in drama and theater from Western Reserve University.

The new head of the art department will be Miss Daty Healy, also of Cleveland. She has the distinction of being the author and illustrator of two children's books, "Cat Tales From Many Lands" and "Funny Friends." The books are collections of animal stories for which she wrote the text. She has taught at Texas State College for Women, at Lake Erie College and at the Child Education Foundation in New York City. She is a graduate of Lake Erie College, with a master's degree from Columbia University.

The music department is to be in charge of Miss Gladys Heathcock, Lowell, Mass. As winner of the Frank Huntington Beebe scholarship, Miss Heathcock studied abroad for a year with Tobias Phillip in Paris, and has given many recitals both here and abroad. She graduated with honors from the New England Conservatory of Music and holds a soloist diploma in piano from the same school. While in college she appeared as soloist with the Boston Symphony Orchestra, and her European concerts include recitals at Windsor Castle, St. James' Court, Salzburg, Cologne and Paris.

Miss Dorothy S. Fleer, Evanston, Ill., who has been previously introduced as the new teacher of the third and fourth grades is holder of an honorary teaching scholarship.

Newly decorated classroom walls at Tudor will greet teachers and pupils this fall. Other faculty members are to remain the same as last year, it has been announced.

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THIS CLIPPING FROM
NEW YORK, N. Y.
WORLD - TELEGRAM

SEP 17 1937

New Music from Boston

Compositions new to the repertory of the Boston Symphony Orchestra will find prominent places on its forthcoming programs both in Symphony Hall, Boston, and in Carnegie Hall, New York.

The works include the second suite from the ballet, "Bacchus et Arianne," by Albert Roussel; "An American in Paris," by George Gershwin; music from the film, "Lieutenant Kije," an overture on Russian themes, and a violin concerto, all by Prokofieff; the second symphony of Malipiero; "Statements," by Aaron Copland; the third symphony of Edward Burlingame Hill and a concerto for organ and orchestra by Leo Sowerby.

* * *

Opera at Hippodrome.

Two performances by the Hippodrome Copera Co., "The Barber of Seville," next Saturday evening, and "Il Trovatore," next Sunday evening, will make up the third weekend series of the Salmaggi company at the Brooklyn Academy of Music. In the Rossini opera Lucrezia Sarria, Lawrence Power, Claudio Frigerio and John Ciccia will be the principals, with Eugene Plotnikoff to conduct, and in the Verdi opera Norina Greco, Lillian Marchetto, Pasquale Ferrara and Arturo d'Amico will sing the leading roles. Gabriele Simeoni will conduct.

* * *

The Knabe pianoforte is celebrating its one hundredth anniversary. A century ago the first Knabe piano was made by the first William Knabe. Since then the instrument has been constructed in a father-to-son chain to the present day, and even now the factory is filled with the grandsons and great-grandsons of the original artisan.

As one of the features of the celebration, the Knabe company has put out a bronze coin, showing on one side a head of Kirsten Flagstad, the famous soprano of the Metropolitan, in order to "perpetuate her great Isolde in Wagner's 'Tristan und Isolde,'" and on the other the shield of Knabe.

Eugene Plotnikoff will conduct the Federal Symphony Orchestra in the Theater of Music next Sunday evening in another all-Tschaikowsky 3, in C major, opus 55, and the sixth symphony

* * *

Madge E. Wit, contralto; Ferol Teed, soprano, and Lillan Brewer, second soprano, who compose the championship trio of the National American Legion Auxiliary, will defend their crown next Monday afternoon at the Times Square Theater.

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THIS CLIPPING FROM
FORT WORTH, TEX.
Morning Star-Telegram

SEP 12 1937

Music Sets Records for Summer

BY JOHN SELBY.
Associated Press Arts Editor.

NEW YORK, Sept. 11 (AP).—The living arts, especially music, have had a good Summer.

Music has attracted audiences estimated (somewhat uselessly) at from five to twenty-five millions. A higher percentage of ventures has paid out than for many years, and some have set records.

And they have produced a number of oddities.

Of the Summer music ventures perhaps St. Louis' monumental and incredibly popular "muny" opera is the most important so far as public pleasure goes.

This has once again broken all records: 774,958 people saw its 86 performances—25,000 over last Summer. This figure was reached without including standees, of which there were many.

There is therefore a surplus in St. Louis, and since muny opera may not make a profit, this must be put into productions, into plant, or into salaries. Chorus boys and girls (they still draw these from St. Louis and they are first class) have already been given a bonus.

Artistically, the musical palm probably should be awarded the six remarkable performances which constituted fourth Berkshire symphonic festival—all played by the full Boston Symphony, all conducted by Serge Koussevitzky, all given in a huge tent on the festival's new home estate, "Tanglewood," between Lenox and Stockbridge, Mass.

Oddly, this venture also paid its way. Next Summer a simple but permanent shelter probably will replace the tent.

So-called "serious opera" began one of its perennial "wanings" this Summer. Excepting the Zoo Company in Cincinnti and the Chautauqua group in Western New York, there was little opera and it was not important.

The Zoo undertaking, continued out of a plush (but vanished) predepression background by musicians anxious for their Summer's work was likewise successful. Unique because of its setting among the birds and beasts and twisting reptiles, it also was of artistic interest.

No great quantities of cash changed hands, but productions were kept carefully and tastefully within their modest frame, and the accompanying orchestra of 50 Cincinnati Symphony men would make the Metropolitan's orchestra do a little blushing.

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THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 15 1937

FESTIVAL'S MUSIC SHED FUND SWELLED BY $5000

Many Small Contributions Raise Total to More Than $45,000—Pittsfield Group Meets—Eliel Saarinen, Architect, Coming Friday

Since Monday more than $5000 has poured into the Berkshire Symphonic Festival's music shed fund swelling the total to more than $45,000, just short of the halfway mark. The Festival trustees seek to raise $100,000 for the projected building at Tanglewood, between Lenox and Stockbridge, so that the annual concerts by the Boston Symphony Orchestra may be continued.

Bruce Crane, general chairman for Pittsfield and vicinity; Laurence R. Connor who is assisting him and Monroe B. England who is chairman of the committee to solicit business men, met yesterday afternoon to go over lists of music lovers and others who might be interested. Also meeting with the group was Mrs. Henry A Francis of this city, a trustee of the Festival.

Cheered By Returns

Cheered by the returns since Monday, Miss Gertrude Robinson Smith of Stockbridge, president of the Festival, said today:

"The returns in one day totaling $5000, mostly in small subscriptions led the executive committee which met yesterday to once more urge eyeryone to send in subscriptions immediately. This is important because the committee has invited the architect, Eliel Saarinen, of Bloomfield Hills, Mich., to meet with them Friday, to discuss plans for the shed. If everyone will go to their desks immediately and send in their checks or let us know when they will send them, it will be of tremendous help.

"The amounts of contributions will be held in strictest confidence."

Pittsfield contributions may be left at the Agricultural National Bank. Others should be sent directly to the Festival office in Stockbridge.

Further Plans for the Boston Symphony Orchestra's Season

Sept 16

Trans

There will be a far more liberal budget of new or unfamiliar music on the programs of the coming season for the Boston Symphony Orchestra than was revealed in the first releases from Symphony Hall last week. The latest announcement, now at hand, also reveals that the opening program of the season, to be played on Friday afternoon and Saturday evening, Oct. 8 and 9, will consist of Beethoven's "Eroica" Symphony and the Second Symphony of Sibelius.

The first six programs of the season have evidently been mapped out fairly completely by Dr. Koussevitzky. They will include, in addition to the above, testimonials to two recently deceased, distinguished composers: Albert Roussel and George Gershwin. The Frenchman will be represented by the Second Suite from the ballet, "Bacchus and Arianne," and the Third Symphony in G minor. For the Gershwinites there will be a more modest offering—"An American in Paris." Two works of Prokofiev, the cinema music for "Lieutenant Kije" and the Overture on Russian Themes, will be presented in what are said to be first American performances. The same thing is true of the Second Symphony of Malipiero.

Dr. Koussevitzky will revive the Fifth Symphony of Mahler, which has not been heard here since Karl Mucks' day in 1914. This is the Symphony of uncertain key, for it begins in C-sharp minor and ends in D; and it is in two long parts, each of which is subdivided. Another quasi-novelty will be a suite of Domenico Scarlatti's music, orchestrated by Selvaggi.

Other music to be heard in the first quarter of the season will be Ravel's "Pavane for a Dead Infanta", Mendelssohn's "Scotch" Symphony, an unidentified symphony of Mozart, an orchestral concerto of C. P. E. Bach, Beethoven's "Emperor" Concerto (with Gieseking as soloist), "Symphonia Domestica" and "Death and Transfiguration" by Strauss, 'Tapiola" by Sibelius and Tchaikovsky's "Romeo and Juliet."

Later in the year there will be a number of other novelties. From the Americans, there will be the new Third Symphony of Edward Burlingame Hill, Aaron Copland's "Statements" and Leo Sowerby's Concerto for organ and orchestra, with the composer as soloist. From overseas Dr. Koussevitzky will bring Music for Strings and Percussion by Bela Bartok, a relatively neglected composer hereabouts; a Concerto for Orchestra by Michael Starokadomsky, Soviet composer, and a suite from the recently produced Stravinsky ballet, "The Card Game."

The two choral works of Sibelius in which the Helsinki University Chorus will take part and which were unspecified in the previous announcement will be "The Origin of Fire" and "Captive Queen", both said to be new to America. Other unfamiliar music mentioned in the earlier release, to be played this season will be the posthumous Violin Concerto of Schumann, with Menuhin for soloist; Prokofiev's Second Violin Concerto, with Heifetz for soloist; Rachmaninov's "Rhapsody," with the composer assisting, and Hindemith's Viola Concerto with the composer again doing the honors.

M. S.

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THIS CLIPPING FROM
LYNCHBURG, VA.
ADVANCE

SEP 13 1937

REHEARSING IN A STALL: Boston Symphony Orchestra musicians practicing for the Berkshire Symphonic Festival in a stable on the Stockbridge, Mass., estate given to the orchestra and Festival as a permanent home by Mrs. Gordon Brooks. The performances were held in a huge tent on the grounds.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

TALENTED YOUNGSTER. At five years of age little Alen Reed-Tokman, of Dorchester, Mass., executes the most difficult pieces on the violin with the dexterity of highly talented musicians. His father, and teacher, is Lewis Reed-Tokman, former member of Boston Symphony orchestra, and his mother is a practising attorney. —Wide World photo.

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST

37

Rachmaninoff, Menuhin, for Woolsey Hall

DESIGNED for reading by lorgnette, 4,000 opulently printed booklets were mailed last night through Fairfield county heralding the new music season at Woolsey Hall in New Haven under auspices of Yale School of Music.

This represents the most strenuous appeal to the elite of this county in the history of the series, according to Daggett M. Lee, the director. Should any readers be non-elite, or elite but overlooked, here are the six dates:—

Sergei Rachmaninoff, pianist, Wednesday evening, Oct. 20.

Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, Wednesday evening, Nov. 17.

Yehudi Menuhin, violinist, Wednesday evening, Dec. 8.

Sigrid Onegin, contralto, Tuesday evening, Jan. 11.

Albert Spalding, violinist; Harold Bauer, pianist; Gaspar Cassado, cellist; joint recital, Tuesday evening, Feb. 15.

Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor; Wednesday evening, March 9.

The series this year appears to stand beyond criticism. Rachmaninoff, who opens the season, is to appear about a month later in Norwalk, under auspices of the Wednesday Afternoon Musical club. Menuhin, 21, is obviously a super feature; the trio is composed of virtuosos and is an innovation for Woolsey where solos or symphony are the numeric tradition; the Swedish contralto is known to be a magnetic personality who for this reason as well as her singing is quite alone on her concert summit; and Woolsey is the closest opportunity for Fairfield county to hear "the Boston" and the grandeurs that evolve under Koussevitzky's finger-tip direction.

Adv Sept 19

TISER—*Largest Sunday Circulation in New England*—

American Talent, But

Music Events for Boston Loom Large

By Ruth Marsters
Music Editor

ONE OF the most arresting announcements to be found thus far among the somewhat heterogeneous assortment which heralds the approach of the new music season, is that of the Symphony Hall Series of concert attractions to be presented under the management of Aaron Richmond.

This series, to open on November 21, will consist of five divers events—all of major importance in their respective categories.

First on the list is a pair of concerts by the Philadelphia Orchestra conducted by Eugene Ormandy. Jan Smeterlin, the Polish pianist, will be guest artist in these programs which, incidentally, represent the first appearance of the celebrated orchestra in Boston under its present conductor.

Mr. Smeterlin has already established a large following here. Popular as an exponent of Chopin as well as the nebulous wares of various "moderns" of the virtuoso school, he is, to our mind, not less eloquent and of infinitely rarer worth in the music of Mozart.

Be that as it may, it is always with pleasure that one anticipates his return—program, or, as in this case, absence of it notwithstanding.

* * *

SHAN-KAR and his ensemble of Hindu dancers will also appear in a pair of recitals—the program in this case to be compiled of dances and music as exotic as they are authentic in their adherence to Oriental tradition.

The Don Cossacks, that steadfastly dynamic chorus of erstwhile Russian warriors, have been enlisted for a single performance in the series.

Kirsten Flagstad, than whom there is no more celebrated Wagnerian diva today, will make one of her first concert appearances of the season in the same series. (Mme. Glagstad's itinerary over a twelve-month is such as to cause the more ordinary among mortals to gasp with amazement. Upon her return to this country after a summer spent in Europe, she is scheduled to sing with four opera companies, including the San Francisco, before rejoining the Metropolitan.)

The series is concluded with the single Boston appearance of the phenomenally gifted negro contralto, Marion Anderson.

* * *

FROM Symphony Hall is issued further announcements concerning the Boston Symphony Orchestra season, which opens with a pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, October 8 and 9.

For the opening program Dr. Serve Koussevitzky has chosen Beethoven's "Eroica" Symphony No. 3, and the Second Symphony of Sileblius.

During the course of the first six pairs of concerts Dr. Koussevitzky will conduct performances of the Second Suite from the ballet, "Bacchus et Ariadne," as well as the Third Symphony in G minor by Albert Roussel, the distinguished French composer who died last month; Ravel's "Pavane for a Dead Infanta," and a Suite by Domencio Scarlatti orchestrated by Selvaggi.

Works to be presented for the first time in this country during this period include the Second Symphony of Malipiero, and two of Prokofieff's cinema scores: "Lieutenant Kije", and Overture on Rusian Themes.

Also listed upon the first six programs are Mendelssohn's "Scotch" Symphony, Strauss' "Symphonia Domestica" and "Death and Transfiguration," Tchaikovsky's Fantasia, "Romeo and Juliet," and Sibelius' "Tapiola."

Walther Geiseking will appear in the early part of the season as soloist in Beethoven's "Emperor" Concerto.

Other new scores of interest to be performed during the season will be announced later.

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THIS CLIPPING FROM
BALTIMORE, MD.
MORNING SUN

SEP 12 1937

Music Experiences A Notable Summer

By JOHN SELBY

NEW YORK (AP).

THE living arts, especially music, have had a good summer.

Music has attracted audiences estimated (somewhat uselessly) at from five to twenty-five millions. A higher percentage of ventures has paid out than for many years and some have set records.

And they have produced a number of oddities.

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RECORDS BROKEN

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OPERA "WANING"

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FEET GET WET

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Before anybody knew what was happening, the tide had wet several hundred pairs of feet.

Even after the decks had been cleared of most sailing equipment, space aboard the floating "Pinafore" was rather limited. A number of bets that chorus members would fall overboard were lost.

Post Sept 12

DRAMATIC PAGE

SEASON

FIRST WOMAN TO CONDUCT SYMPHONY

The News of the World of Music

BY WARREN STOREY SMITH

THE most arresting item in the announcement of the Symphony Orchestra's plans for the forthcoming season has already been made public, namely, that Nadia Boulanger will conduct at a pair of concerts in February. Women pianists, violinists and singers are, of course, familiar figures at the Symphony concerts, which have on numerous occasions honored the woman composer. Several years ago Mme. Boulanger appeared as organist with the orchestra, playing the solo part in the Concerto of Aaron Copland, then fresh from her tutelage in Paris. But the woman conductor is a novelty, so far as the Symphony concerts are concerned.

Not an entire concert will fall to Mme. Boulanger, however, but merely the conducting of the Requiem of Faure, a composer who for a time was one of her own teachers and for whose music she has an especial regard. The Requiem itself was heard for the first time in Boston last season, when the Bach Cantata Club presented it at Jordan Hall with Richard Burgin conducting.

To turn to the less sensational details of the orchestra's 57th season, as now divulged, there will be two regular guest-conductors in mid-season, one of them world famous, the other now mounting the ladder of success. The first of these masters of the baton is Georges Enesco, the most prominent composer yet produced by Rumania, and known to the Symphony concerts not only as a music maker of skill and individuality but as violin virtuoso. Last year he was one of the guest-conductors of the New York Philharmonic, and as such became a familiar name to the hosts of radio listeners. His companion at Symphony Hall, while Dr. Koussevitzky takes his regular winter holiday, will be a young Russian about to make his first visit to America, by name, Daniele Amfitheatroff. After the impression made two years ago by the equally unknown Dimitri Mitropolous we have no reason to be suspicious of a "dark horse." It is from the ranks of these younger men that the Koussevitzkys and Toscaninis of the future will emerge, and we have discovered that, as a class, they have a knack of making the old music sound new.

To turn from conductors to soloists, an imposing list of the latter is presented. At the head, since they are composers as well and will be heard in their own music, should be placed Paul Hindemith, a newcomer to Symphony Hall and, so far as public performance is concerned, to Boston, and Sergei Rachmaninoff, who needs no introduction. Mr. Hindemith, at present "in wrong" with the Nazis because of his modernist leanings, will play his Concerto for viola, an instrument of which he is a far-famed master. Mr. Rachmaninoff will play his Rhapsody for piano and orchestra. Both works will be new to Boston.

A posthumous Violin Concerto of Schumann recently released to the world through the medium of Yehudi Menuhin, who obtained the performing rights from the composer's heirs, will be played for the first time in Boston by that gifted young man, who will also be heard in the Concerto of Brahms. Of the history of the Schumann work there will be time to write later. Another novel Concerto will be the Second of Prokofieff, which will be played by Jascha Heifetz along with the Concerto of Beethoven. Walter Gieseking will repeat his outstanding version of Beethoven's "Emperor" Piano Concerto. Emma Boynet, who made a striking impression last season in a Concerto of Saint-Saens, will this year turn her attention to Mozart.

The orchestra will also be assisted by a visiting chorus, the Helsinki of Finland, which will appear with Dr. Koussevitsky's forces both in Boston and New York and will introduce to America two important works of Sibelius, a composer whom Dr. Koussevitsky will otherwise also stress. Beyond this emphasis upon Sibelius and upon Beethoven and Mozart, as well, and the soloists' pieces listed above, no mention has yet been made of the season's repertory. That it will be catholic and widely representative may be taken for granted.

Puccini's "Tosca" will be presented in concert form at Sanders Theatre, Cambridge, Wednesday evening, by the forces of the Federal Music Project. Ernst Hoffmann will conduct, and Norma Jean Erdmann, as Tosca; Midhat Serbagi, as Cavarodossi, and Henry Kelly, as Scarpia, will head a cast of singers which also includes Norman Arnold, Howard Stevens, Thomas O'Neil and Eva Brahms.

Program for Symphony Season

Serge Koussevitzky announces the opening program and a number of notable new scores for the 57th season of the Boston Symphony orchestra.

Beethoven's "Eroica" Symphony No. 3, and the Second Symphony of Sibelius in D major will be played at the opening concerts of the season to be given in Symphony Hall on Oct. 8 and 9.

FIRST SIX PROGRAMS

Scores to be performed at the first six pairs of concerts will include the Second Suite from the ballet "Bacchus et Arianne," by Albert Roussel, together with the Third Symphony in G minor of the French composer who died last month. George Gershwin will be represented by a performance of his "An American in Paris." Two scores of Prokofieff still to be heard in this country are his cinema music, "Lieutenant Kije," and his overture on Russian themes. The Second Symphony of Francesco Malipiero will also have its first hearing in America. Other works are a suite from Domenico Scarlatti, orchestrated by Selvaggi, and Ravel's "Pavane for a Dead Infanta." Koussevitzky will make a notable revival—the Fifth Symphoy of Gustav Mahler. There are also listed upon the first six programs Mendelssohn's "Scotch" Symphony, a symphony of Mozart, an orchestral concerto of Emanuel Bach, Beethoven's "Emperor" Concerto (with Walter Gieseking as soloist), Strauss' "Symphonia Domestica" and "Death and Transfiguration," Tchaikovsky's Fantasia "Romeo and Juliet," and "Tapiola" by Sibelius.

MORE NEW SCORES

More scores of outstanding interest are announced to be heard during the remainder of the season. Pieces by American composers will include the new Third Symphony of Edward Burlingame Hill, Aaron Copland's "Statements," and a concerto for organ and orchestra by Leo Sowerby, in which the composer will play the organ part. New European scores will be Bela Bartok's music for strings and percussion; a concerto for orchestra by Michael Starokadomsky, a Soviet composer; a suite from Stravinsky's most recent ballet, "The Card Game," in concert performance.

Prokofieff's new Second Violin Concerto will be introduced by Jascha Heifetz. A posthumous violin concerto of Schumann will be played by Yehudi Menuhin, and the Rhapsody of Rachmaninoff, by its composer, for its first Boston performance. Two choral works of Sibelius, still unknown in America—"The Origin of Fire" and "Captive Queen," will be performed by this orchestra in conjunction with the Helsinki University chorus.

A concerto for viola and orchestra, by Paul Hindemith, will be performed with the composer as soloist. Emma Boynet will appear in a Pianoforte Concerto in E flat, by Mozart. Nadia Boulanger, a distinguished visitor from France, will conduct Faure's "Requiem."

Amusements

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THIS CLIPPING FROM
TOLEDO, O.
TIMES

SEP 12 1937

Checkup Shows Summer Opera Attracted Many

NEW YORK, Sept. 11 (AP)—The living arts, especially music, have had a good summer.

Music has attracted audiences estimated (somewhat uselessly) at from five to 25 millions. A higher percentage of ventures has paid out than for many years, and some have set records.

And they have produced a number of oddities.

Of the summer music ventures perhaps St. Louis' monumental and incredibly popular "muny" opera is the most important so far as public pleasure goes.

This has once again broken all records: 774,958 people saw its 86 performances—25,000 over last summer. This figure was reached without including standees, of which there were many.

There is therefore a surplus in St. Louis, and since muny opera may not make a profit, this must be put into productions, into plant, or into salaries. Chorus boys and girls (they still draw these from St. Louis and they are first class) have already been given a bonus.

Artistically, the musical palm probably should be awarded the six remarkable performances which constituted the Fourth Berkshire Symphonic festival—all played by the full Boston symphony, all conducted by Serge Koussevitzky, all given in a huge tent on the festival's new home estate, "Tanglewood," between Lenox and Stockbridge, Mass.

Oddly, this venture also paid its way. Next summer a simple but permanent shelter probably will replace the tent.

So-called "serious opera" began one of its perennial "wanings" this summer. Excepting the zoo company in Cincinnati, and the chautauqua group in western New York, there was little opera and it was not important.

The zoo undertaking, continued out of a plush (but vanished) predepression background by musicians anxious for their summer's work, was likewise successful. Unique because of its setting among the birds and bears and twisting reptiles, it also was of artistic interest.

No great quantities of cash changed hands, but productions were kept carefully and tastefully within their modest frame, and the accompanying orchestra of 50 Cincinnati symphony men would make the Metropolitan's orchestra do a little blushing.

The most curious of summer music ventures probably was a performance of Gilbert & Sullivan's "Pinafore" on a real schooner, anchored in the eel grass alongside a golf and swimming club in Westport, Conn.

The audience of 4,000 sat on shore, some with feet hanging over the water. These last became so absorbed as the performance advanced, and radio star James Melton sang in the intermission, that the rising tide escaped notice.

Before anybody knew what was happening, the tide had wet several hundred pairs of feet.

Even after the decks had been cleared of most sailing equipment, space aboard the floating "Pinafore" was rather limited. A number of bets that chorus members would fall overboard were lost.

MARLENE DIETRICH
"KNIGHT WITHOUT ARMOR"
UPTOWN and BOWDOIN SQ.

Globe

MUSIC AND

More News About the Boston Symphony Season

Dr Serge Koussevitzky has announced the program for the opening concerts of the 57th season of the Boston Symphony Orchestra, in Symphony Hall Friday and Saturday, Oct 8 and 9. For this program he has chosen the "Eroica" Symphony of Beethoven and the Second Symphony of Sibelius.

During the first six weeks of the season Dr Koussevitzky plans to present the Second Suite from "Bacchus et Arianne," a ballet by the French composer, Albert Roussel, who died a few weeks ago; Roussel's Third Symphony; the late George Gershwin's "An American in Paris," in memory of the composer; two scores of Prokofieff new to this country—the cinema music, "Lieutenant Kije," and an Overture on Russian Themes; the Second Symphony of Malipiero, likewise unheard in the United States; a Domenico Scarlatti suite orchestrated by Selvaggi, and Ravel's "Pavane for a Dead Infanta."

In the same period Dr Koussevitzky plans a notable revival, that of Gustav Mahler's Fifth Symphony, last played by this orchestra under Dr Karl Muck in 1914. Mendelssohn's "Scotch" Symphony, a Mozart symphony, an orchestral concerto by K. P. E. Bach, Beethoven's "Emperor" Concerto with Walter Gieseking as piano soloist; Richard Strauss' "Symphonia Domestica" and "Death and Transfiguration"; Tchaikovskys overture-fantasia, "Romeo and Juliet," and the tone poem, "Tapiola," by Sibelius, are also scheduled.

Dr Koussevitzky's list of new works to be heard later on includes three American scores, the Third Symphony by Edward Burlingame Hill; Aaron Copland's "Statements," and Leo Sowerby's Concerto for Orchestra and Organ, in which Mr Sowerby will play the solo part. From Europe, Dr Koussevitzky has brought the Hungarian Bela Bartok's "Music for Strings and Percussion"; an orchestral concerto by Michael Starokadomsky, young Soviet musician; a suite from Stravinsky's latest ballet, "The Card Game," and Prokofieff's Violin Concerto (in which the soloist will be Jascha Heifetz.)

The two Sibelius choral works to be presented by the orchestra and the Helsinki University Chorus from Finland are "The Origin of Fire" and "Captive Queen." These are said to be unknown in America.

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THIS CLIPPING FROM
WELLSVILLE, N. Y.
REPORTER
SEP 14 1937

FIVE CONCERTS TO BE PRESENTED

Distinguished Musicians Will Appear on Houghton College 1937-38 Program.

The big feature of the social and cultural activities of Houghton college campus for the 1937-38 season will be the Artist Series—a group of five concerts by distinguished musicians.

The world-renowned pianist, Harold Bauer, will open the season, playing a recital on October 22. Mr. Bauer has long been considered one of America's best-loved pianists, and his wide popularity has been enhanced by his broadcast appearance to millions during the past year. A sell-out is expected for this splendid opportunity to hear Mr. Bauer.

Probably the most spectacular concert on the series and the one having the widest appeal for both the musicians and laymen will be that of the Don Cossack chorus under Serge Jaroff. So colorful has been their career and so brilliant their presentation that they are making their eighth American tour and are still on the crest of their popularity. They will appear in Houghton on November 15.

On December 8, the Marianne Kneisel String quartet, four charming and talented young women, will give a recital. This is the outstanding string quartet in the world made up exclusively of women.

Stephen Hero, violinist, comes on January 6, with heraldings of success from Rochester, Chicago and Cincinnati symphony orchestras where he was hailed as one of the most promising of the younger violinists.

Elizabeth Wysor, noted concert and radio contralto, who will close the series on March 10 has recently signed for several appearances with the Boston Symphony orchestra under Serge Koussevitzky.

Several from this community have already made arrangements to attend the entire series.

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monitor

SEPTEMBER 11, 1937 —New England News—

Symphony Season Prospects

The Arts in Boston

Conservatism will again rule the Boston Symphony programs this year, to judge from the preliminary announcement of the fifty-seventh season, just made public. According to this, Dr. Koussevitzky will assemble "the great symphonic works of the past and present—those which are familiar by the warrant of their greatness, and those which deserve more familiarity by the qualities they possess."

This sounds as if the policy of the last two seasons were to be continued, which of course does not mean dull concerts. Not only will the conductor "bring forward a number of new and significant compositions, both European and American," but those who know his way with music know that they may depend upon vital and refreshing interpretations of standard works. Special emphasis, it is announced, will be placed on the works of Mozart, Beethoven and Sibelius.

Moreover, the list of guest conductors and of soloists holds much interest. Daniele Amfitheatrof, the Russian-Italian who has been engaged as associate conductor (with Dmitri Mitropoulos) of the Minneapolis Symphony Orchestra, will direct one pair of concerts. This will be his first visit to America. The other pair left open by Dr. Koussevitzky's midwinter vacation will be led by Georges Enesco.

Of lively interest in the announcement of soloists is the return of Yehudi Menuhin, both because of eagerness to see what two years of study have done by way of maturing this artist and also because of curiosity about the Schumann Violin Concerto which he is to play, and its thematic relation to the Brahms Concerto, which he will play on the same program. The violinist is said to have been struck by the extraordinary resemblance of Brahms's themes to Schumann's.

Other distinguished soloists will be Jascha Heifetz, in the Beethoven Concerto; Walter Gieseking, in the "Emperor"; Rachmaninoff in his own Rhapsody which we were to hear last season but did not; Emma Boynet, French pianist, in a Mozart concerto, and Paul Hindemith, who will play the solo part in a viola concerto of his own.

As already announced in these columns, Nadia Boulanger will conduct Fauré's "Requiem" at one concert. She will be the first woman ever to lead this orchestra.

The Helsingfors University Chorus, visiting America for the first time, will appear with the orchestra in Boston and in New York, introducing two works by Sibelius. L. A. S.

THE CHRISTIAN SCIENCE MONITOR

Daniele Amfitheatrof

New Associate Conductor of the Minneapolis Orchestra, Who Will Direct a Pair of Boston Symphony Concerts This Winter

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

SEP 9 - 1937

Frenchwoman to Conduct Boston Symphony in Fall

BOSTON, Sept. 8.—(AP) For the first time in the Boston Symphony Orchestra's 57-year history, a woman, Mlle. Nadia Boulanger, who taught orchestration to the late George Gershwin in Paris, will be a guest conductor during the coming season, George E. Judd, orchestra manager, announced tonight.

Gershwin studied under Mlle. Boulanger, one of France's distinguished musicians, about the time he wrote his famed "American in Paris."

The visiting Frenchwoman who will be identified with the music departments of Wellesley and Radcliffe colleges this winter, will appear at Symphony Hall in February to conduct Faure's requiem.

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THIS CLIPPING FROM
OLEAN, N. Y.
Times-Herald

SEP 15 1937

Book Five Concerts At Houghton

HOUGHTON—A group of five concerts by distinguished musicians will feature the social and cultural activities at Houghton College during the 1937-38 season, it has been announced.

The world-renowned pianist, Harold Bauer, will open the season, playing a recital on October 22. Mr. Bauer has long been considered one of America's best-loved pianists, and his popularity has been enhanced by his broadcast appearances to millions during the past year.

Probably the most spectacular concert on the series and the one having the widest appeal for both the musicians and laymen will be that of the Don Cossack chorus under Serge Jaroff. So colorful has been their career and so brilliant their presentation that they are making their eighth American tour. They will appear in Houghton on November 15.

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THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

SEP [illegible] 1937

SUMMER VENTURES IN MUSIC HAVE PAID

St. Louis' Popular 'Muny' Opera Again Breaks All Records in Attendance.

NEW YORK, Sept. 11.—(AP) The living arts, especially music, have had a good summer. Music has attracted audiences estimated (somewhat uselessly) at from 5 to 25 millions. A higher percentage of ventures has paid out than for many years and some have set records. And they have produced a number of oddities.

Of the summer music ventures perhaps St. Louis' monumental and incredibly popular "Muny" opera is the most important so far as public pleasure goes. This has once again broken all records: 774,958 people saw its 86 performances—25,000 over last summer. This figure was reached without including standees, of which there were many.

A Surplus In St. Louis

There is therefore, a surplus in St. Louis and since Muny opera may not make a profit, this must be put into productions, into plant, or into salaries. Chorus boys and girls (they still draw these from St. Louis and they are first class) already have received a bonus.

Artistically, the musical palm probably should be awarded to the six remarkable performances which constituted the fourth Berkshire Symphonic Festival—all played by the full Boston Symphony, all conducted by Serge Koussevitzky, all given in a huge tent on the festival's new home estate, "Tanglewood," between Lenox and Stockbridge, Mass. Oddly, this venture also paid its way. Next summer a simple but permanent shelter probably will replace the tent.

Berkshire Venture Paid

So-called "serious opera" began one of its perennial "wanings" this summer. Excepting the Zoo company in Cincinnati, and the Chautauqua group in western New York, there was little opera and it was not important. The zoo undertaking, continued out of a plush, (but vanished) pre-depression background by musicians anxious for their summer's work, was likewise successful. Unique because of its setting among the birds and beasts and twisting reptiles, it also was of artistic interest.

No great quantities of cash changed hands, but productions were kept carefully and tastefully within their modest frame and the accompanying orchestra of 50 Cincinnati Symphony men would make the Metropolitan's orchestra do a little blushing.

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THIS CLIPPING FROM
ELMIRA, N. Y.
ADVERTISER
SEP 13 1937

Philadelphia Orchestra's Plans Change With Times

Philadelphia (AP) — Changing times are reflected in the plans for the redoubtable Philadelphia orchestra's 38th season.

The orchestra plans to tour more than in the past. It is beginning concert management outside its own immediate field; it is experimenting with a shift from Saturday to Thursday night for its regular concerts—and it is getting only six weeks work from Leopold Stokowski.

The Philadelphians will give their usual 10 concerts in New York and the series of five each in Washington and Baltimore.

In addition the season will be broken for a one-week tour which will take the orchestra to Chicago on Jan. 5, and on to Milwaukee, Toledo and Pittsburgh on suceeding days.

In February the orchestra will occupy Symphony Hall, Boston, for two days while Serge Koussevitzky and his men are themselves on tour. Scattered dates are inserted through the winter, and most of the month of May will be spent on the road, including participation in two festivals—Ann Arbor, Mich., May 11 to 14, and White Plains, N. Y., May 20 and 21.

According to Alfred Reginald Allen, manager, there may be even more out of town visits.

Mr. Allen also announces that for the first time the orchestra will manage two recitals by visiting artists—one by Fritz Kreisler and the other by Sergei Rachmaninoff. This is in part an advertising scheme, since orchestra subscribers will have first choice for seats.

The prevalence of the five-day week is one reason why the traditional Friday-Saturday pairs of concerts will be changed in eight instances. On these weeks the Saturday concert will be given Thursday night. The season might be changed entirely.

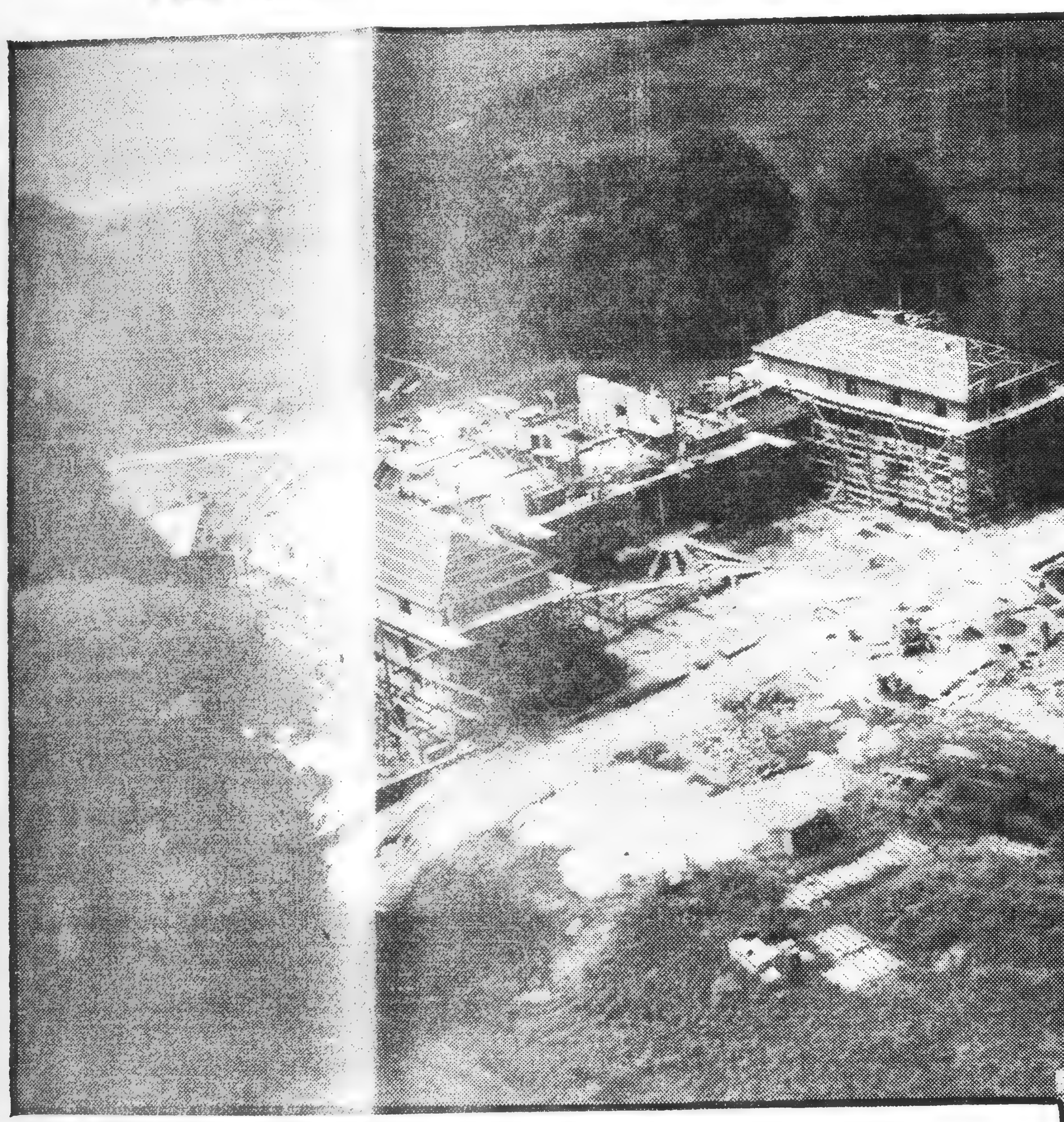
And fewer and fewer conductors are participating in the season. Stowkowski will conduct from Nov. 4 through Dec. 11. Saul Caston, the trumpeter who also waves a baton, will direct four concerts, and Eugene Ormandy will do all the others, beginning with the opening program, Oct. 8.

Special attractions appearing with the orchestra this winter include Yehudi Menuhin and Albert Spalding, violinists; the young Californian, Eugene List, and Arthur Rubinstein, pianist; the Monte Carlo ballet russe, and the baritone, John Charles Thomas.

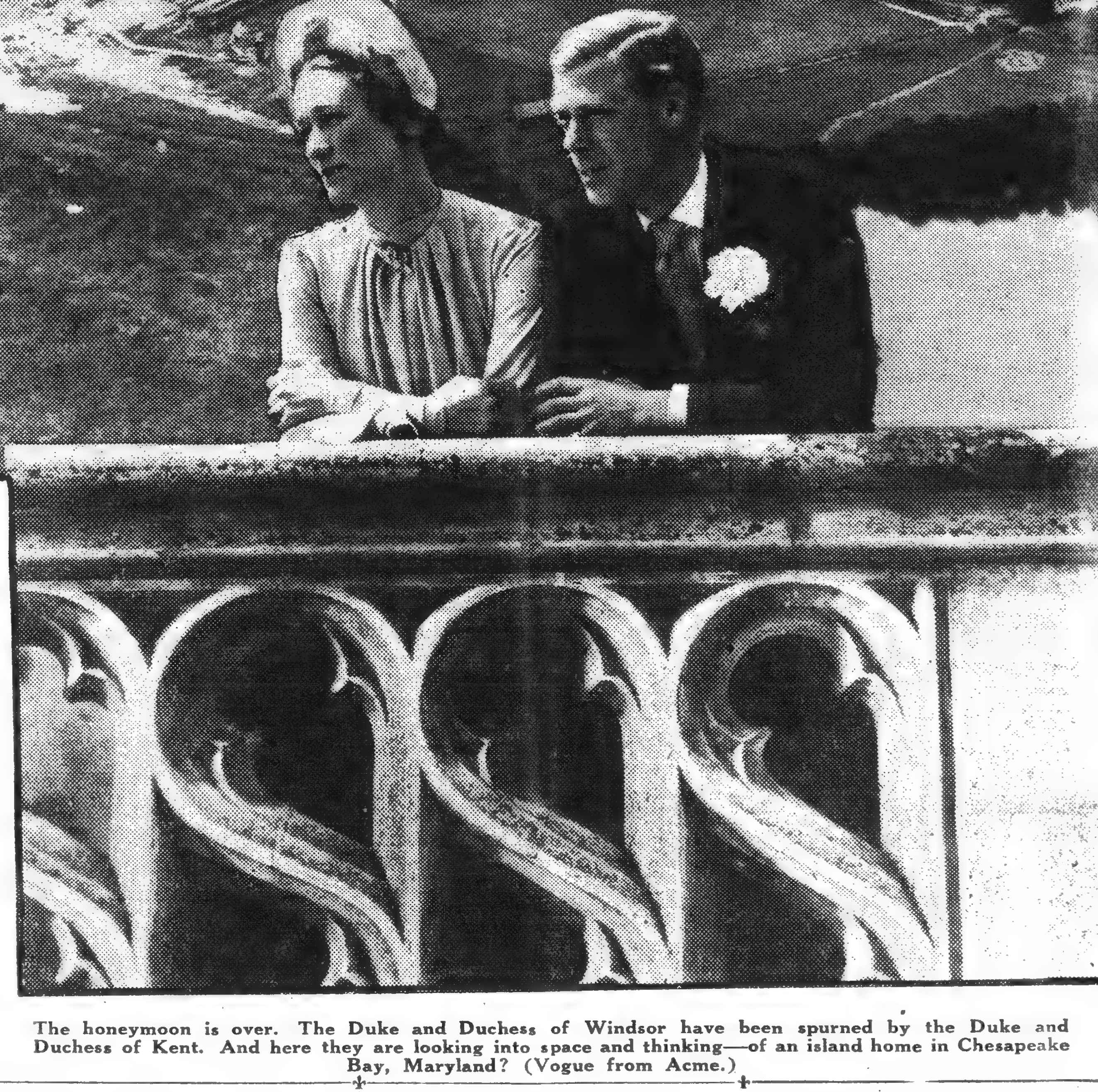
Paul Nordhoff's "Secular Mass" will also have its Philadelphia premier with the orchestra.

Will Wally and Windsor Set Up Housekeeping Here?

Exclusive—The Inside Story of House of Mystery Which Is Being Refurbished in Style Fit for King (Or Ex-King!)—Belief Spreads That Romantic, Far-Famed Couple Will Come to Historic Mansion Which Duchess Knew When She Was Lovely Baltimore Belle



If they come—and down in Mary[illegible] nearly everyone is expecting them—the Duke and Duchess of Windsor will live in this magnificent house, built in 1790 by the White House architect, and now being recon[illegible]cted at a cost of $350,000. (Acme.)



The honeymoon is over. The Duke and Duchess of Windsor have been spurned by the Duke and Duchess of Kent. And here they are looking into space and thinking—of an island home in Chesapeake Bay, Maryland? (Vogue from Acme.)

An airplane view of Wye House, Wye Island, Talbot county, Maryland, believed to be the future home of the Duke and Duchess of Windsor. Visitors are barred from the island and workmen on the estate are told to say nothing. (Acme.)

The Duke of Windsor and his Wally may come to the castle being furbished on the Island of Wye, but if they do, they will be thereby very displeasing to the British government, according to good authority. And they hold the purse-strings.

The ex-King and his American wife, it is said, may not visit any British dominion, the United States, Germany or any Scandinavian country for fear of their embarrassing England in her continuing efforts to build up George VI. as the best of all possible kings.

BY PATRICK SULLIVAN

(Staff Writer, Boston Sunday Post)

If they do come—and day by day [illegible] "if" sounds more like "when"—they will live on an island, [illegible]se to the heart of the nation and not very far from the bride[illegible] girlhood home.

And the Duke of Windsor will o[illegible]e again be the "Prince of Wales"—reigning over a tiny kingd[illegible]. And his bride will be such a lady as America has not known [illegible] more than 100 years. They should be very happy.

Across the seas in the homeland [illegible] which he may not yet return; in Wales, over which he was [illegible] so many years Prince and heir-apparent to the throne, two [illegible]iet streams, the Severn and the Wye, flow undisturbed by the things which have happened to [illegible] ruler.

Here, too, in Maryland, in Ameri[illegible]—there flow the rivers Severn and Wye. They, too, are qui[illegible]. And where the Wye splits an island juts up out of the wate[illegible]. And when once again the branches meet, the waters rush ou[illegible] into Chesapeake Bay to mingle eventually with the waters of [illegible] Severn and thus with these other rivers across an ocean.

By the Wye

S[illegible]e can be "Prince of Wales" again at the confluence of two streams. [illegible] where he can [illegible]. And where his [illegible] life which will merge [illegible]andeur of a bygone era with [illegible] glory of a new day.

For i[illegible] when they come, the Duke and Du[illegible]ss of Windsor will live here in Wye Hall, Wye Island, Talbot County, Maryland.

But [illegible] they come?

Does [illegible] answer lie in these facts? Can th[illegible] sequence give you a clue?

W. L. Stillwell of New York and Chicago last year purchased Wye Hall. Last spring he started to restore the magnificent Southern colonial house to all its former grandeur. Before he is done, he will have spent $350,000 on the mansion.

Stillwell is abroad and has not seen the house since restoration work began. Is this the conduct of a man who is building himself a house? Rumors have reached his ears. Rumors say that the Duke and Duchess of Windsor will occupy the mansion.

Stillwell denies the rumors. But Herman L. Rogers has not denied them. And Mr. Stillwell and Mr. Rogers are intimate friends. Furthermore, Mr. Rogers is the Duke's American spokesman. You may remember that it was from his pen—syndicated to the press of the world—that the story of the ex-King's romance officially came.

Now can you say that the Duke and Duchess are coming?

In Baltimore they think so. In Wye Mills, Maryland, they think so. In Washington there are many who think so.

William Paca, twice Governor of Maryland and Chief Justice of the State's Supreme Court, asked the architect of the White House to build the mansion in which the Duke and Duchess of Windsor may now live. That was back in 1790.

Wally Knows It Well

They say that Wallis Warfield Simpson Windsor would have it so. She knows the island. She knows of the house. She knows—as does every resident of Maryland—of William Paca who built it. Built it for a son whom he loved. Built it a few short years before he died.

Paca? Take a dash of Cabot, a jigger of Lowell, a spray of Sam Adams, a slice of John Hancock. Pour them into the glass of life. That is Paca—William Paca, suh—signer of the Declaration of Independence, twice Governor of Maryland, chief justice of the Supreme Court of Maryland.

Paca? He it was who invited the entire Congress of the newly born United States of America to his mansion in Annapolis (now one of the town's showplaces). There, in his presence, General Washington gave up his commission as Commander-in-Chief of the army.

Paca? A member of a committee appointed to relieve the distress of Boston after the Stamp Tax. A man who, after Lexington and Concord, dug into his own ample funds to outfit a regiment. A man who insisted upon independence for two years before Maryland was ready to agree.

Paca? Well-born son of a well-born father and of a mother whose beauty and fame were such that Marylanders still sing the little song which was written in her honor because she could not choose from the multitude of beaux:

Pretty Betty Martin
Tip-toe fine
Could not find a lover
To please her mind.

Those lines are Mother Goose rhymes in Maryland.

Paca? Do they know Paca in Maryland? Does the Duchess of Windsor remember Paca?

As if she could forget. As if any Marylander could forget.

William Paca sleeps in the narrows of Chesapeake Bay, not far from the house which the Windsors may occupy. Sleeps under a little mound which his slaves erected when they landscaped the estate. Sleeps in a little garden overlooking the Rivers Severn and Wye.

The Y of Wye Island

It is a beautiful island, reedy at the water's edge, gently rolling, filled with stately trees—3500 acres of land, shaped in the form of the letter "Y." (Some believe that is why it is called Wye Island.)

More plausible reason for the name is traced back to Evan Lloyd, old Welsh king who ruled the land lying between the Severn and Wye Rivers. William Paca married a descendant of these Lloyds, Mary Chew Lloyd. An uncle, Philemon, gave him half the island, gave the other half to another Lloyd, the Bordleys.

William Paca, born Oct. 31, 1740, died Oct. 27, 1779—a short life but one into which he crammed a dozen ordinary careers—was brought up in the Cavalier tradition. To him a woman (in his station) was a thing apart, a being midway between man and the angels, vastly better than one and almost as good as the other.

He believed that no woman should perform the slightest service for herself. His son, John Philemon, had a small valet to follow at his heels, to receive his orders and to bask in the smiles or the tyranny of "Little Marse."

William Paca could not understand his son. William was a graduate of the College of Philadelphia, now the University of Pennsylvania. He had studied law at Middle Temple, London, and had begun the practice of law in Annapolis. At 21 William was anti-English. He was a rebel when the first Yankee outbursts took place.

He built himself, after the war, Wye House (not to be confused with Wye Hall) across the narrows. He couldn't understand his son. He couldn't understand why his son was not like himself.

The truth of the matter is that John Philemon was a chip of the old elm. But there were no wars to fight. There were no new horizons to cross. The father had done too well, had made life too easy for the boy. He couldn't understand why the lad chafed for action.

Pater Prayed and Raged

There were a number of youthful scrapes. The father raged, prayed for dignity (which it had taken him years to acquire) to settle suddenly upon the lad. The boy threatened to run away to sea.

Thoroughly frightened now, the father sought to establish peace at any price.

He went to Washington to find James Hoban. Hoban is "the forgotten Irishman," to whose career the attention of patriotic Irish-American societies is herewith directed. Hoban, born in Ireland, raised in Charleston, S. C., was the architect of the White House and builder of the original State, Treasury, War and Navy buildings in Washington.

"Hoban," William Paca said, "I want you to build me the finest mansion in America."

Hoban, who had already done that very thing with the White House, must have smiled.

"For my son," said Paca.

No expense was to be considered. The architect was to have a free hand.

Gradually Wye Hall came into being. Paca's slaves carted top soil from the mainland, built the terraces about the estate.

Wye Hall rang with joy from the day it was finished in 1790. Belles and beaux from both eastern and western shores were brought to the island. Paca constructed a huge barge, propelled by "10 velvet-capped blacks," and had guests ferried from his in-law's estate (the Lloyds) to the island.

He had sold his Annapolis mansion "with arcades and porticoes, niches and pedestals for statuary, battlements and pinnacles for roof and tower." Sold the palatial in-town house which the British had once looted and from which they removed all lead to be melted into bullets for use against the Americans. Sold the house in which his dear friend, George Washington, had resigned from the army.

Going to Take It Easy

Paca didn't mind that. His world was now an island. He would rule in Wye House; his son, in Wye Hall. Some day the son would reign over all. In the meantime, he would grow old, gradually, comfortably, peacefully. He wanted to grow old. He wanted his declining years to be as gentle as his early days had been tumultuous.

One day he walked over to the John's house to visit. There, suddenly, painlessly, quietly, he died.

And the Pacas lived on.

Four years ago Clifford Rasin, last surviving heir of the Paca dynasty, sold the island and estate to Edward Morgan, Jr., of Long Island. Morgan made plans to restore it to its former glory but somehow never got around to it.

He sold it last year to Mr. Sullivan.

Since the ex-King's abdication, there have been reports that his residence in Austria is only temporary. Rumors began to fly.

"He is going to buy the estate of William B. Leeds at Cove Neck, Long Island."

"He is going to buy Sumner A. Parker's castle, near Brookland, Maryland, 10 miles from Baltimore."

"He is going to buy the 1200-acre North Wales club near Warrenton, Virginia."

Rogers has denied some of the stories but has never denied that the Duke and Duchess are looking for a place in America.

But is this the place?

Fit for a King

The house is situated on the eastern end of Wye Island, overlooking two branches of the Wye River. When the restoration is complete, the residence will be suitable for either a king or for an ex-king. On this point observers agree.

It is built in three sections and will have 25 rooms. It was partly destroyed by fire in 1879 and is now being built to conform with Hoban's original plans. The mansion is 154 feet long and 64 feet deep at the ends of the wings.

The structure contains some enormous living rooms and a magnificent dining room. When completed the appointments will be such that a nobleman could entertain his friends there comfortably, completely.

One reason for the belief that Wye Hall is "the" place lies in the fact that it is an island. There the Duke and Duchess could have nearly absolute freedom.

The only "hitch" is that the Duke and Duchess are afraid of American adulation. The ex-king, reports say, was tired of being "the front" for an empire. For years now, he has wanted peace and privacy—and the right to live as a normal human being.

Would Americans permit this?

Wally and Windsor are now permitting themselves to be photographed frequently. They are going places. They are trying to make the public "bored" by their presence and by their pictures.

In Europe they are beginning to feel that their presence is being taken for granted; that the stares and the "ooh lookits" are dying down.

And His Glamorous Duchess

But would America, could America, remember to forget this handsome duke and his glamorous duchess?

The king's friends are said to have mentioned the case of Mrs. Franklin D. Roosevelt to prove that it can be done. They point out that when F. D. first went to the White House, Mrs. Roosevelt's activities were chronicled completely. Mrs. Roosevelt hopped all over the country. She was here today—there yesterday.

A cartoon showing some miners in a coal dungeon was the highlight of the affair. The miners, standing in the semi-darkness, their lamps piercing the vault are staring. The caption read, "Well, if it isn't Mrs. Roosevelt!" Afterwards Mrs. Roosevelt actually did visit a mine.

Today Mrs. Roosevelt's goings and comings are as numerous as ever—perhaps more so. But the public has decided to let her alone. She has made America accustomed to her presence. She is no longer the big news she once was.

Some of the ex-king's friends believe that America could learn to accord the Windsors the same sort of treatment. They are suggesting that the Windsors come to America and go places—to many places and to keep on going until the nation is surfeited with news of their presence.

Then you will be left alone, they are told.

At Wye Hall, Wye Island, Talbot County, Md.?

How They Make Wet Water Much Wetter

BY LEO J. RABBETTE

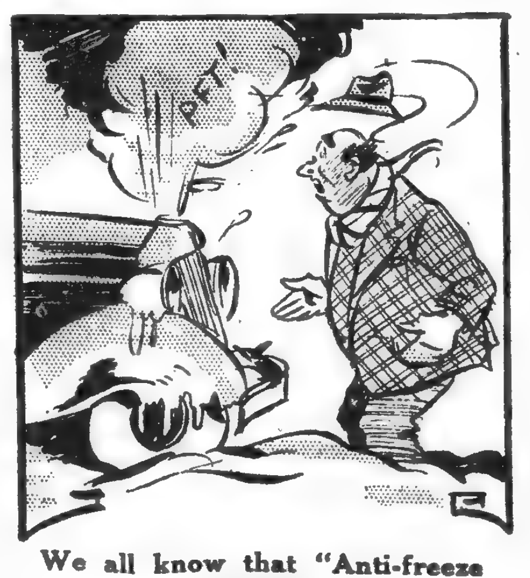
Little Drops of "Wetter Water"—as produced in the laboratory by B. G. Wilkes, of the Mellon Institute of Industrial Research, and J. N. Wickert, of the Carbide and Carbons Chemical Corporation—are going to work wonders, these gentlemen announced to the American Chemical Society meeting at Rochester last week.

Take dust out of the air, and the hay-fever producing pollen, for example, slicker than anything has ever done that before — accelerate the soaking of materials such as yarns—enhance the deadly effect of insect sprays—peel off old wall-paper and act as a general speeder-up in many processes involving ordinary H-2-O.

I set out to find out what does the trick, for it is an alcohol—and I learned several things.

I thought there were only two kinds of alcohol; the kind in Omar Kayyam's "Jug of Wine," and the "wood" alcohol which, if you made a cocktail of it, landed you in the hospital on the danger list.

He smiled a little when I betrayed my ignorance of alcohols; Dr. Gustavus J. Esselen, Ph. D., Harvard, director of the American Chemical Society and president of the chemical research and development corporation which bears his name. He had just come from the Rochester conference and graciously tried to make the matter clear to me.



We all know that "Anti-freeze alcohol."

Hundreds of Alcohols!

"The two alcohols best known to the public," he said, "are ethyl alcohol, or what is known as grain alcohol, and the popularly known 'wood' alcohol called technically ethanol. The material used by Messrs. Wilkes and Wickert is a new alcohol, but there are literally hundreds of other alcohols, hundreds of them.

"It is a new 'synthetic' alcohol which does not exist in nature. And perhaps I can make it clear by telling you that there have been many of these materials sometimes referred to by chemists as 'soapless soaps.'

"The material used from time immemorial to make water 'wetter' is, of course, soap. For some years now chemists have been making chemical substances similar which contain no soap but are far more effective than soap in making water 'wetter.' And now, it seems, another excellent agent has been added to this collection of 'soapless soaps.'

"Soapless Soaps"

"Put a drop of oil on a piece of wood, for example," went on Dr. Esselen, "and water simply won't wet it, but apply this new alcohol, or any of the 'soapless soaps' and water will penetrate the wood at once.

"If there is on any substance a film of oil even one molecule thick—and there is no way of expressing in ordinary language the infinitesimal thinness of such a layer—it will keep water from penetrating.

"In air-conditioning of buildings and homes water sprays are used for filtering out the dust. Now the air in cities carries dust which is very likely to contain oil from oil-burners, so the 'soapless' soap is the material to clear it at once."

"To put it simply," said I, "this new alcoholic water cuts the grease and goes straight through where ordinary water just glances off?"

"Exactly," he replied. "Undoubtedly it will be widely used in the textile industry, as for scouring yarns to get the oils and fats out of them, and in the laundry industry, too, for washing and re-inforcing the soap."

"Do you suppose this was just a lucky chance discovery?" I asked Dr. Esselen.

The Magic of Hard Work

"On the contrary," he replied, "they have been working on this, as a part of a general programme of research, for many years now. There are still now and then a few accidental discoveries of value, but most of the 'miracles' are the result of years-long, carefully-planned-out laboratory research.

"People read in the newspapers of the magic of modern chemistry. The real magic lies in hard, and, of course, intelligent work. The real alchemist is one who is willing to put in 24 hours a day, and keep it up relentlessly for years. The brilliant achievements you hear of in chemistry today are the results of very carefully organized and planned studies."

"This new alcohol is made from waste gas," I said. "Can you think of any other valuables made from waste things?"

"They are now making all sorts of valuable things from the waste gas of oil refineries," said Dr. Gustavus J. Esselen. "Ordinary alcohol, anti-freeze mixture used in auto-radiators, synthetic resins, solvents for the lacquer industries. In fact, the waste gases of oil refineries furnish the most important raw materials in the entire chemical industry.

A Happy Accident

"There was one happy accident which led to the abrupt and final synthetization of indigo, as distinguished from the natural indigo, from the Chinese plant," Dr. Esselen recalled.

"This German chemist had been trying for a long time to 'make' indigo, and one day started to stir a container of materials with his thermometer—very bad practice, of course—when the thermometer broke, as they will.

"The mercury spilled into the retort, and the chemist found, for the first time, the reaction going as he had wanted it. He was a bit surprised himself. He had indigo! Of course such a happening is most unusual," said Dr. Esselen.

Just a Little "Alky"

A few drops of this new "alky" is all that is necessary to make a gallon of ordinary water much, much "wetter." B. G. Wilkes of Pittsburgh and J. N. Wickert of South Charlestown, W. V.a., got together on a spectacular dust-laying experiment.

THIS SOAPLESS SOAP DOES WONDERS ON CLEAN SHEETS AND DISHES!
B. G. SOAPLESS SOAP
K

Will it come to this?

In a workroom where the dust was hazy thick and breathing risky, and ordinary water-spray fell through the air without relief. Said Mr. Wilkes, "wetter water made the air almost entirely clear, and solved the health hazard. The wet water simply soaked instantly every dust particle it touched where ordinary drops had been 'glancing off'."

It might interest you to know that the outstanding feature of this new alcohol is the giant size of its infinitesimal molecules.

Early Coins

In the reign of William and Mary copper coins were struck in England for New England and Carolina. Lord Baltimore had silver shillings, 6 pence and 4 pence made in England to supply the demands of his province of Maryland. Vermont and Connecticut established mints in 1785 for the issue of copper coin. New Jersey followed a year later.

But Congress had under advisement the establishment of a mint for the confederated states, and in this same year agreed upon a plan submitted by Thomas Jefferson. The act went into operation, on a small scale, in 1787. After the adoption of the Constitution in 1789 all the state mints were closed.

Guest Artists to Appear With Boston Symphony This Season

Very soon now the leaves will be turning brown, and some of them will be whisked down Huntington av past Symphony Hall, where another season of concerts by the Boston Symphony Orchestra will begin Friday afternoon, Oct 8. These concerts, by an orchestra and conductor famous the world around, are as much a part of Boston as "Brimstone Corner," the Public Gardens and "Newspaper Row." They are attended not only by Bostonians, but by many from the suburbs and other cities. At the Friday afternoon concerts, in the old days called "public rehearsals," the audiences are traditionally composed of socialites. On Saturday evenings the intelligentsia and those who merely like music fill the august hall which was patterned after the Gewandhaus in Leipsic, Ger, and which was acoustically the first scientifically designed auditorium in the United States. Dr Serge Koussevitzky, the famous Russian musician who came to Boston in 1924 and who two years ago applied for United States citizenship, returns for a 14th season as conductor. As usual, a number of internationally-known artists will be guest soloists through the season. The accompanying pictures show some of them.

De Bellis N.Y.

YEHUDI MENUHIN is only 21, but he has already had a fabulous career. Ten years ago he was a "child prodigy"; today he is a fine young artist. He returns to the concert hall after two years of rest at Los Gatos, Calif. He will play the Brahms Violin Concerto here, and he may perform the concerto by Robert Schumann, a totally unknown work which has been locked up in a Berlin museum for many years.

EVERYBODY knows of Sergei Rachmaninoff, the great pianist. He is best known as an artist of the keyboard, though he has composed much, and was conductor at the Moscow Opera some years ago. With the Boston Symphony, he will play his Rhapsody on a Theme of Paganini.

YASCHA HEIFETZ, one of the world's great violinists, plays the Beethoven Violin Concerto superbly. He'll do it again this season, together with a new Violin Concerto by Prokofieff.

DR SERGE KOUSSEVITZKY, distinguished conductor of the Boston Symphony Orchestra.

A MOZART concerto is the piece which Emma Boynet, French pianist, will perform.

WALTER GIESEKING, pianist, is a favorite in Boston. He'll play Beethoven's "Emperor" Concerto.

PAUL HINDEMITH is among the foremost modern composers. He plays the viola, too, and will be heard in his own Viola Concerto.

GEORGES ENESCO, of Rumanian birth, is a conductor, a composer and a violinist. He was one of the teachers of Yehudi Menuhin. Mr Enesco will be guest conductor at a pair of concerts during the mid-season vacation of Dr Koussevitzky.

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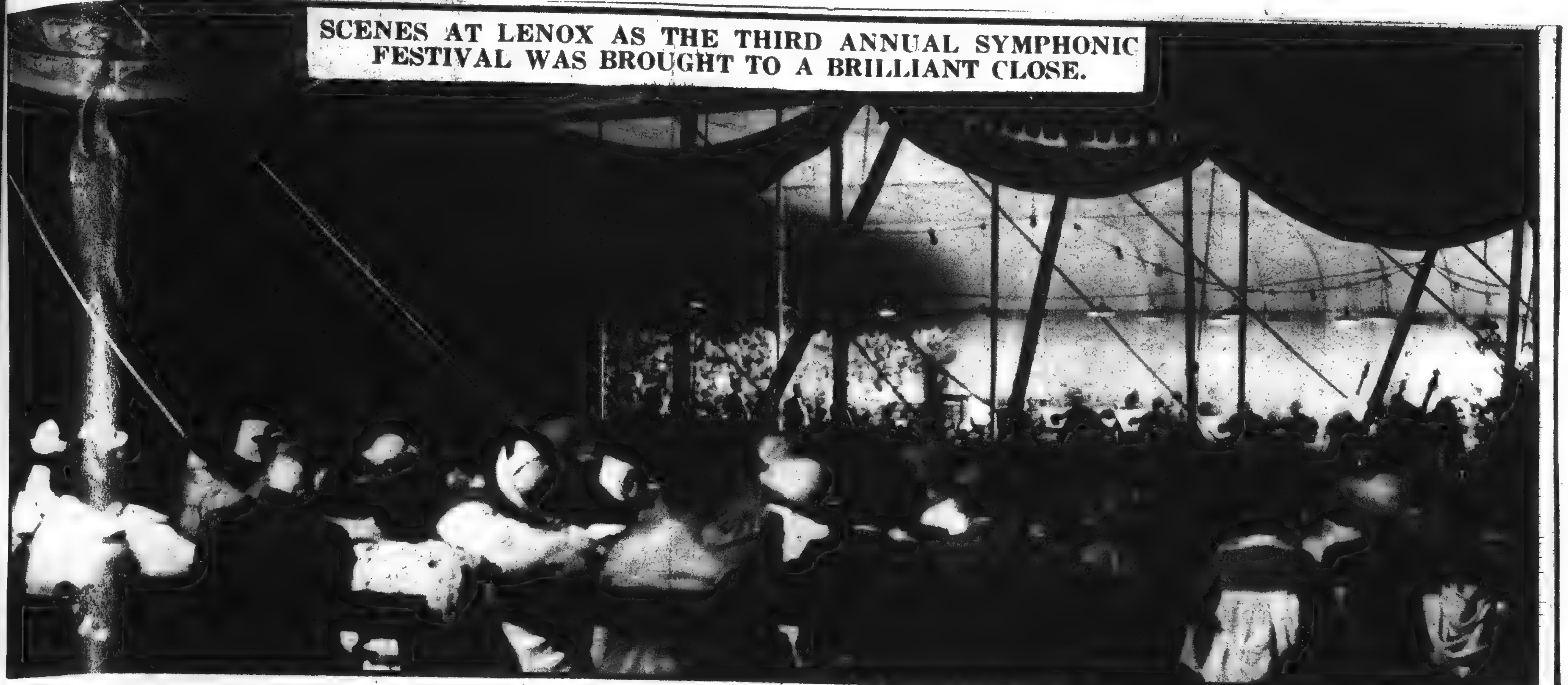
AUG 23 1936

SCENES AT LENOX AS THE THIRD ANNUAL SYMPHONIC FESTIVAL WAS BROUGHT TO A BRILLIANT CLOSE.



A view from outside the huge tent which housed the hundreds of music lovers who filled the spacious place far beyond the expected attendance.

Made from the stage just before the concluding number was presented by Dr Koussevitzky and the Boston Symphony orchestra, this photo shows a section of the highly enthusiastic audience.

ALBANY, N. Y.
KNICKERBOCKER NEWS

SEP 11 1937

Renew Drive For Festival Home Fund

As the Boston Symphony Orchestra prepares to open its 57th season in Boston's Symphony Hall, Oct. 8, a renewal appeal for funds to provide adequate shelter for the orchestra and audience at the Berkshire Festival went forth this week from Stockbridge, Mass.

To date $35,000 of the $100,000 required for the concert shed to be erected in Tanglewood, near Lenox, Mass., has been subscribed.

The appeal asking for immediate returns emphasizes the national significance of the festival, the storm threat making an adequate shelter necessary, the non-profit aspect of the venture established for "the educational purposes of developing knowledge and appreciation of the finest music."

The subscription blank states that checks may be made payable to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass., and that contributions will be returend in full if the project is not realized. Contributions may be paid in full or in installments Oct. 15, Jan. 15 and April 15. These contributions may be deducted from federal income tax returns and are deductible in many states.

"Contributions from the general public will be most welcome," said Miss Robinson Smith. "Naturally our appeals will miss many people but we welcome general support. To economize, our trustees are attempting to raise the necessary funds themselves."

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Chicago Ill

RADIO WRONGS

COMMENTS ON THE ILLS THAT BESET THE HAPLESS LISTENER WHO HAPPENS TO LIKE MUSIC

By CARLETON SMITH

YOUR loudspeaker, believe it or not, will bring you a greater variety of good music superlatively played than you could hear if you spent the entire season in any metropolis on this or the other side of the Atlantic. There are more programs of good symphonic music, of opera, of great songs, and of chamber music on the air today than at any time in the last ten years.

The local program, which is certain to be inferior in quality, takes precedence over the sustaining symphonic broadcast. The former being sponsored by a merchant or firm, brings in revenue to the station, the symphony brings in nothing. Since radio stations pay dividends, though they are alleged to be operated also in the "public interest, convenience and necessity," the paying program is a welcome guest, no matter what the calibre of its entertainment.

And, surprising as it may seem, there are nearly twice as many locally sponsored programs over Chicago stations as over those in any other city in the United States. Nearly all the broadcasting time of the key stations in New York is purchased by national advertisers; and, since there is practically no local advertising, what time remains is filled at the expense of the networks with excellent sustaining broadcasts, of which the Boston Symphony is one.

There isn't much to be done about it except to tune in stations in other cities when possible. And to complain vigorously when flagrant omissions occur. The outstanding insult to Chicago music-lovers occurs each spring when the baseball season starts. WBBM, the station that carries the New York Philharmonic-Symphony concerts through the winter, then abruptly interrupts the final four or five broadcasts to carry a sponsored account of baseball. This would not be so insufferable, if Columbia furnished another outlet for the concert, but they do not. And the attitude taken is: you ought to be glad to have any good music. It doesn't pay us any dough.

The result is that three of four stations simultaneously broadcast the same baseball game for dough, and no station carries the complete concert of the Philharmonic-Symphony. You could help prevent it, by calling attention to it. Write a few letters, and, whenever you hear a great broadcast write a "thank you" note.

But, you ask, "Do letters to radio stations ever do any good? No intelligent person ever has the time to write . . ." Unfortunately, fan mail is the only tangible evidence a broadcaster has that his program was heard. And he naturally exaggerates the mail's importance. Now, it is perfectly true that intelligent letters don't wield much influence . . . and we assume that if you read this, you are intelligent. The reason is that they don't reach the executives who count.

Therefore, address your letters personally to a man high in authority. Write the president of station WBBM, or of the Columbia Broadcasting System, if you want to know in advance what is going to be done this spring about the final Philharmonic-Symphony broadcasts in Chicago. If he has sufficient protest about cutting off the Symphony, something will be done about it.

While we are in the letter-writing mood, let's inform WMAQ that it isn't necessary to have their announcers interrupt the Scherzo of Beethoven's Fifth Symphony or Elsa's Dream in "Lohengrin," or any other music, for that matter, to tell us: "This is WMAQ, The Chicago Daily News Station." In the first place, we don't give a damn. In the second place, it makes us mad. And, in the third place, it's absolutely unnecessary.

WMAQ should be informed that the Communication Commission's regulations have been made elastic enough to allow an uninterrupted performance of a work which lasts longer than a half-hour.

If an act at the Metropolitan lasts one hour and fifteen minutes, station identification need be made only at the beginning and at the end of the act, not in the middle. If the station identification were necessary, there are always moments when it could be made with a minimum of annoyance; but the musically ignorant announcers, with characteristic dumbness, prefer choosing the wrong moment.

While we're on the subject of announcers, is it necessary for them to be so affected and high-hat when they mention serious music? Listen, and note the patronizing, far-removed tone of our commentators. They speak of the compositions, especially better ones, as if they were something apart. They seem to have no intimate personal knowledge and certainly no love for the music that is to be played. Love comes from understanding. Can't we have a few announcers who understand the essence of the musical experience? Or, is that asking the impossible?

MUSIC

SYMPHONY HALL

"St Matthew Passion"

J. S. Bach's "The Passion According to St Matthew," was performed at Symphony Hall yesterday for the benefit of the pension fund of the Boston Symphony Orchestra. A second performance will be given this afternoon and evening.

Dr Serge Koussevitzky conducted. The choruses were the Radcliffe Choral Society and the Harvard Glee Club. The soloists were as follows: Jeannette Vreeland, soprano; Kathryn Meisle, contralto; Keith Falkner, bass; Frederick Jagel, tenor, and David Blair McClosky, bass. Harpischord accompaniments were played by Dr V. Ernst Wolff. Prominent instrumental parts, by custom allotted to modern instruments approximating those for which Bach wrote, were taken by Louis Speyer and Henry Stanislaus upon the English horn in substitution for the oboe da caccia. Portions for oboi d'amore were played by Mr Speyer and Jean Devergie and for viola de gamba, by Alfred Zighera. The orchestra, of course, was composed of a small number of Symphony men. Albert W. Snow was organist.

Though an acknowledged masterpiece of church music, "The Passion According to St Matthew" has suffered neglect in this city for some years. An obvious reason is its extreme difficulty. The Boston Symphony presented the work in 1918 and it was given by the Handel and Haydn Society in 1929 and 1934. The present performances divide it into two sections, the first of which began at 4, the second at 8. Save for unimportant condensation of two numbers, no cuts were made. Thus the final chorus was ended a little after 10.

The Boston Symphony and the Harvard and Radcliffe choruses may be congratulated upon their achievement in so well preparing and executing this formidable score. As they have repeated the B minor Mass with notable success in recent years, one hopes they will be able in subsequent seasons to make the "St Matthew Passion" familiar to local concert-goers.

Bach's church music offers many difficulties to singers and conductor, not only technical, but expressive. Since the Passions and the Mass were composed for actual services and not for the concert room, as were Handel's oratorios, Bach's masterpieces require simplicity of interpretation. G. Wallace Woodworth, who long assisted and has now succeeded Dr Davison as leader of the Harvard and Radcliffe choruses, trained his singers remarkably well in this respect. While they did not always enunciate the text clearly, their tone was good and they carried off the involved counterpoint admirably.

But seldom nowadays are a group of soloists so individually capable and well adjusted as the five on this occasion. Mr Falkner is a born musician. Many an older singer could learn from him the simple eloquence of style demanded—but so rarely experienced!—by religious music. His sonorous bass voice is flexible and he uses it with unusual skill. His singing of the arias and of the recitatives of Christ will stand in memory.

Mr Jagel is also a skilled and a sensitive singer, but much of the music of the Evangelist lay too high for him. Small wonder that he simply could not avoid breaking a few phrases of sustained figuration. As it was, he met his problems valiantly. Miss Meisle's vocalizing was thoroughly enjoyable. Her voice has gained, the last few years, in depth and clarity. Miss Vreeland, long a familiar figure in Boston, is known for the light purity of her voice, but she invariably gives an impression of superficiality in such music as this. It is wholly a matter of style. Mr McClosky exhibited some shortcomings in this regard, though he sang adequately.

Bach's chorales will always excite wonder at their poignancy. It was advisable that they were sung by the full choruses on the stage. After all, no matter how they were treated in Bach's day, this procedure is probably the most practical even if not historically exact.

The harpsichord sounded very thin in such a large hall, but one rejoiced at Dr Wolff's accurate playing of it. Invariably he produced chords for the recitatives at just the proper time. The orchestra played and Dr Koussevitzky conducted eloquently. In short, the whole performance was memorable. At the end, all concerned were applauded and cheered to the echo.

There was some misunderstanding about the hour for the first section. This reviewer, having consulted only the official copy for the concerts—which by error stated 4:30 and not 4—arrived at 4:25 to find a considerable number of persons in the same predicament. The time of 4:30, taken from that copy, was unfortunately printed in the musical columns of the Sunday Globe. To eliminate further confusion, let it be repeated that the afternoon session today will begin at 5. The concert will be resumed at 8:30.

C. W. D.

BOSTON POST, MONDAY, APRIL 27, 1936

PERFORM "MATTHEW PASSION"

Bach's Great Work by Symphony, Soloists and Chorus

BY WARREN STOREY SMITH

When Dr. Koussevitzky took it upon himself to revive Bach's "Passion According to St. Matthew," unheard at a concert of the Boston Symphony Orchestra since 1918, though presented here more recently under other auspices, he determined to do it properly. And in the case of a 200-year-old work, cast in an outmoded form, with not a few archaisms, much, too much in fact, depends upon the performance.

IN TWO SESSIONS

Part of the justness and correctness was the presenting of the work in its entirety, and that necessitated two sessions at each of the two projected concerts, which was given in aid of the orchestra's pension fund. The first of these took place yesterday afternoon and evening, the second follows today.

Another and even more important feature of this rectitude in performance is the engaging of genuinely able rather than merely competent solo singers. In the matter of chorus, in view of the numbers he desired, the conductor was virtually restricted to the choirs of Harvard and Radcliffe, and they served him yesterday, as it seemed, better than they have ever served him before.

An Uplifting Performance

The solo singers aforesaid were, or rather, are Jeannette Vreeland, soprano; Kathryn Meisle, contralto; Frederick Jagel, tenor, and Keith Falkner and David McClosky, basses. Dr. Ernest Wolff presided capably, even imaginatively, at the harpischord. Add to these forces an orchestra, that we now have good reason to believe unequalled, led by Dr. Koussevitzky in one of his rarer moods of inspiration and devotion, and the fortunate result was a singularly moving and uplifting performance of a work that may so easily prove a partly mitigated bore.

One of the best safeguards against the impression of monotony that a full performance of the "Matthew Passion" may engender is beauty of tone. From a purely musical standpoint, the recitives of the Evangelist that carry the burden of the narrative are, for the most part, tiresome. Mr. Jagel saved them yesterday as they have never been saved in this listener's experience. Besides tonal beauty, Mr. Falkner brought a noble dignity and pathos to the words of Jesus. Beauty, too, characterized the singing of Mmes. Vreeland and Meisle and of the chorus, which shone particularly in the chorales.

Gains Orchestral Color

Determined upon an historically accurate performance, so far as was possible, Dr. Koussevitzky made the proper divisions of his strings, added oboes "da Caccia" and "d'Amore," and in one obligato the viola da gamba. Bach's orchestral color, when reproduced with such faithfulness and set forth with such skill became not merely picturesque, but an enhancing factor in the performance.

Unfortunately there were a few empty seats on the floor yesterday. There should be none this evening. Ideally, there should be no applause during or after such a work as this. But surely all concerned deserved the plaudits that rewarded them at the conclusion of each session.

In this demonstration of approval the valiant young men and women of the chorus took part, especially when G. Wallace Woodworth, conductor of both the Harvard Glee Club and the Radcliffe Choral Society, was escorted to the stage by Dr. Koussevitzky.

And so ended the first of two performances that should take high rank among Dr. Koussevitzky's and the orchestra's achievements.

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THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS

MAY 5 - 1936

CAN'T WASHINGTON DO IT?

WE REFUSE to admit that there isn't any civic pride in Washington, because we know there is. And we refuse to admit that Washington is indifferent to the fate of its own National Symphony Orchestra, because too many thousands of persons have demonstrated that they are interested.

But the fact remains that the orchestra has been trying for two months to raise $100,000 for its sustaining fund, and only slightly more than half of it has been subscribed.

This has resulted in the orchestra's management being forced to just about abandon the idea of giving summer concerts, which more than a hundred thousand persons attended last season. And this has resulted in an out-of-town movie conductor proposing to take over the site of last year's concerts, organizing an orchestra, and putting on concerts.

It would seem that if there are to be summer concerts, our own orchestra, well trained and seasoned, should be the logical organization to put them on. Doubtless, if there was a sudden and gratifying spurt in the raising of the sustaining fund, the orchestra's management would find a way to put them on.

We feel certain that Washington could, if it wanted to, do as well by its orchestra as Boston did with its organization this spring. Despite being heavily endowed, the Boston Symphony ended its season with a deficit of $120,000. One announcement was made of that fact. Two weeks later, 700 Bostonians had made up the deficit.

MUSIC

ST. MATTHEW PASSION

by ALEXANDER WILLIAMS

A performance of Bach's St. Matthew Passion was given yesterday evening in Symphony Hall by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. The chorus was that of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists were as follows: Jeanette Vreeland, soprano; Kathryn Meisle, contralto; Frederick Jagel, tenor; Keith Falkner, bass; David McClosky, bass. The accompaniments to the recitatives were played by Dr. V. Ernst Wolff, harpsichord, and Albert W. Snow, organ. The concert was given for the benefit of the orchestra's pension fund.

The St. Matthew Passion of Bach contains some of the most movingly sorrowful music that has ever been composed. There may be more magnificent music in the B minor Mass, more dramatic music in the St. John Passion; but for the expression of grief and pity one must go to the St. Matthew. For a modern audience the length of the recitatives of the Evangelist is the stumbling-block in the way of complete enjoyment. It is hard to become accustomed to the interruptions into the listening mood.

Naturally, then, an enormous responsibility is placed on the singer who takes the role of the Evangelist. It says much for Mr. Jagel that he performed this task with unfailing competence, even if his voice was occasionally severely strained. The melisma on "and wept bitterly" was a precarious moment, and there were others. But as the evening went on Mr. Jagel became surer and on the whole did an extremely creditable job. Dr. Wolff, at the harpsichord, apparently chose the simplest course, that is to leave the soloist practically unsupported. There is some evidence that Bach, himself, provided rather full accompaniments to the recitatives. Unquestionably Dr. Wolff took the opposite view.

The orchestral playing and the singing of the chorus were exceedingly good. Mr. Woodworth had obviously done a splendid piece of work in the preparation of the latter. Mendelssohn, in the famous performance of the St. Matthew Passion in 1829, established the use of a large chorus which all too often destroys the balance with the orchestra. Last night there were several times when this balance was so destroyed, but far fewer than is usually the case. The singing of the chorales, except for some dragging of the tempo, was excellent.

Mr. Falkner sang progressively better as the evening progressed. In the second part of the Passion his performance was one of great beauty. If he began coldly, he amply atoned for this fault later. Miss Vreeland was also good. Her singing of "From love unbounded" was one of the finest moments in the whole work. Neither Miss Meisle nor Mr. McClosky was entirely satisfactory in their parts. In her arias Miss Meisle seemed to know what she wanted to express but to lack the power. Mr. McClosky was inclined to overdo his role. Very little space remains to commend the admirable work done by the instrumental soloists, Messrs, Snow, Zighera, Laurent, Gillet, Burgin, Speyer and still others. Without their artistic skill the performance would have been lost indeed. After all is said, our thanks are most emphatically due to Dr. Koussevitzky for the care and zeal which he has exercised in this important revival of the St. Matthew Passion.

There will be one more performance of this work by the same artists this afternoon and evening in Symphony Hall.

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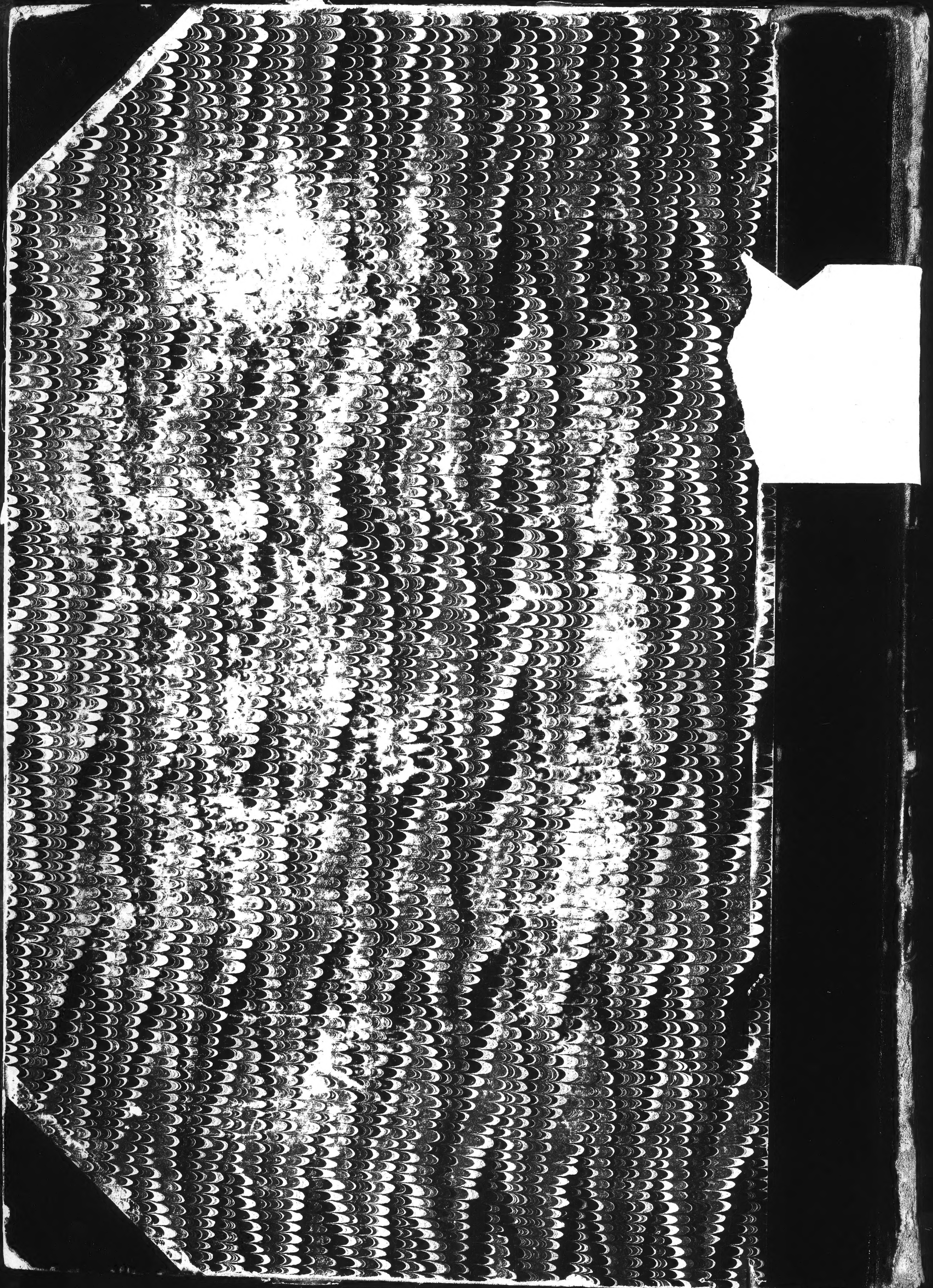

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